Documents for the History of Collecting

SPANISH INVENTORIES 1

Collections of Paintings in Madrid

1601–1755

Part 2

Marcus B. Burke
Peter Cherry

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1601–1755

Part 2

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Edited by
Maria L.Gilbert

The Provenance Index
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DELL'ISTITUTO BANCARIO
SAN PAOLO DI TORINO
PER LA CULTURA, LA SCIENZA E L'ARTE

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Bassano, Francesco (II) (Francesco II da Ponte)	Ritratto di huomo con habito nero, foderato di pelle bigia con guanti in mano, e dall altra un memoriale	Carpio	109:0413
	Ritratto di un huomo à sedere con La testa, che volta con vesta da Dottore foderata di pelle oscura	Carpio	109:0432
	Quando nro s^{r} entro en casa de laçaro	Monterrey	57:0227
Bassano, Jacopo (Jacopo da Ponte)	Un triunfo	Carculli	128:0017
	Vaño desde una puente de muchas figuras	Carculli	128:0017
	Herido con Un uno con Un sayo colorado que lesta sacando y en el ay Un perro con Un hombre y todo el quadro es Un pais	Carpio	49:0166
	Ritratto di un huomo come in habito di Prete	Carpio	109:0287
	Viaggio di Giacobbe con molte figure, et animali	Carpio	109:0302
	Mercato con quantità di figure, et animali	Carpio	109:0821
	Coronazion de Espiñas de nro s^{or} Con diferenttes figuras y Un muchacho con Una acha enzendida en la mano	Carpio	115:0043
	La zena Con los Apostoles	Carpio	115:0066
	Nazimientto de nro s.^{or} Con Un muchacho desnudo soplando Un ttizon	Carpio	115:0089
	Donde adan Ponde Nombre a los animales y Dios Padre En El Cielo dando La zienzia ynfussa	Carpio	115:0090

	Embajada del Angel a los Pasttores con Una muger y espalda desnuda Vesttida de colorado echada Sobre un barreño	Carpio	115:0091
	Europa sobre Un ttoro y sus ninfas clamando y mercurio y con mucho ganado	Carpio	115:0096
	Quando nuestro s^{r} allo a la magdalena en el guerto con el sepulcro al lado	Humanes	21:0011
	Anunciacion del nacimiento a los Pastores	Moreno	137:0036
	Adoracion del guerto	Sobroso	107:0069
Bassano, Leandro (Leandro da Ponte)	Il Ricco Epulone à Tavola, e Lazzaro povero con li cane	Carpio	109:0654
	Taller de caldereros que parece la fragua de Bulcano	Moreno	137:0004
Bastarchio [Unidentified]	Tormenta q carlos 5.^{o} tubo en Arjel	Alvarado	84:0088
Bastardo [Unidentified]	Diez y siete paises	Melgarejo	36:0018
Baudesson, Nicolas	Garaffa di fiori	Carpio	109:0545
Beccafumi, Domenico	Testa compagna di huomo voltata in profilo	Carpio	109:0175
	Una quantità di mezze figure fatte p. un fregio	Carpio	109:0836
	Moisè che rompe Le Tavole con gl'Ebrei che idolatrano	Carpio	109:0902
Becerra, Gaspar	Caveza del salvador	Arce	38:0015
	Cabeça del salbador	Arce	75:0086
	Xpo resucitado	Ledesma Meriño	4:0029
	Mercurio	Ledesma Meriño	4:0070
	Mercurio	Ledesma Meriño	4:0071
	Diana	Ledesma Meriño	4:0072
Bedoli, Girolamo Mazzola	Madonna, il Bambino, e diversi Angeli	Carpio	109:0293
	Madonna Il Bambino, che mostra andare in braccio à San Gioseppe	Carpio	109:0296
Bellini, Gentile	Madonna, il Bambino Giesù che dorme, e San Giovannino che Li adora	Carpio	109:0457
	Natività del Sig.^{re} con diversi santi, e Pastori, e con Architettura antica	Carpio	109:0666
	Disputa de' Dottori con quantità di figure	Carpio	109:0841
Bellini, Giovanni	Baccanale con molte figure	Carpio	109:0307
	Un quadro che rappresenta trè Apostoli	Carpio	109:0332
	Ritratto di un Doze veneto veduto in profilo	Carpio	109:0333
	Huomo di faccia piena	Carpio	109:0334
	Ritratto di un Doze Venetiano voltato in profilo	Carpio	109:0487
	Madonna, et il Bambino Giesù, S. Pietro, e S. Paolo con un Comandante che stà sotto La protettione della madonna	Carpio	109:0531

	Ritratto di un Doze voltato in profilo di fisonomia somigliante ad una vecchia	Carpio	109:0573
	Madonna, il Bambino, San Pietro, e San Paolo	Carpio	109:0603
	Christo Legato alla Colonna	Carpio	109:0759
	San Giovanni col Bambino Giesù, e veduta di una finestra	Carpio	109:0939
	Nuestra s.ra	Castilla	43:0008
	Retrato	Castilla	43:0215
	Nra Sra En Tabla con el niño	Castilla	43:0261
	Nuestro sr en el sepulcro	Monterrey	58:0043
	Retrato de Caveça	Monterrey	58:0117
Bellini, Giovanni *(?)*	Nuestro sr qdo Salio del sepulcro	Monterrey	57:0043
Bellini, Giovanni *(or Mantegna, A.)*	Virgen con El niño mamando en Un pays	Lemos	11:0066
Bernini, Gian Lorenzo	Ritratto di un Giovine con diversi disegni nelle mani	Carpio	109:0429
	Testa di un Giovane sbarbato	Carpio	109:0935
Berois, Pedro de [Unidentified]	Tres paises de animales y pajaros	Vucht	34:0009
Berrettoni, Niccolò	Madonna il Bambino Giesù, San Giuseppe, e San Giovanni, e Sant'Anna	Carpio	109:0517
	Ritratto di Nicolò Pusino	Carpio	109:0521
	Assunta portata dagl'Angioli	Carpio	109:0556
Berrettoni, Niccolò *(and Brueghel, Abr.)*	Due quadri compagni con fruitti che rappresentano Le quattro staggioni con quantita di Putti che scherzano con frutti, e fiori	Carpio	109:0221
Berrettoni, Niccolò *(and Solari, G.)*	Due quadri compagni dipintevi dentro due Ghirlande di diversi fiori con putti che portano dette Ghirlande, e scherzano per L'aria con instromenti di amore	Carpio	109:0222
Blasco, Ygnacio [Unidentified]	Dos Paises de Vattalla	Ugena	134:0020
Blau, Abramo [Unidentified]	Due Paesi	Carpio	109:0568
Bloemaert, Abraham	San gmo pintada de noche	Arenberg	31:0094
	Ermitano de arblomar	Torre	91:0062
	Ermitaño que es San ger.mo	Torre	92:0041
Bombarba [Unidentified]	Ritratto di huomo con beretta da Prete in capo, e tiene nelle mani una moneta, e con l'altra mano la mostra	Carpio	109:0247
Bonatti, Giovanni (Il Ferraresino)	Madonna col Bambino in braccio, che dorme, e gl'Angeli adoranti, e S. Gioseppe che riposa	Carpio	109:0195
	Catone in atto di ammazzarsi	Carpio	109:0857
Bonifacio Veronese (Bonifacio de' Pitati)	Donna che dorme, et un Satiretto che gl'alza un panno di sopra il ventre	Carpio	109:0240
	Madonna col Bambino, Sant'Anna San Gioseppe e San Giovanni	Carpio	109:0357

	Fuga della Madonna, e San Gioseppe in Egitto con altre figure, et Angioli p. aria	Carpio	109:0392
	L'Adoratione de'Magi con molte figure, e Cavalli	Carpio	109:0460
	Rè, che taglia La Lingua à una Donna, et Li vedono trei figure da Lontano vicino ad una capanna	Carpio	109:0527
	Due figure un huomo, et una Donna in piedi	Carpio	109:0539
	Quadro quadretti Compagni, quattro favole d'ovidio	Carpio	109:0612
	Un Rè, et una figura dinanzi à Lui inginocchiata	Carpio	109:0617
	Dafne et Apollo	Carpio	109:0638
	Madonna, il Bambino S. Benedetto e S. Monica	Carpio	109:0667
	Due quadretti di due favole di ovidio	Carpio	109:0687
	Due quadri Compagni, Favole d'ovidio	Carpio	109:0703
	Apollo con un Drago sotto i piedi	Carpio	109:0840
	Testa di una Donna con intrecciatura di perla all'orecchio	Carpio	109:0858
Bonzi, Pietro Paolo (Gobbo dei Carracci)	Venere a giacere, un bacco che li mostra un bicchiere pieno di vino e due Puttini che scherzano	Carpio	109:0087
	Conigli, e Porchetti di India	Carpio	109:0186
	Venere tutta nuda con un Amoretto	Carpio	109:0771
	Due meloni, pere, e mele	Carpio	109:0835
	Due Donne insieme, un Amoretto, et un Satiro	Carpio	109:0854
	Due quadri compagni di due Teste di Vecchi in profilo	Carpio	109:0908
	Madonna col Bambino Giesù in braccio, sedente sopra Le nuvole	Carpio	109:0924
	Ovato, Riposo di Egitto	Carpio	109:0925
	Madonna, il Bambino Giesù, e S. Giovanni	Carpio	109:0926
	Gallo, et una Gallina	Carpio	109:0937
	Cavoli, e sellari, et altre Erbe	Carpio	114:0319
	Bodegon Con dos pichones y Un Caldero de Cobre	Carpio	115:0187
	Bodegon Con Una Liebre Colgada y Pichones y Volatteria	Carpio	115:0422
	Bodegon Con Unos pezes y Una Caldera de Cobre	Carpio	115:0424
	Gajo grande de Ubas moradas	Soria Arteaga	40:0011
Bordon, Ant.o [Unidentified]	Adoracion de los Reyes	Ramírez de Vargas	32:0016
Bordone, Paris	Nuestra s^{ra} assentada en Un trono de piedra con el niño en el braço Yzquierdo y a su lado derecha s.^{ta} catalina	Carpio	49:0168
	Paese, dove sta una Donna à sedere vestito di rosso che stà accarezzando un Licorno	Carpio	109:0173
	Ritratto di huomo, habito come da Prete	Carpio	109:0243
	Ritratto di huomo con una beretta in capo mezza figura	Carpio	109:0316
	Adone e Venere colcati in terra, et Amore appoggiata ad un Albero che dorme	Carpio	109:0453

	Christo che chiama S. Pietro, et egli Lascia La Barchetta, e si getta in mare	Carpio	109:0485
	Donna sopra un Carro tirato da Pavoni con altre figure	Carpio	109:0644
	Primavera con femine, et satiri	Carpio	109:0658
	Inverno	Carpio	109:0658
	Salvatore in atto di benedire	Carpio	109:0686
Borgianni, Orazio	Ystoria de cleopatra y Marco antonio	Arce	75:0111
	Señor san sevastian quando le sacan las flechas	Carpio	45:0090
	San Xpoval con El nino	Lemos	11:0129
	Orazion del huerto	Matute	14:0016
	Santo xptto Muerto en escorço	Monterrey	58:0060
	Caveça de San Pedro llorando Con otra Caveça de un Angel	Monterrey	58:0061
	San lorenço que esta En las parrillas el santo quando Le martiriçaron	Monterrey	58:0065
	San Erasmo	Monterrey	58:0084
Borizon [Unidentified] *(and Stanchi)*	Due specchi con ghirlande di fiori	Carpio	109:0205
Boroni, Pablo [Unidentified]	Nacim.^{to} de Moysen	Carpio	45:0016
Bosch, Hieronymus (Hieronymus van Aken)	Figuras sacaberrugas	Alvarado	84:0087
	Tentaçiones de san anton	Arce	75:0027
	San cristoval	Benavente	55:0016
	Dos tablillas de disparates	Benavente	56:0003
	El Juicio	Castañeda	119:0046
	Tentacion de San anton	Humanes	21:0029
	Ynfierno	Lemos	11:0030
	Batallas con Mucha jente muerta del Boscos	Medina	83:0011
Bosch, Hieronymus (Hieronymus van Aken) *(attributed)*	Quando xpto saco almas de los s^{tos} Padres	Moreno	137:0041
Bosch, Hieronymus (Hieronymus van Aken) *(copy after)*	La vajada a los Infiernos	Montealegre	111:0021
Bosch, Hieronymus (Hieronymus van Aken) *(or Anonymous)*	Niño con Un Arco	Carpio	115:0747
Bosmans, André	Guirnalda de flores y en medio la birjen el niño y santa Ana	Molina	93:0082
	Çeston de flores con la tentaçion de el demonio a nro señor	Molina	93:0167
Bossche, Philipp van den *(?)*	Unos lexos	Infantado	1:0057
Botiers [Unidentified]	Caym muerto y Sus padres llorandole	Molina	93:0117
Botiers [Unidentified] *(copy after)*	Nro señor y san Matheo y otras figuras	Molina	93:0043
Boy [Unidentified]	Cinco Paises de figuras	Pacheco	71:0006
	Quatro paises de figuras	Pacheco	71:0007

Bramante, Donato	Apollo con una figura inginocchiata che gli fà sacrificio	Carpio	109:0473
	Ritratto di un giovine voltato in profilo con medaglia scritta intorno posta sopra al berettino	Carpio	109:0769
	L'Arme di s. Ec.	Carpio	114:0263
Brandi, Giacinto	Ercole con La massa, L'Jnvidia, et una Dea di sopra con un scettro in mano et un Ritratto, la fama in cima	Carpio	109:0985
Bril	Paese che e dalla vigna di Ludovisio	Carpio	109:0505
Bril *(?; or Brueghel)*	Creaçion del mundo	Monterrey	58:0053
Bril, Paul	Pais	Arce	75:0034
	Pais	Arce	75:0106
	Torre de babel	Arce	75:0107
	Un pais y en el nuestra sn.ra assentada en Un borrico con s.n Jph a pie que sale de Una cassa Junto a Una hermita	Carpio	49:0024
	Pais	Carpio	49:0027
	Pais de ce a Un hombre durmiendo arrimado a Un arbol	Carpio	49:0032
	Tormenta con Un navio de [illeg.] de hechan a la ballena a Jonas	Carpio	49:0041
	Marina con Unos barcos y Una torre Ruynada y los marineros q guisan la Comida	Carpio	49:0059
	P[illeg.]	Carpio	49:0086
	Marina con diferentes navios cojidas Las Velas	Carpio	49:0156
	Paese con figurine	Carpio	109:0382
	Sant'Antonio, e S. Paolo Primo Eremitto con Paese	Carpio	109:0519
	Veduta di un fiume et un Castello senza figura	Carpio	109:0777
	Tempesttad de mar Con Un Nabio a donde echan a Juanas al mar	Carpio	115:0228
	Pais Con Unos Salteadores de Camino que desnudan a Un hombre	Carpio	115:0231
	Marina con Unos Vajeles	Carpio	115:0359
	País	Castilla	43:0108
	Pais	Castilla	43:0297
	Pais de quatro figuras de hombres y muxeres y dos perros	Castilla	117:0566
	Quatro payss	Díaz de Ontiveros	26:0041
	Pays con unos pelegrinos	Ledesma Meriño	4:0051
	Marina	Monterrey	57:0125
	Peñasco	Tufiño de Vallejo	66:0018
Bril, Paul *(?)*	Pais de Unos Angeles	Carpio	115:0362
	Pays que es unas Ruinas a manera de escollo con unas cabrillos	Villarroel	62:0004
Bril, Paul *(and Cornelio Brusco)*	Pais	Castilla	43:0296
Bril, Paul *(and Pulzone)*	Giuditio di Paride	Carpio	109:0595
Bril, Paul *(copy after)*	Un quadro	Ledesma Meriño	4:0045

Bronzino	Descendimiento	Benavente	56:0022
	Madalena	Carpio	114:0268
	Sancta Catalina de sena de medio cuerpo	Castilla	43:0078
	Muchos angeles	Castilla	43:0251
	Navidad con muchos angeles	Castilla	43:0256
	Mag^{na} arrodillada delante de un xpo puesto En Un tronco de Un arbol y con un libro En las manos	Lemos	11:0055
Brouwer, Adriaen	Hombre que le estan sacando Una Espina del pie Con la Voca Abiertta y Una Vieja llorando	Carpio	115:0413
	Tres figurillas q la una esta en pie con una taza en la mano, la otra durmiendo y la tercera tomando tavaco	Molina	93:0013
Brueghel	Diez laminas con unas flores	Arcos	118:0043
	Pais	Arenberg	31:0084
	La sesanta	Arenberg	31:0086
	Pais Con un carrvaje	Arenberg	31:0090
	Un Vidrio Con flores que son tulipanes que tiene Una mosca negra al pie del Vidrio	Arenberg	31:0106
	Oyda de Ejipto estando nuestra Señora al pie de un arbol	Arenberg	31:0127
	Seis Paysillos de los Seis meses	Arenberg	31:0128
	San fran^{co}	Arenberg	31:0134
	Sancta clara	Arenberg	31:0135
	Ruina ay Unos Pescadores	Arenberg	31:0136
	Huyda de Egipto	Arenberg	31:0162
	Pais	Carpio	45:0010
	Paysillo de moscaje y savandejas	Carpio	49:0002
	Ramillete de flores en Una Jarra de bidro	Carpio	49:0011
	Ramillete de Rosas tulipanes claveles y Jasmines y ottras generas de flores	Carpio	49:0015
	Ramillete con diversas flores medianas	Carpio	49:0019
	Pais con orfeo tocando La lira y diversos animales escuchandole	Carpio	49:0040
	Pais con nuestra s.^{ra} con el manto s.^{re} los hombres el niño en braços	Carpio	49:0043
	Ramilletero	Carpio	49:0053
	Ramillete con diversas flores metida en Una ollita de Varro y sobre las flores diversas sabandijas	Carpio	49:0065
	Tres monos los dos que Juegan a los naipes y otro con Una taça en la mano	Carpio	49:0069
	Monos haziendo diferentes exercicios	Carpio	49:0070
	Nuestra s.^{ra} con el niño en braços y aldrededor de ella Una guirnalda de flores	Carpio	49:0072
	Giovana, et un Giovane, che gli mostra della moneta	Carpio	109:0761
	Cristo Legato con gli Ebrei attorno	Carpio	109:0766
	Pais muy oscuro	Carpio	115:0223
	Pais con orfeo tocando A los animales con Un cavallo blanco	Carpio	115:0230

	Florero en Una Jarra perfilado de Unas Sortijas y Joyas sobre Un bufette	Carpio	115:0279
	Florero en Un barro Colorado Con Unas piedras y ottras Cossas enzima de Un Bufete	Carpio	115:0281
	Guirnalda de flores Con la Caridad en medio	Carpio	115:0308
	Ynocenttes de Una nevada y con muchos Soldados	Carpio	115:0317
	Pais con Unos Labradores dormiendo	Carpio	115:0318
	Tentacion de sanct anton	Castilla	43:0057
	Nra s.^{ra} con el niño y una Guirnalda de flores alrededor	Castilla	43:0063
	Adoracion de Reyes	Castilla	43:0105
	Adoracion de Reyes	Castilla	43:0106
	Vaño de ninfas	Castilla	43:0133
	Figuras	Castilla	43:0370
	Figuras doradas es una rodela de pintura Por ambas partes	Castilla	43:0426
	Nra s^{ra} con el niño dormido y angeles en una Guirnalda de flores	Castilla	43:0488
	Tres carros y dos Molinos de viento	Castilla	117:0567
	Paisage Y un ombre a Caballo Con un cupido	Molina	93:0037
	Ramillete de flores	Molina	93:0040
	Marina	Molina	93:0045
	La gloria	Molina	93:0162
	El juicio	Molina	93:0162
	El ymfierno	Molina	93:0162
	El dilubio	Molina	93:0162
	Quatro laminas de los quatro tiempos	Monterrey	57:0026
	Quatro tiempos	Monterrey	58:0024
	Vandoleros	Ortiz	95:0027
	Dos laminas Paises de Marina	Portago	140:0021
	Florero	Portago	140:0039
	Quatro Payses	Portago	140:0045
	Dos Marinas	Portago	140:0063
	Paisito	Soria Arteaga	40:0048
	Fabula	Torre	91:0063
	Fabula de orfeo	Torre	92:0042
Brueghel *(?; or Bril)*	Creaçion del mundo	Monterrey	58:0053
Brueghel *(and Italian)*	Unas flores y unos niños con una cornicopia	Castilla	117:0548
Brueghel *(attributed)*	Pais Con Unos Arboles enttre secos En Un pedazo de marina Con Unas figuras	Carpio	115:0323
Brueghel *(copy after)*	Feston de flores con unos festonçicos con figuras otras figuras mayores	Salamanca	63:0016
Brueghel *(school)*	Pais muy hermosso de fruttas en arboles y en el suelo pescadoss en un rrio y al pie de unos arboles quatro ninfas una de ellas senttada con una cornicopia de fruttas y con la mano Yzquierda tomando flores de una azafatte que ttiene otra que esta de rodillas y detras de ella un cupidillo con fruttos en la caveza	Castilla	117:0383

	Brueghel, Abraham (Ryngraaf)	Fiori, garofali, et altri	Carpio	109:0983
	Brueghel, Abraham (Ryngraaf) *(and Berrettoni, N.)*	Due quadri compagni con fruitti che rappresentano Le quattro staggioni con quantita di Putti che scherzano con frutti, e fiori	Carpio	109:0221
	Brueghel, Gabriel [Unidentified]	Pais dc figuras	Paredes de Nava	101:0007
	Bruno [Unidentified]	Samarittana	Monje	96:0002
		Nro s.^{or} antte pilattos	Monje	96:0003
	Burdone [Unidentified] *(attributed)*	Paisito rrepresenta Una marina	Molina	93:0034
		Paisito rrepresenta Una Antigualla	Molina	93:0034
	Burgos Mantilla, Francisco de *(copy by)*	La adultera	Soria Arteaga	40:0044
C	**Cabel, Adrian van der**	Paese con La fuga in Egitto	Carpio	109:0913
		Paese, con figure	Carpio	109:0923
	Cabel, Adrian van der *(and Codazzi, V.)*	Prospettiva, con colonne	Carpio	109:0551
	Cabel, Adrian van der *(and Tempesta (P. Mulier))*	Paese con figure, animali	Carpio	109:0757
	Cabezalero, Juan Martín	San Pedro Alcanttara Comulgando a santta theresa con san francisco y san Anttonio que sirben de Diacono y subdiacono	Zuaznabar	136:0005
	Caffi, Margherita	Dos Floreros	Quevedo y Azcona	135:0043
	Cagnacci, Guido	Testa di S. Maria Madalena che guarda il Cielo	Carpio	109:0817
	Cairo, Francesco del	Cristo à Tavola, e la Madalena, che gl'onta Li piedi	Carpio	109:0308
		Madonna col Putto in braccio	Carpio	109:0309
		Madonna, che allatta il Bambino Giesù dentro alla Cuna	Carpio	109:0806
		Cleopattra echado En Una Cama Con Una muger Expurgandosse y Con la vivora q la matto	Carpio	115:0077
		Caveza de Un hombre Con la Varba larga Con Una Cadena de oro	Carpio	115:0169
		Moysen y faraon Con Una muger echada de Espaldas	Carpio	115:0273
	Caliari, Carlo (Carlotto Veronese)	Donna à Sedere con tre figliolini attorno tutti Ritratti	Carpio	109:0491
		Santa Susana y los Viejos	Carpio	115:0630
		Mag.^{na} Unjiendo a nro s.^{r}	Carpio	115:0633
	Caliari, Carlo (Carlotto Veronese) *(and Tiziano and Contarini, Giov.)*	Un quadretto, che rappresenta un Tondino, e due ovatini con tre Ritrattini	Carpio	109:0814
	Calleja, Andrés de la	Retratto del Prinzipe de Asturias, nuesttro señor	Zuaznabar	136:0006
		Retratto del Princesa de Asturias, nuesttra señora	Zuaznabar	136:0006

Camassei, Andrea	Presepio con L'Adoratione degl'Angioli	Carpio	109:0557
Cambiaso, Luca	Niño dormido cupido	Arce	75:0030
	Niño dormido	Arce	75:0031
	La cena de nuestro señor con sus discípulos	Benavente	55:0014
	Muger desnuda bendando los ojos a cupido	Carpio	49:0102
	Muger desnuda y postrada sobre la mejilla con una paloma atada con Una cinta	Carpio	49:0214
	Santa Madalena	Carpio	109:0016
	Ritratto di Donna vestita di rosso con le maniche bianche con collaro alla Giesuita	Carpio	109:0321
	Un volto santo	Carpio	109:0716
	Cristo avanti á Pilato, ove si vede un Razzo con una torcia in mano	Carpio	109:0856
	Reyna ester	Carpio	115:0001
	La samarittana	Carpio	115:0008
	Siquis y Cupido dormiendo y siquis Alumbrandole Con Un Candil	Carpio	115:0009
	Venus vendando los ojos a Cupido	Carpio	115:0010
	Venus senttado Con dos palomas delantte teniendo las attadas Con Una zintta	Carpio	115:0014
	Noli me ttangere	Carpio	115:0059
	Magdalena	Carpio	115:0070
	Retrato de Un hombre Con Cuello Con la mano puestta en El pecho Vesttido de negro	Carpio	115:0087
	Nra s.^{ra} Con El niño Jhs Con El Despossorio de s.^{ta} Catthalina	Carpio	115:0182
	Venus buclta Las Espaldas en cueros	Carpio	115:0205
	Nra s^{ra} de La leche Vestida de blanco con s^{n} Joseph y el niño Jhs mamando	Carpio	115:0300
	Nra s.^{ra} Con El niño Jhs En brazos	Carpio	115:0304
	Dibujo de Una Europa	Carpio	115:0312
	Nra s^{ra} Con el niño	Castilla	43:0060
	Retablo de Loth	Castilla	43:0154
	Nra s,^{ra} con el niño S^{t} Ju^{o} y san Joseph	Castilla	43:0220
	Susana	Castilla	43:0242
	Nra Señora el niño y sanct Juan	Castilla	43:0284
	Muger desnuda	Castilla	43:0469
	Caveza que pareze caveza de Angel	Castilla	117:0578
	Ezeomo	Humanes	21:0016
	Nuestra señor a la coluna	Mayalde	78:0015
	Samaritana con un caldero y nro s^{r} junto a ella	Monterrey	58:0042
	Magdalena y xptto	Monterrey	58:0042
	Cupido durmiendo	Monterrey	58:0058
	Descendimientto del Calvario	Ugena	134:0083
Cambiaso, Luca *(school)*	San Geronimo de Medio Cuerpo con un Santo xpto En La mano	Monterrey	58:0033
Camilo, Francisco	S.^{n} Joaq.^{n}	Atrisco	138:0051
	S.^{n} Jph	Atrisco	138:0051
	Embarcazion de Soldados en Una galera en la mar	Carpio	115:0338
	El sepulcro	Zabalza	97:0037

Campi	Ritratto di un Vecchio à sedere, tiene da una mano una Lettera	Carpio	109:0255
Campi, Bernardino	Santo vescovo con mitra	Carpio	109:0384
Campi, Giulio	Christo con La Samaritana al pozzo con veduta di castello, e figurine	Carpio	109:0875
Cañas, Lucas [Unidentified]	Retrato	Monterrey	57:0073
Candia [Unidentified]	Retrato	Monterrey	58:0069
Cano, Alonso	Nuestra senora con el niño en los bracos	Álvarez	86:0001
	S.^{n} Elias dormido Con Un Angel que tiene Un Jarro y Un panezillo	Carpio	115:0160
	Santa Catalina	Cruzat	70:0002
	El sepulcro	Cruzat	70:0008
	Santo christto en passion Con un anjel	Díaz de la Hoz	64:0001
	Nro Señor difunto y Un angel que le Sostiene	Lezana	105:0009
	Sant^{mo} xpto crucificado	Moreno	137:0072
	Nuestra s^{a} y el niño en la cuna	Ugena	134:0089
	Xpto a la coluna	Vallejo	98:0001
	Santo christo a la coluna	Zabalza	97:0008
Cano de Arévalo, Juan	Rettratto de Un cardenal con martas	Montealegre	111:0090
Cantarini, Simone (Simone da Pesaro)	Testa che guarda à basso con orecchie alquanto grandi, e mostra un poco di maniche in camicia	Carpio	109:0086
	Testa, ò Ritratto di un Villano, e tutto il resto del corpo che Si vede nudo	Carpio	109:0089
	Ritratto di un huomo assai guasto nella faccia con poco collaro bianco, habito nero, con maniche non finite	Carpio	109:0094
	Ritratto non finito con colaro bianco, et habito oscuro di colore rossaccio	Carpio	109:0104
	Madonna, il Bambino, e S. Giovanni	Carpio	109:0534
Caponi [Unidentified]	Ritratto di huomo giovine che tiene un Cappello in capo con un centiglio giallo	Carpio	109:0355
Caravaggio, Michelangelo Merisi da	San andres desnudo quando le estan poniendo en la cruz con tres sayones y una muger	Benavente	55:0010
	Santo obispo la cabeza degollada	Benavente	55:0013
	Cena del Rey Baltasar	Carculli	128:0002
	Un quadretto con sei Rose, et Un fior bianco	Carpio	109:0085
	Porchetta morta aperta per fianco, che Si vede l'interiora	Carpio	109:0117
	Pezzo di vitella attaccata con un gionco ad un chiodo	Carpio	109:0124
	Due quadri con vasi di fiori	Carpio	109:0198
	Ritratto di un Putto, che tiene in una mano un ucelletto, e L'altra tiene al petto	Carpio	109:0201
	Ritratto di un huomo di testa Calva	Carpio	109:0282

	Sebastiano voltato interra morto con due Donne che gli medicano le ferite	Carpio	109:0301
	Oca morta con altri ucellami	Carpio	109:0526
	Vaso di vetro pieno di fiori	Carpio	109:0547
	Pesce	Carpio	109:0697
	Carne, provature, e salciccie	Carpio	109:0697
	Un quadretto con alcuni fiori	Carpio	109:0781
	Diversità di frutti, e fichi	Carpio	109:0836
	Carasta di fiori con diversi frutti posati sul piano	Carpio	109:0836
	Sansone, che sbrana il Leone figura tutta nuda	Carpio	109:0916
	San Sevasttian de Cuerpo Entero con Una flecha en el pecho y Dos Sayones attandole	Carpio	115:0143
	S^{n} Sevastian enzima de la Puertta de la enttrada	Carpio	115:0420
	Castillo de maus	Carpio	115:0436
	Vodas de Cana	Carpio	115:0438
	Retrato antiguo de medio cuerpo	Castilla	43:0064
	Martirio de sanct P.^{o}	Castilla	43:0086
	Conversion de sanct Pablo	Castilla	43:0087
	Adoracion de Reyes	Castilla	43:0226
	Retrato con un cuello	Castilla	43:0332
	Rretrato	Castilla	117:0554
	Nuestra señora con su hixo en los brazos y dos peregrinos a Rodillados	Oviedo	73:0001
	Santo thomas	Saavedra Guzmán	15:0020
Caravaggio, Michelangelo Merisi da *(attributed)*	Quatro quadri con diversi fiori fatti al naturale sparsi per il campo	Carpio	109:0184
Caravaggio, Michelangelo Merisi da *(copy after)*	Nacim.^{to} de N s.^{r}	Carculli	128:0004
	Sanct Ju^{o} baptista echado	Castilla	43:0289
	Nra S^{ra} Con el niño tiene un Peregrino y una Peregrina	Castilla	43:0572
	S. Ju.^{o} desnudo encarnes abrazado con el cordero	Matute	14:0013
	San Sevasttian En el marttirio	Montealegre	111:0062
	Santa Luçia	Saavedra Guzmán	15:0005
	San Juan	Saavedra Guzmán	15:0010
	San Geronimo	Saavedra Guzmán	15:0016
	Un sacamuelas	Saavedra Guzmán	15:0024
Carboneli [Unidentified]	Catorçe paises	Torre	91:0022
Carboni, Luigi	Pais	Castilla	43:0109
	Pais	Castilla	43:0134
	Pais	Castilla	43:0135
	Ocho paises del Carbon	Monterrey	57:0179
	Quatro paises	Monterrey	58:0079
Cárdenas, Bartolomé de	Nuestro señor atada a la coluna	Echauz	113:0017
Cardilo [Unidentified]	Muchas figuras de un hombre sangrandose sacado del natural	Saavedra Guzmán	15:0023
Carducho, Vicencio	San Jeronimo	Alviz	27:0002
	Santo cristo atado a la coluna	Alviz	27:0003
	S^{t} fran^{co}	Alviz	27:0004
	Milagro de los panes y peçes	Arce	75:0033
	S^{n} Agustin de cuerpo entero a lo Pontifical	Carculli	128:0009

	Ecce homo	González Cossío	22:0013
	Xpto nro señor en la Cruz	Oviedo	73:0125
	San Antonio de Padua	Tinoco	54:0005
	Un Bosquejo	Tufiño de Vallejo	66:0017
	Nra s^{ra} q Con el nino q le quiere dar del pecho	Villanueva del Fresno	20:0103
Carducho, Vicencio *(changed to Nardi, Angelo)*	San Juan Evangelista	Tinoco	54:0004
Carducho, Vicencio *(copy after)*	Exceomo	Mardones	80:0050
Carpaccio, Vittore	Madonna com panno bianco in testa, et altro di color oscuro con mani gionte	Carpio	109:0295
	Madonna, il Bambino Giesù che dà La benedittione, S. Giovannino con vedutina di case Lontane	Carpio	109:0482
Carracci	Ritratto di un Giovinetto con Giuppone rosso, e tiene una mano Sopra La spada, e l'altra Sopra ad un tavolino	Carpio	109:0138
	Ritratto di Donna	Carpio	109:0199
	Ritratto non finito con beretta nera in testa con collaro à Lattuca, et una mano principiata	Carpio	109:0250
	Ritratto di un huomo con collarone à lattuca	Carpio	109:0362
	Ritratto di una Donna vestita di Damaschetto	Carpio	109:0543
	Cristo morto La Madonna et Angeli	Carpio	109:0683
	Due quadri compagni, Ritratti di due Giovani in profilo	Carpio	109:0909
	Christo morto sostenuto dàgl'Angeli	Carpio	114:0109
	Madalena	Carpio	114:0273
	Sei Quadri de Paesi con diverse figurine	Carpio	114:0316
	Paese con figure	Carpio	114:0322
	Nra s^{ra} y sanct Joseph	Castilla	43:0265
Carracci *(copy after)*	Madalena con La mano al petto inginocchiata	Carpio	109:0917
Carracci *(copy by)*	Un quadro, che rappresenta due Donne, una nuda, e L'altra vestita di bianco	Carpio	109:0862
	Madonna, Bambino, S. Giovanni	Carpio	114:0042
Carracci *(school)*	Paese con alcune Donnine vicuna ad un fiume	Carpio	109:0178
	Paese con veduta di mare, e città e molte figurine	Carpio	109:0364
	Ritratto di huomo	Carpio	109:0441
	Christo in Croce, San Francesco, e S. Gio: Batt.a à piedi	Carpio	109:0502
	Ritratto di un Dottore	Carpio	109:0951
Carracci, Agostino	Ritratto di un huomo, che tiene con Le mani un Cane francese	Carpio	109:0167
	Casta Susanna con li due vecchi	Carpio	109:0477
	Ritratto di un giovine vestito di negro con collaro à Lattuca con merletti	Carpio	109:0577

	Venere à sedere Amore che L'abbraccia altre amoretti, e satiri attorno	Carpio	109:0674
	Sant.^{ma} Annuntiata	Carpio	114:0151
	Christo in Croce con S. francesco, S. Girolamo inginocchioni con un libro da piedi	Carpio	114:0252
	Ninfas	Carpio	115:0325
	Piedad	Castilla	43:0240
Carracci, Annibale	La Madonna, il Bambino Giesù con due Angioli Su Le Nuvole S. Giacinto in atto di adoratione	Carpio	109:0465
	Variata sorte di Gallina, e Piccioni	Carpio	109:0481
	Madonna e Giesù Bambino che dà da bevere à S. Giovanino	Carpio	109:0492
	Venere che dorme	Carpio	109:0811
	Madalena, chè stà sopra ad una stuora con gambe scoperte	Carpio	109:0848
	Scimiotto con catena di ferro al collo, et accanto vi è un cane bianco, et un Pappagallo	Carpio	109:0866
	Madonna, che allatta il Bambino Giesù, dove si vede S. Giosceppe appoggiato	Carpio	109:0884
	Madalena che tiene Le mano al petto	Carpio	109:0885
	Ritratto di Anibale Caracci	Carpio	109:0894
	Assunta in gloria con gl'Apostoli al Sepolchro	Carpio	109:0987
	Robo de las Savinas q sirbe de Sobrepuertta	Carpio	115:0162
	Nro s^{or} muertto q le ttiene la Virgen y Un Angel	Carpio	115:0180
	Exce omo con la Corona al Espinas que es Una Caveza Sola	Carpio	115:1106
Carracci, Annibale *(copy after)*	Descendim^{to} de xpto s^{r} nro	Mardones	80:0051
Carracci, Annibale *(copy by)*	San Giovanni con L'Agnello in braccio	Carpio	109:0972
	Due Teste di Angeli, uno con un panno rosso sopra la spalla, e l'altra mostra il petto	Carpio	109:0975
	Due Teste una tiene con una mano un Panno oscuro, e l'altra Testa guarda verso Il Cielo	Carpio	109:0976
Carracci, Annibale *(manner)*	Paese con un San Girolamo	Carpio	109:0176
Carracci, Antonio	Testa Ritratto di huomo con Collarino, e merletti in attorno	Carpio	109:0544
	Ritratto di una Donna che mostra un Reliquiario che li pende dal collo ligato con una catenella di oro	Carpio	109:0563
	Madonna col Bambino Giesù in braccio appoggiato sopra un Cuscino, che tiene un ucello in mano	Carpio	109:0945
	Santa Catarina con corona in capo	Carpio	109:0952
	Madonna col Bambino Giesù, braccio, San fran.^{co}, un Devoto, due Angioli, e Santo Nicola Tolentino	Carpio	109:0982
Carracci, Antonio *(school)*	S. Gio: Batta con L'Agnello in braccio nel deserto	Carpio	109:0459

Carracci, Lodovico	Christo morto, che Lo pongono nel sepolcro Un Angiolo, e La Madonna	Carpio	109:0233
	Ritratto di un huomo con collaro à lattuca	Carpio	109:0353
	Natività del Signore con Angeli e Pastori	Carpio	109:0446
	Madonna, il Bambino Giesu, S. Giovannino, S. Ludovico, e S. fran.^{co}	Carpio	109:0489
	Christo morto posato sopra un Lenzuolo e La Madonna che piange	Carpio	109:0515
	Gio: Batta nel deserto	Carpio	109:0721
	Christo morto, et un Angelo chè lo Sostiene	Carpio	109:0820
	Testa di una Madalena, che piange	Carpio	109:0823
	Madonna che con La scudella piglia L'acqua per Lavar i piedi al Bambino	Carpio	109:0843
	S. Giacinto con Le mani piegate al petto	Carpio	109:0892
	S. Bonifacio con molte figure	Carpio	114:0253
	Madonna, S. Gioseppe, S. Giovannino, che dorme	Carpio	114:0256
	S. francesco con due Angeli	Carpio	114:0258
Carreño de Miranda, Juan	N.^{a} S.^{a} del Sagrario	Arcos	118:0023
	Retrato del ex.^{mo} s.^{or} Ynqq.^{dor} Gr.^{l} d.^{n} Diego de Valladares	Atrisco	138:0074
	S^{mo} sacram.^{to}	Carculli	128:0011
	S Joseph	Córdoba y Verdes	129:0003
	Nuestro Señor	Márquez	103:0006
	Nuestra s^{ra} de la humildad	Márquez	103:0006
	Adoracion de los reyes	Moreno	137:0037
	Retrato de Carlos Segundo	Olmo	133:0018
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	Nra s^{ra} de la conzepcion con muchos anjeles niños	Vallejo	98:0002
	Nuestra Senora de la Almudena	Villarán	110:0016
	Nuestra s^{ra} de la conces.^{on}	Zabalza	97:0005
	Nuestra con el niño y s^{n} Juan	Zabalza	97:0015
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Carreño de Miranda, Juan *(copy by)*	Rettratto de Ph.^{e} quartto a Cavallo	Carpio	115:0942
	San Pedro nolasco	Salamanca	63:0001
	San onofre	Villarán	110:0006
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Castiglione, Giovanni Benedetto (Il Grechetto)	Cane	Carpio	109:0692
	Tre Anetre nell'acqua	Carpio	109:0730
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Cavedone, Giacomo	Trè Teste di huomo	Carpio	109:0535
	Testa di la madonna	Carpio	109:0535
	S. francesco in contamplatione	Carpio	109:0618
Caxés, Eugenio	S.^{n} Ger^{mo} de rodillas con una piedra en la mano	Alburquerque	68:0049
	Pais de la historia de Job	Alvarado	84:0027
	Pais de la puerta dorada	Alvarado	84:0027
	Nra s^{a} de la concepcion	Alviz	27:0001

	San Sebastian	Alviz	27:0008
	Adan y Eva en El Paraiso	Alviz	27:0017
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	San Juan baup.ta en El disierto	Alviz	27:0020
	Bisitazion que hicieron a habran Los tres anjeles	Alviz	27:0021
	San ffranco en El carro de fuego	Alviz	27:0026
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	Conversion de San pablo	Arenberg	31:0110
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	St sebastian figuras pequeñas en un pais	González Cossío	22:0066
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	Quando entro Los Judios del Templo	Ramírez de Vargas	32:0019
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Caxés, Eugenio *(?)*	Naçimiento	González Cossío	22:0065
Caxés, Eugenio *(copy after)*	Sepulcro	Mardones	80:0066
	San Pedro nolasco	Salamanca	63:0001
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Cerezo, Mateo (the younger)	San Ger.mo	Castañeda	119:0007
	Nacimto de nro senor	Lezana	105:0003
	Nra Senora Con el niño en los brazos	Lezana	105:0008
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	Nuestra señora de la concepcion	Zabalza	97:0043
Cerezo, Mateo (the younger) *(and Arellano, J.)*	Guirnalda de flores y en medio Una nra s.ra y El niño durmido	Alvarado	84:0035
Cerezo, Mateo (the younger) *(copy after)*	Desposorio de s.ta Catalina	Castañeda	119:0051
Cerquozzi, Michelangelo (Michelangelo delle Battaglie)	Sei quadri con diversi frutti	Carpio	109:0189
	Due quadri compagni con uve e mele	Carpio	109:0213
	Cane che tiene sotto i piedi un Lepre	Carpio	109:0561
	Ghiralanda di frutti	Carpio	109:0762
	Muger y Una Cabra con Un ombre enzima con calzones colorados	Carpio	115:0149
	Pajaricos muertos Con brebas y hubas	Carpio	115:0333
	Prespectiva de Un turco Con Recado de Scrivir y Un Esclavo q Esta Sacando Un Tesoro	Carpio	115:0419
	Muchas frutas y Un papagayo y Un negro Vesttido de colorado Con Sus mangas blancas	Carpio	115:0444
Cerquozzi, Michelangelo (Michelangelo delle Battaglie) *(and Dughet or Poussin, N.)*	Paesino con figurine	Carpio	109:0015
Cesare da Sesto	Madonna che allatta il Bambino	Carpio	109:0628
Cesari, Giuseppe (Cavalier d'Arpino)	San franco	Borja y Velasco	42:0069
	Testa di un Cherubino fatta di colo-retti sopra Carta	Carpio	109:0101
	Madonna, il Bambino che L'acca-rizza, S. Gioseppe appoggiato con veduta di Lontananza	Carpio	109:0305
	Susanna con li due vecchi, che La stanno osservando nel bagno	Carpio	109:0394
	Giuseppe che fugge dalla Donna faraone	Carpio	109:0442
	Madonna che tiene una Croce in mano, et il Bambino Giesù che dorme, e S. Giuseppe in atto di ammiratione	Carpio	109:0448
	Bagno di Diana	Carpio	109:0659
	Centauro con molte altre figure	Carpio	109:0659
	S. Lorenzo, et una Santa Donna inginocchiata davanti con molte figure attorno	Carpio	109:0874
	Venere, che si stà Lavando et ascia-gandosi li piedi con un Panno bianco	Carpio	109:0927
	Un sacrificio	Castilla	43:0125
	Trinidad con otros Sanctos	Castilla	43:0299
	Sancto, xpto, amarrado a la coluna	Castilla	43:0315
	Christo a la coluna	Cortés	17:0026
	Dos Angeles	Monterrey	57:0096
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	Galatea Con figuritas menudas	Monterrey	58:0100
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	Galatea	Monterrey	61:0036
Chiavarino [Unidentified]	Canestro con diverso Cucuzze	Carpio	109:0147

Chinese	Biombo	Carpio	45:0229
	Biombo con Arboledas y figuras contra	Carpio	45:0231
Chiriboga, Gaspar de	S^{t} Geronimo desnudo	Soria Arteaga	40:0015
[Unidentified]	Retrato de un soldado	Soria Arteaga	40:0059
Cignani, Carlo	Madonna, et il Bambino che mette il Rosario al collo della Madonna	Carpio	109:0725
Cigoli (Lodovico Cardi)	Paese oscuro con una Calata di sole, dove si vede una figurina con un Asinello sopra un salita	Carpio	109:0098
Cimabue (Cenni di Pepo)	Madonna	Carpio	109:0514
Cincinnato (Romulo)	Duque del ynfantado	Ledesma Meriño	4:0084
	Ubas	Soria Arteaga	40:0074
	Canastillo de Peras	Soria Arteaga	40:0074
	Diez y seis paiçes	Soria Arteaga	40:0075
Çingalo [Unidentified]	Retrato de sanct Juan	Castilla	43:0068
	S^{to} Ju^{o} baptista	Castilla	43:0148
	Retrato de Un Sanct fran^{co}	Castilla	43:0227
Claude Lorrain (Claude Gellée)	Nro señor con dos apostoles que Caminan al castillo de enaus a la puesta del sol	Carpio	49:0058
	Pais con nra s.^{ra} y san Joseph q es la huyda a ejito con unos angelitos que desojan Unas flores	Carpio	49:0112
	Pais con san Pedro y san pablo y Un lugar en alto	Carpio	49:0126
	Paese con La veduta di un fiume, e vi sono tre figurine con pecore	Carpio	109:0311
	Caida de Agua	Carpio	115:0384
	Pais Con Un s.^{n} Ger.^{mo} y Una Caida de Agua	Carpio	115:0390
Claude Lorrain (Claude Gellée) *(school)*	Dos Paisittos	Puerto	139:0016
Codazzi, Niccolò Viviani *(?)*	Due Prospettive con figurine	Carpio	109:0789
Codazzi, Viviano	Prespetiva	Arce	75:0113
	Perpetiba del Capitolio	Arcos	118:0019
	Prospettiva con veduta di Archi dirupati	Carpio	109:0023
	Prospettiva due Archi antichi con diverse figurine	Carpio	109:0031
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	Prespectiva Con Un palazio y muchos escalones de Piedra Con diferenttes figuras	Carpio	115:0189
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	Prespecttiba Antigualla Con Un hombre Vesttido de Azul	Carpio	115:0203
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Codazzi, Viviano *(and Cabel, A.)*	Prospettiva, con colonne	Carpio	109:0551
Codazzi, Viviano *(and Lauri, F.)*	Due Prospettive compagne	Carpio	109:0698
Codesso [Unidentified]	Heçeomo	Molina	93:0091
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	Nuesttra Señora con el Niño Jesus, y San Joseph	Zuaznabar	136:0007
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	Cayda de san pablo	Soria Arteaga	40:0038
Collantes, Francisco *(copy after)*	Pais del poço de Jacob	Soria Arteaga	40:0024
Comer, Alexander	Ritratto di un giovine Pittore inglese nominato monsieur Arrigo Comer	Carpio	109:0280
Compagno, Scipione	Martirio de santa Ursola	Castilla	43:0254
Coninck, David de	Ritratto di un Cane Bolognese di pelo Lungo che Sta sopra un cuscino	Carpio	109:0043
	Ritratto di un Cane Bolognese sopra un Cuscino, et una Cagnuola dentro ad un Canestrello	Carpio	109:0044
	Cane rossetto livriero che Sta à sedere sopra un Cuscino	Carpio	109:0068
	Ritratto di un cane Livriero che giace sopra un cuscino	Carpio	109:0069
Contarini, Giovanni	Giudita mezza figura con La Testa di Oloferno	Carpio	109:0024
	Ritratto di huomo venetiano, e tiene nell'una mano una Lettera	Carpio	109:0258

Contarini, Giovanni *(and Tiziano and Caliari, C.)*	Un quadretto, che rappresenta un Tondino, e due ovatini con tre Ritrattini	Carpio	109:0814
Cornelio Brusco [Unidentified] *(and Bril, P.)*	Pais	Castilla	43:0296
Corona, Lionardo	Ritratto di una Donna venetiana	Carpio	109:0181
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Correggio (Antonio Allegri)	Cabeça de un eçe omo	Arce	75:0062
	Dos rostros del salvador y Maria	Baeza	102:0011
	Paese con La Madonna, e San Gioseppe in Egitto con altre varie figurine	Carpio	109:0454
	Testa di un Angelo	Carpio	109:0479
	Martirio di S. Placido con altra vergi-nella et altri Santi	Carpio	109:0488
	Depositione d'Croce di Christo Signor Nostro	Carpio	109:0488
	Riposo di Egitto con gloria di Angioli e chiamata La famosa madonna della Scudella	Carpio	109:0503
	Paese con figurine, e caprette	Carpio	109:0813
	Ritratto del Colonnello Evangelista Berardi	Carpio	109:0863
	Putto, che tiene nelle mani un panno	Carpio	109:0869
	Testa di una Madalena	Carpio	109:0872
	Una testa di un Angelo	Carpio	109:0880
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	Un quadro che rappresenta due Putti uno, che con la mano accenna verso di un panno verde	Carpio	109:0973
	Un quadro, che rappresenta due Teste di Angeli, uno accenna con La mano verso Il Cielo	Carpio	109:0974
	Testa, che volta con un poco di panno bianco Sù La spalla	Carpio	109:0977
	Madona in atto di mirar il Bambino, che allatta	Carpio	109:0988
	Madonna col Bambino in braccia in atto di dare La Zinna e da un lato San Giovannino, che sporge li frutti al Bambino	Carpio	109:0996
	Madonna, il Bambino, S. Giovannino	Carpio	114:0085
	Cleopattra con Un niño	Carpio	115:0109
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	Exce omo	Carpio	115:1102
	S.^{n} Ger.^{mo} Con Una Calabera en la mano	Carpio	115:1103
	Nra s.^{ra} Con su hijo en los brazos y s.^{n} Juan tomandole la mano	Carpio	115:1104
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	Desposorio de santa cathalina	Lemos	11:0001
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	Nra s,^{ra} Con el niño Jhss En Los braços que esta agarrado A Una Rosa del correjo	Monterrey	57:0046
	Cleopatra	Villarán	110:0001

Correggio (Antonio Allegri) *(attributed)*	Due quadri Compagni, e simili d'Jstorie, che rappresentano alcune virtù in aria, e tutto il resto non è finito	Carpio	109:0508
	Madonna col Bambino che dorme	Carpio	109:0751
Correggio (Antonio Allegri) *(copy after)*	N.ª S.ª con el Niño en los brazos	Arcos	118:0036
	Desposorio de santa Catalina	Carpio	49:0103
	Il Vitio Legato con tre figure che lo deludono	Carpio	109:0427
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	San Giovanni con L'Agnello in braccio	Carpio	109:0972
	Due Teste di Angeli, uno con un panno rosso sopra la spalla, e l'altra mostra il petto	Carpio	109:0975
	Due Teste una tiene con una mano un Panno oscuro, e l'altra Testa guarda verso Il Cielo	Carpio	109:0976
	Sposalitio La Madonna e La Santa mezze figure col Putto dietro alle quali vi è un Sebastiano	Carpio	109:0991
	Muli dà Vettura, e vetturini	Carpio	114:0028
	Madonna, Bambino, S. Giovanni	Carpio	114:0042
	Madonna, il Bambino, S. Giovanni	Carpio	114:0098
	Sposalitio di Santa Caterina	Carpio	114:0323
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	Nra s^{ra} de la lecho	Díaz de Ontiveros	26:0021
	Ganimedes	Díaz de Ontiveros	26:0051
	Nra señora el niño y s^{n} Juan	González de Villa	124:0036
	S^{ta} Zezilia	Márquez	131:0010
	Nuestra señora	Monterrey	58:0116
	Cleopatra	Villanueva del Fresno	20:0052
Correggio (Antonio Allegri) *(school)*	Ecce homo	Carpio	109:0125
	Predica di S. Gio: Batta	Carpio	109:0558
	Paesino senza figure	Carpio	109:0901
	Mag.^{na}	Carpio	115:1107
Correggio (Antonio Allegri) *(school; changed from Tiziano)*	Nra S^{ra} Con el nino que esta durmiendo y dos angeles	Castilla	43:0285
Corte, Gabriel de la	Seis floreros	Atrisco	138:0120
	Dos Guirnaldas de flores	Paredes de Nava	101:0056
	Florero	Spino y Navarro	132:0025
	Florero de un Tiestto	Spino y Navarro	132:0084
Corte, Gabriel de la *(and Antolínez)*	Florero de la vida de nuestra s.^{ra} que es encarnacion	Moreno	137:0083
	Florero de la vida de nuestra s.^{ra} que es nacim.^{to}	Moreno	137:0083
	Florero de la vida de nuestra s.^{ra} que es Adoracion	Moreno	137:0083
	Florero de la vida de nuestra s.^{ra} que es Presentacion del niño al templo	Moreno	137:0083
	Florero de la vida de nuestra s.^{ra} que es huida a egipto	Moreno	137:0083
	Florero de la vida de nuestra s.^{ra} que es disputa de los doctores	Moreno	137:0083
Corte, Juan de la	San Juan Evanjelista	Alviz	27:0009
	Una prespetiva	Alviz	27:0016

	Ystoria de Juanas	Alviz	27:0023
	Pais de la caida de san Pablo	Alviz	27:0028
	Batalla de mar	Arce	38:0007
	Batalla de tierra	Arce	38:0007
	Un quadro	Arce	75:0083
	Batalla ystoria de senaquerid	Arce	75:0097
	Martirio de santa catalina	Cortavila	77:0009
	Quatro payses	Díaz de Ontiveros	26:0067
	Pais en que estan pintados San anton y San pablo	Díaz de Ontiveros	26:0067
	Batalla	González Cossío	22:0018
	Historia de la Zena de cleopattra y marco antonio	Justiniano	19:0027
	Quema de troya	Justiniano	19:0028
	Batalla	Ledesma Meriño	4:0047
	Ocho Pinturas de la Ystoria de david	Lezama	99:0043
	Çena del rrey baltassar	Soria Arteaga	40:0001
	Batismo de San ag^{n} con mucha arquitetura	Soria Arteaga	40:0022
	Mascara de noche con architetura del Palaçio real y Cavalleriça	Soria Arteaga	40:0023
	Quatro lienzos de las guerras y triunfos de alegandro - y una monteria de fieras	Soria Arteaga	40:0037
	Triunfo de david quando entro en Jerusalen con la Cabeza del gigante	Soria Arteaga	40:0037
	Tres ninos de balilonia quando lo metieron en el orno	Soria Arteaga	40:0037
	Angel anacharies	Soria Arteaga	40:0037
	Conquista de Jerusalen	Soria Arteaga	40:0037
	Fuente con una alameda	Villanueva del Fresno	20:0036
	Fuente	Villanueva del Fresno	20:0040
	Dos batallas	Villarreal	79:0046
Corte, Juan de la *(?)*	Cuerpo de Guardia con Una bandera desplegada y soldados que estan Jugando [illeg.]	Carpio	49:0089
Costantino, Giuseppe	Sies Paisses con Arboles y figuras Pequeñas	Monje	96:0004
Cotera, Juan Bautista de la	Nra Señora y san ylefonso	Peñaranda	76:0001
	Troya	Peñaranda	76:0002
	Seis Liencos de Prespetivas y batallas	Peñaranda	76:0003
	Prespetiva	Peñaranda	76:0004
	Huida a egito	Peñaranda	76:0005
	Bautismo de christo	Peñaranda	76:0005
	Presentacion del templo	Peñaranda	76:0005
	Eliacer y los basos	Peñaranda	76:0005
Cotto, Pedro	Bosque	Puerto	139:0040
Courtois, Jacques (Il Borgognone)	Batalla	Molina	93:0046
	Batalla	Portago	140:0007
	Dos de Batallas	Portago	140:0008
	Tres batallas	Portago	140:0033
	Pais de una Batalla	Portago	140:0043
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	Dos Paises de Vattallas	Ugena	134:0019

	Cozza, Francesco	Testa muro, che rappresenta un vecchio	Carpio	109:0438
		Testa muro, che rappresenta un cherubino	Carpio	109:0438
	Crayer, Gaspar de	Rettratto en pie del s^{r} Ynfante de su estatura con Abitto de soldado	Salamanca	63:0017
	Crayer, Gaspar de *(and Vadder)*	San Pedro	Salamanca	63:0001
		San Ger.^{mo}	Salamanca	63:0001
		San Juan Bapttista	Salamanca	63:0001
		San Benito	Salamanca	63:0001
		San Bernardo	Salamanca	63:0001
		Helias	Salamanca	63:0001
		Santto Domingo	Salamanca	63:0001
		S. Anttonio de Padua	Salamanca	63:0001
		S. Ygnacio	Salamanca	63:0001
		San Basilio	Salamanca	63:0001
		San Agustin	Salamanca	63:0001
		S orBertto	Salamanca	63:0001
		San Bruno	Salamanca	63:0001
		San Francisco	Salamanca	63:0001
		San Françisco de Paula	Salamanca	63:0001
		Santta Theressa	Salamanca	63:0001
	Cubarga, Melchor [Unidentified]	Caveza de Un hombre con Un Cuello Vestido de negro con Un quadritto del deszendimientto de la Cruz	Carpio	115:0067
	Cuita [Unidentified]	Nuestra señora abracada Con cristo nuestro señor muerto	Vucht	34:0025
D	**Daniele da Volterra (Daniele Ricciarelli)**	Ritratto di huomo con barba lunga, beretta in capo, e tiene nelle mani una cartella finta di pietra	Carpio	109:0237
		Due disegni compagni che rappresentano due Profeti	Carpio	109:0567
		Disegno della Discesa di croce	Carpio	109:0955
	Daudine, Gio: [Unidentified]	Ciovetta con variati ucello	Carpio	109:0693
		Un quadro che rappresenta due Limoni	Carpio	109:0775
	Davide, Gio: [Unidentified]	Testa di un Aquila	Carpio	109:0541
	Díaz, Diego Valentín	Rettratto de la madre Marina de escobar	Montealegre	111:0006
		Nra s^{ra} y s^{n} lorenzo	Montealegre	111:0023
	Dolci, Carlo	Nostra Sig.^{ra} con Corona di Stelle	Carpio	114:0146
	Domenichino (Domenico Zampieri)	Paese con alcune figurine che passano un fiume	Carpio	109:0469
		Paese che e dalla vigna di Ludovisio	Carpio	109:0505
		Tre quadri compagni, che rappresentano tre Tondini	Carpio	109:0798
		Due quadri che rappresentano due Tondi con paesi	Carpio	109:0799
		Quattro quadri Compagni, che rappresentano le quattro stagioni	Carpio	109:0800

	Veduta del Templum Paris dietro à S. fran[ca] Romana, di quest'alma città	Carpio	109:0818
	Leone intimorito dipinto dal vero	Carpio	109:0867
	Magdalena de Medio cuerpo	Castilla	43:0257
Domenichino (Domenico Zampieri) *(attributed)*	Paese con due cascate d'acqua con due Romiti Monaci	Carpio	109:0290
Domenichino (Domenico Zampieri) *(or Viola, G.B.)*	Paese, Jacob che dorme	Carpio	109:0801
Domenichino (Domenico Zampieri) *(school)*	Puttino, che alza Le braccia in aria	Carpio	109:0868
Dominico, El [Unidentified]	Ravanos y otras frutas	Alviz	27:0014
Doque, Juan [Unidentified] *(copy after)*	El Padre Eterno, con Christo muerto en sus brazos	Arcos	118:0050
Dossi, Battista *(and Dossi, D.)*	Madonna, Giesù Bambino, S. Gioseppe, S. Gio: che accarezza L'Agnello	Carpio	109:0888
Dossi, Dosso (Giovanni de Lutero)	Amore à Letto che dorme, e Pssiche con il Lume in mano	Carpio	109:0196
	Ritratto di huomo di barba oscura beretta in testa, tiene La mano dentro al guanto con carta avoltata	Carpio	109:0270
	Madonna, il Bambino, e S. Gioseppe con un Agnellino	Carpio	109:0724
	Madonna con il Bambino Giesù in braccio	Carpio	109:0886
Dossi, Dosso (Giovanni de Lutero) *(and Dossi, B.)*	Madonna, Giesù Bambino, S. Gioseppe, S. Gio: che accarezza L'Agnello	Carpio	109:0888
Ducamps, Jean	Un gitana	Carpio	49:0064
Dughet, Gaspard (Gaspard Poussin)	Due quadri compagni, dipintivi due vasi di Rose bianche	Carpio	109:0214
	Veduta di una Marina con figurina, et barche	Carpio	109:0374
	Due Paesi	Carpio	109:0780
	Due Paesi	Carpio	109:0794
	Paese con due figurine, che dormono, et altre figure con certe pecore	Carpio	109:0816
	Due Paesi	Carpio	109:0824
	Diversi frutti un melone con uva cornuta	Carpio	109:0861
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	Pais Con Unos Arboles muy Alttos y santta Maria Mag.[na] echada Con Una mano en la Caveza leyendo Vestida de Amarillo	Carpio	115:0233
	Pais de Cazeria y Un Arbol muy Alto	Carpio	115:0662
Dughet, Gaspard (Gaspard Poussin) *(copy after; or Poussin, N., copy after)*	Un sacrificio	Ugena	134:0075
Dughet, Gaspard (Gaspard Poussin) *(or Poussin, N.)*	Prespectiva	Castilla	43:0270
	Eliass	Torre	91:0023
	Elias	Torre	92:0008

Dughet, Gaspard (Gaspard Poussin) *(or Poussin, N.; and Cerquozzi)*	Paesino con figurine	Carpio	109:0015
Dürer, Albrecht	Liebre encarnada	Alvarado	84:0069
	S.^{n} Ger.^{mo}	Atrisco	138:0049
	Ritratto di un huomo, e mostra con le mani un quadretto con dentro una ciffara	Carpio	109:0352
	Christo in Croce, La Madonna, S. Gio: con trè Angioli alla Croce	Carpio	109:0500
	Nra s.^{ra} Senttada dando El pecho al niño	Carpio	115:0406
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	Nuestra s.^{ra} Con el niño en los bracos	Castilla	43:0018
	Adan, que esta en cueros	Castilla	43:0075
	Eva, que esta en cueros	Castilla	43:0075
	Retablo de s.^{t} Cosme	Castilla	43:0077
	Nra s^{ra} con el niño	Castilla	43:0100
	Retablo de un pontifiçe que esta celebrando misa, con muchas figuras	Castilla	43:0122
	Deposiçion de la cruz	Castilla	43:0243
	Venida de los tres Reyes	Castilla	43:0250
	Nra s^{ra} Pequeña y el niño y La magdalena	Castilla	43:0272
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	Quince tablas talladas del Apocalisi	Mayalde	78:0007
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	Otras tres pequeñas	Mayalde	78:0009
	Quince en raso	Mayalde	78:0010
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	San Geronimo con una calavera y un santo christo	Mayalde	78:0062
	Salvador quando sale de Jerusalen	Molina	93:0083
	Nra s^{ra} con el niño en los braços el qual tiene un diez en la mano	Molina	93:0094
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	Adorazion de los Reyes	Quevedo y Azcona	135:0005
	Nuestra señora con su nino	Salamanca	63:0007
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	Diez y seis tablas de la Vida de nuestro señor Jesu christo	Zabalza	97:0001
Dürer, Albrecht *(attributed)*	Nra Señora Con el niño En los Vracos	Aytona	106:0100
	Mostro Marino con una Donna adoso, et da Lontano con veduta di Città	Carpio	109:0532
Dürer, Albrecht *(copy after)*	San Geronimo	Lemos	11:0027
	Dos rretratos	Oviedo	73:0038
	Adoraz.^{on} de los Reyes	Puerto	139:0022
	Presenttacion de nra. señora en el templo	Puerto	139:0031
	Encarnacion	Puerto	139:0033
	Nacimientto	Puerto	139:0033
	Deszernim^{to} del Señor	Quevedo y Azcona	135:0004
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Dürer, Albrecht *(manner)*	Nuestra señora Con el niño	Paredes de Nava	101:0031
	Nuestra señora Con el niño y dos Anjeles a los Lados Con estrumentos	Paredes de Nava	101:0034

Dürer, Albrecht *(school)*	Un Juego	Castilla	117:0559
	Retrato	Monterrey	58:0011
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Dutch	Diez Paisillos	Molina	93:0067
	Dos Paisages	Molina	93:0069
	Seis Paisaxillos	Molina	93:0085
	Paisaje Con una boca dos hombres y una mujer	Molina	93:0158
Dyck, Anthonie van	Caveza	Alvarado	84:0051
	Dos cavezas	Alvarado	84:0056
	Retrato de Hombre de medio cuerpo	Carculli	128:0008
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	Un cupidillo con dos flechas en la mano y Un paño Rojo q. atraviesa el pecho	Carpio	49:0148
	Retrato de muchacho flamenco con Una cadena y espada dorada Un paño berde al lado derecho	Carpio	49:0151
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	Media cuerpo de Una muger francessa que dizen ser retrato de la Marquesa de Canticruc despues mug^{r} del Duque de lorena	Carpio	49:0170
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	Retrato de medio cuerpo que es de Don fran^{co} de Melo bestido deante con Valona Con puntas y Una banda Roja	Carpio	49:0198
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	Ritratto di un Pittore	Carpio	109:0022
	Ritratto di una Donna, da una mano tiene Li guanti, e l'altra appoggiata vicino ad un'orologio	Carpio	109:0378
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	Rettratto de Una muger Vestida de negro Con mangas blancas y guardapies blanco Con Una cadena de oro y Un Abanico	Carpio	115:0117
	Caveza de Un hombre Con la boca Abiertta y los ojos Cerrados	Carpio	115:0118
	Caveza de Un niño mirando azi arriba Con la Voca Abiertta y el pelo rrizado	Carpio	115:0119
	Sattiro Con la Espalda de fuera	Carpio	115:0120
	Rettratto de Un muchacho Con Una flautta en la mano	Carpio	115:0121
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Santta Rosolea q la lebanttan Los Angeles en El aire	Carpio	115:0123
Rettratto de Un yngles Vesttido de blanco forrado en Colorado Con Capa negra y la mano Sobre La espalda	Carpio	115:0124
Romana Vestida de Colorado con Unas fruttas y Una hoz En la mano abrazada Con Una Vieja Con Un paño blanco	Carpio	115:0125
Rettratto de Un hombre Vesttido de negro Con sus buelttas y La mano Sobre La espada y la otra Sobre La Caveza de Un perro	Carpio	115:0126
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Caveza de Un mozo Con Su Valona	Carpio	115:0132
Asumpcion de nra s.ra Con los Aposttloes devajo	Carpio	115:0133
Rettratto de Un Cuerpo entero de Un Cavo flamenco mozo Rubio Con Una cadena de oro y la espada	Carpio	115:0135
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Rettratto de Un muchacho Vesttido de colorado Con guarnizion Negra Con Un perrillo	Carpio	115:0139
Buyes y Una mula con Un hombre Echado y Una Jittana Caminando con Un chiquillo y el Sepulcro de neron	Carpio	115:0140
Rettratto de Un obpo de medio Cuerpo	Carpio	115:0207
Rettratto del Marques de Aytona En Un Cavallo blanco Armado Con El bastton en la mano en Un pais	Carpio	115:0235
Rettratto de Una Ynglesa Vesttida de Raso blanco y Unas Joyas en El pecho y Una perla colgada	Carpio	115:0274
Rettratto de Una flamenca Con Una balona Con puntas medio Caida gabardina negra y mangas blancas	Carpio	115:0275
Santta Rossolea Con muchos Angeles y Un Angelico Tapando Las narizes	Carpio	115:0276
Ynglesa Con los pechos descubiertos Con Una Valona y Un Lazo amarillo y ottro de la misma Color en la zintura Vesttida de Verde	Carpio	115:0277
Santta Rosolea yncada de Rodillas yncada de nra s.ra y nro s.r Jesu christto em pie	Carpio	115:0278
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Rettratto de Un hombre Con la Valona Caida y la mano Sobre Un globo	Carpio	115:0293
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	La Caridad con tres muchachos Alrededor	Carpio	115:0298
	Las hedades Con Una mug.^{r} q tiene Una guirnalda de flores en la caveza	Carpio	115:0299
	Rettratto del Ynfante Cardenal a Cavallo en Un pais donde ay Un Arbol grande donde esta Colgado Un Letrero	Carpio	115:0437
	Hombre Mozo con Cuello del Teatino	Carpio	115:0489
	Coronazion de Espinas de noche	Carpio	115:0494
	Retratto de Un Viejo Con Varba grande	Carpio	115:0495
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	Decendimiento de la cruz	Castañeda	119:0050
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	Nra señora	Córdoba y Verdes	129:0001
	Aparizion de nro s.^{or} Jesu cristo en su gloriosa resureczion a la Magdalena	Márquez	131:0012
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Dyck, Anthonie van *(copy after)*	Retrato de medio cuerpo de Un estudiante con Una montera negra y Un cuellecito en buelto en el manteo con la mano derecha	Carpio	49:0153
	Santa Rosolea que la suben a los çielos Unos angeles	Carpio	49:0303
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	Asumpzion de nra s.^{ra}	Márquez	131:0008
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		Ystoria de los Panes de la Propagassion de davi	Villarán	110:0031
E	**Es, Jacob Fopsen van**	Ubas blancas y media nuez	Molina	93:0026
		Porcelanica con fresas y en medio dellas Un clavel Cinco Ciruelas y unas abellanas	Molina	93:0026
		Una pintura en que estan pintadas ençima de Una messa Unas abellanas con Un plato y dos pedaços de naranxa	Molina	93:0098
	Escalante, Juan Antonio de Frías y	Desposorio de s.^{ta} Catalina	Castañeda	119:0001
		San Joseph y el niño	Castañeda	119:0022
		Santa Ynes	Moreno	137:0042
		Santisima trinidad	Peñaranda	76:0016
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		Nra señora de la caveça y san blas	Peñaranda	76:0037
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		La parada de nra s^{ra} en ejipto	Vallejo	98:0003
		San Joseph en pie con el niño Jessus en los brazos san Juan y dos anjeles	Vallejo	98:0004
		San Joseph con el niño en los brazos	Zabalza	97:0011
		Huida de egipto con San Joseph de Rodillas	Zabalza	97:0012
	Escalante, Juan Antonio de Frías y *(copy after)*	Nra señora y el niño santta Ysavel y San Juan	González de Villa	124:0015
	Esnech Muh [Unidentified]	Prespectiva de la Prision de San Pedro con El Angel q le saco de ella y Unos guardas dormidos	Carpio	115:0195
	Español, El [Unidentified]	Respice finem con quatro cavezas de Muertes	Castilla	43:0368
	Espinosa, Juan de	Frutero con Un barro y Un Racimo de Uvas y Un gilguero muerto	Carpio	49:0028
		Ubas ygos y melocotones	Soria Arteaga	40:0026
		Esparagos	Soria Arteaga	40:0026
	Estalven [Unidentified]	Almoneda de pinturas	Molina	93:0148
	Estefano [Unidentified]	Pais	Moreno	137:0029
	Explanje [Unidentified]	Benus y la muerte de Adonis	Soria Arteaga	40:0035
	Eyck, Jan van	Pintura Pequeña con sus puerttas de la presentacion y en las Puerttas San Geronimo y San Anttonio	Salamanca	63:0006
	Ezquerra, Jerónimo Antonio	Enano sentado	Atrisco	138:0124
		S^{n} Nicolas de torentino	Córdoba y Verdes	129:0004
	Ezquerra, Jerónimo Antonio *(copy by)*	El niño, la virgen y santa Ana	Moreno	137:0046
F	**Falcone, Aniello (Oracolo delle Battaglie)**	Batalla con moros y cristianos con dos pieças de artillerias	Carpio	49:0140
		Batalla	Carpio	49:0141

	Due quadri che rappresentano due Battaglie	Carpio	109 0055
	Vatalla	Carpio	115 0313
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	Dos paises	Castilla	43 0141
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	Batalla	Castilla	43 0375
	Batalla	Castilla	43 0376
	Batalla	Castilla	43 0582
	Batalla	Castilla	43 0583
	Vattalla que en se ve entre la caballeria seis cavallos blancos	Castilla	117 0565
	Cavallo blanco caydo en tierra	Castilla	117 0565
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Falcone, Aniello (Oracolo delle Battaglie) *(copy after)*	Vatalla	Ortiz	95 0005
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	Adan Eba, y el Angel	Puerto	139 0008
	Cayn y Abel	Puerto	139 0008
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Farinati, Paolo	Paris con Elena in braccio	Carpio	109 0584
Felt, Juanes [Unidentified]	Bodegon Con Un Cisne y Un pabo R [1] y fruttas Con Una fuente dorada y Un muchacho echando El agua En Una garrafa	Carpio	115 0439
Fernández, Juan (El Labrador)	Frutero, de un razimo de ubas	Arcos	118 0041
	Jarra de Rossas claveles y azuçenas con ottras flores y Unos Raçimos de Ubas y Unas granadas aviertas	Carpio	49 0138
	Circulo Con Un Razimo de Ubas y abellanas	Carpio	115 0194
	Razimo de Ubas y Unas Vellottas avajo	Carpio	115 0196
	Castañas y Un basso con Vino	Carpio	115 0335
	Dos quadros de fruttas	González Cossio	88 0014
	Payssico con unos racimos de Ubas y unos Albaricoques	González Cossio	88 0071
	Ubas	Peñaranda	116 0228
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Fernández de Navarrete, Juan (El Mudo)	Sancto xpto en una cruz	Arce	38 0021
	Nra Señora y el dwsposovio de Sancta cathalina	Carpio	45 0069
	Nuestra s ra con el niño desnudo en braços poniendo La sortija en la mano de santa catalina	Carpio	49 0016
	Nra s ra y santta Cathalina poniendole Una sorttija El niño a Santa Catha- lina Santta Ana Santta Ysavel y s n Juan	Carpio	115 0358
	S n fran co y s n Gregorio	Carpio	115 0365

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	San geronimo	Soria Arteaga	40:0019
Fernández de Navarrete, Juan (El Mudo) *(copy after)*	Cruz en que esta pintado un santo xpo	Díaz de Ontiveros	26:0019
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	Madonna, il Bambino Giesù in terra	Carpio	109:0887
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Ferri, Ciro *(and Maratti and Angelo, Antonio)*	Madonna con il Puttino in braccio, e Santa Catarina	Carpio	109:0191
Filippo Napoletano (Filippo d'Angeli)	Quattro Paesi ottangolati	Carpio	109:0796
	Pais La histori de Abrahan Con los ttres Angeles	Carpio	115:0366
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Filippo Napoletano (Filippo d'Angeli) *(copy after)*	Quattro Paesi	Carpio	109:0699
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	Fabula de Ycaro	Alvarado	84:0095
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	Dos marinas	Arenberg	31:0016
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	Ocho paises de Monterias y divertimientos	Baeza	102:0007
	Ocho paizes	Baeza	102:0015
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	Retrato de una ninfa	Cardona	37:0026
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	Un pais nevado y en ella Una casa de paja con Unos Arboles	Carpio	49:0023
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	Batalla de navios y galeras	Carpio	49:0075
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Historia de la Pasion de christo y santos	González Cossio	88:0008
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	Caveza de una muger	Molina	93:0022
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	Madalena con una Croce in mano con corona di spine inginocchiata con La veduta di un paese	Carpio	109:0907
Francesco d'Hibernia [Unidentified] *(and Hoort, Ferdinando)*	Veduta di dentro la chiesa di San Pietro, che facea Sua Eccellenza innanzi à sua Santità nel presentare L'Achnea	Carpio	109:0959
Francia, Francesco (Francesco Raibolini)	Nra señora con el niño y dos cherubines	Castilla	43:0233
Francken, Frans	Prespecttiva flamenca de Un aposentto Con forme se Ussa en flandes adornado Con nro señor La Mag.^{na} y Martta	Carpio	115:0190
	Festin de Unos galanes Con sus damas y algunas prespetivas	Molina	93:0079
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	Muger desnuda con un CisneEnçima de Ella que la lesta vesando	Infantado	1:0056
	Diossa benus y cupido desnuda y sentada y El cupido La alvraça	Infantado	1:0058
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		Rretrato de la casa del bosque de la villa de buytrago	Infantado	1:0117
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	[Unidentified] *(?)*	Unos tudescos salteadores Entre arboles y rriscos	Infantado	1:0013
		Argos y mercurio	Infantado	1:0013
		Un leos de arboleras y Edifiçios antiguos con perssonaxes a cavallo	Infantado	1:0013
		Arca de noe	Infantado	1:0015
		Unos lejos	Infantado	1:0021
		Pocris y çefalo	Infantado	1:0028
		Benus y adonis	Infantado	1:0028
	Fyt, Jan	Juguetes de Caza	Atrisco	138:0053
		Bodegon de Diferenttes Abes y pezes Con Un ombre Con Una Liebre en la mano y con Un borrico Cargado de Conejos	Carpio	115:0435
	Fyt, Jan *(and Rubens)*	Pais de caceria	Ugena	134:0099
G	**García Ferrer, Pedro**	P.e eterno	Alvarado	84:0025
		Seis paisillos y Unas abubilla	Alvarado	84:0077
	Gargiulo, Domenico (Micco Spadaro)	Dos Batallas	Portago	140:0034
	Garofalo, Benvenuto Tisi da	Santa Caterina della Ruota figura in piedi	Carpio	109:0627
	Gasparo [Unidentified]	Ritratto di un Doze Venetiano mezza figura	Carpio	109:0066
	Gaulli, Giovanni Battista (Baciccio)	Moisè	Carpio	109:0833
	Gavarotti, Giovanni Battista	Vasi di fiori, et al piede vi sono diversi frutti, e braccioli	Carpio	109:0190
		Due quadri con vasi di fiori, et al piede vi sono diversi frutti, e braccioli	Carpio	109:0190
		Ritratto di Gavorotti in atto di dipingere frutti e fiori, e dietro stà un giovine, che porta delli fiori	Carpio	109:0207
		Quattro quadri che rappresentano frutti, e fiori in gran quantità	Carpio	109:0590
	Gennari, Cesare	Ritratto di Luigi Scaramuccia	Carpio	109:0752
	Gentile, Luigi (Louis Cousin)	Santta martir Con Un nino muerto	Molina	93:0125
		Magdalena Con diferentes Anxeles	Molina	93:0126
		Anxel de la guarda	Molina	93:0132
		Un lienço en que esta Retratado el baron de Batebila	Molina	93:0134
	Gentile, Luigi (Louis Cousin) *(and Bandestoquen)*	Dos Paisajes	Molina	93:0050

Gentile, Luigi (Louis Cousin) *(and Ijkens, Frans)*	Guirnalda de flores y en medio Una concepçion	Molina	93:0035
Gentile, Luigi (Louis Cousin) *(and Nimpho)*	Dos Prespetivas con figuras	Molina	93:0024
Gentile, Luigi (Louis Cousin) *(and Venne or Vinne)*	Paisage y figurillas	Molina	93:0056
Gentileschi	Lott y sus hijas	Carpio	115:0116
Gentileschi, Artemisia	Santa Chatalina de Artemisa Con Un Angel que tiene Una espada de fuego	Monterrey	57:0166
	Santa Cathalina con un Angel y una espada de fuego	Monterrey	58:0176
	S^{ta} catalina de artemisa con un angel que tiene una espada de fuego	Monterrey	61:0056
Gerardo [Unidentified]	Cinco sentidos	Vucht	34:0004
	Ceres y netuno que son los quatro elementos	Vucht	34:0005
	Señor san Juan ebangelista	Vucht	34:0007
German	Pais alemanesco Con unos pastores calentadose a la lumbre, Con un ganado	Arenberg	31:0093
	Cucine di pesci	Carpio	109:0589
	Cucine di pollami con sue figure	Carpio	109:0589
	Echizeras	Castilla	43:0066
	Retablo gr,^{de} de s^{t} Ju.^{o} q esta predicando en el desierto con muchas figuras	Castilla	43:0136
	Naçimiento con muchos angeles	Castilla	43:0144
	Sanct françisco en el Guerto	Castilla	43:0173
	Sanct Ger^{o}	Castilla	43:0174
	Dos cuadros de una navidad	Castilla	43:0203
	Boda de labradores	Cortés	17:0085
	Oracion de los reyes	Olmo	133:0036
	Judic	Paredes de Nava	101:0069
	Siette Banvoches de Alemania Yluminados	Ugena	134:0040
	Dos Paisittos	Ugena	134:0041
German – Antique	Moltisime figure vicine, e Lontane	Carpio	109:0132
Gessi, Giovan Francesco	Madona il Bambino, S. Gioseppe	Carpio	109:0784
Giacinto Ciciliano [Unidentified]	Santa inginocchiata avanti un Christo	Carpio	109:0830
Giampetrino	Cristo all'orto, e L'Angelo col Calice	Carpio	109:0819
Gianistra, Monsieur [Unidentified]	Prospettiva della Piazza di Spagna con la comparsa delle Carrozze di Sua Eccellenza	Carpio	109:0958
Giordano, Luca	Persèo y la cabeza de la Medusa	Atrisco	138:0001
	Paso del Rio del exercito de Gideòn	Atrisco	138:0003
	Bodas de Canaà	Atrisco	138:0012
	Resureccion de Lazaro	Atrisco	138:0012
	Ritratto di una Donna mezza figura, che tiene una mano al petto, e con	Carpio	109:0051

l'altra il fazzoletto con maniche trinciate		
Ritratto di huomo mezza figura che tiene in una mano una Lettera e tiene L'altra appoggiata sopra un Tavolino	Carpio	109:0064
Ritratto di un huomo con beretta in Testa	Carpio	109:0065
Re Davide dormendo, dove si vede in aria un Dio Padre	Carpio	109:0286
Rè Davide che piange Le sue colpe con il Profeta, e L'Angelo in aria che rimette la spada	Carpio	109:0300
Ritratto di una Donna con un Turbante bianco in capo, e dietro si vede una Mora	Carpio	109:0331
Il Genio di Rubens, che stà dipingendo vane fantasie con quantità di figure intorno	Carpio	109:0335
Ritratto di un Giovine che se appogia, e tiene una mano al petto con maniche bianche	Carpio	109:0337
Adone, e Venere à sedere, et Amore, che stà scherzando con due Cani	Carpio	109:0405
Giovine soffiando con una Testa di cavallo	Carpio	109:0764
Galatea tirata da Dolfini con un satiro che suona con una Lumaca sedente sopra una conchiglia, e due Putti in Marina	Carpio	109:0946
Ritratto di un huomo Satiro che rapisce una Donna	Carpio	109:0947
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Quattro Quadri con Le quattro Stagioni	Carpio	114:0202
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Quattro Quadri con li quattro Elementi	Carpio	114:0205
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Caccia di Diana	Carpio	114:0206
Europa	Carpio	114:0206
Proserpina rubbata da Plutone	Carpio	114:0206
Quattro Quadri di diverse battagle	Carpio	114:0207
Quattro Quadri con le quattro Parti del Mondo	Carpio	114:0208
Natività	Carpio	114:0209
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Cena di Cana Galilea	Carpio	114:0209
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Giuditio di Paride	Carpio	114:0210
Casamento di Bacco con Arianna	Carpio	114:0210
Endimione con figlioli	Carpio	114:0210
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Carro del Sole, e L'Aurora con fiore	Carpio	114:0315
Jigante Goliat y David que le Cortta La Caveza	Carpio	115:0447
Judiq que le Corta la Caveza a olofernes	Carpio	115:0448

	Catorze quadros de la historia de nra s.ra	Carpio	115:0707
	Berssabe Con Sus ninfas	Carpio	115:0899
	Hombre atado A Un Arbol Las manos y dos mugeres	Carpio	115:0911
	Nazimientto	Carpio	115:0948
	Fabula de Periseo Con la Caveza de Medusa	Cotes y la Carcel	120:0001
	Dos del Histtoria del Pueblo hebreo en el desiertto	Cotes y la Carcel	120:0002
	Santta Maria de la Caveza	Cotes y la Carcel	120:0015
	Anunziata	Cotes y la Carcel	120:0022
	Retrato del s.or Carlos Segundo de Cuerpo entero	Cotes y la Carcel	120:0055
	Uida a egipto	González de Villa	124:0001
	Asunzion de nra sra	González de Villa	124:0001
	Nuestra señora de la Conzepcion	González de Villa	124:0002
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	Dos pinturas de historia de Moyses	González de Villa	124:0016
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	Dos pintturas de dos s.tos de la orden de sn Benito	González de Villa	124:0019
	Dos pintturas del niño Dios y san Juan	González de Villa	124:0024
	Nacimiento de nra sa esta descascarado	Olmo	133:0001
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	San Joseph	Peñaranda	116:0001
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	Sta theresa	Peñaranda	116:0001
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	Transitto de san Benitto	Puerto	139:0030
	Adorazion de los Reyes	Quevedo y Azcona	135:0025
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	Nuestros Primeros Padres quando los hecharon del paraisso	Ugena	134:0029
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	La Caridad	Zuaznabar	136:0007
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Giordano, Luca *(and Monsieur [Illegible])*	Ghirlanda di fiori con diversi puttini	Carpio	114:0009
	Ghirlanda di fiori con diversi puttini	Carpio	114:0010
Giordano, Luca *(copy after)*	Dos pintturas de nra sra y sn Josseph	González de Villa	124:0023
	Nacimientto de nuestro redempttor	Ugena	134:0025
Giordano, Luca *(copy by)*	Quattro Paesi	Carpio	109:0699

Giordano, Luca *(studio)*	S^{n} fran^{co} de Paula	González de Villa	124:0021
	S^{n} Pedro de Alcanttara	González de Villa	124:0021
Giorgio Todesco [Unidentified]	Baccanale che fà sacrificio all'Idolo con quantità di figure	Carpio	109:0593
Giorgione (Giorgio da Castelfranco)	Christo Legato alla Colonna con Le mani dietro mezza figura	Carpio	109:0274
	Ritratto di un Giovine	Carpio	109:0349
	Diverse figure, che stanno mirando una Cartella Scritta, la quale é portata dalla morte	Carpio	109:0426
	Ritratto di un giovane, che dicono essere il Ritratto di Giorgione, ò del suo figlio	Carpio	109:0501
	Ritratto di un huomo di fisonomia, come di vecchia	Carpio	109:0609
	San Agostino vicino al mare	Carpio	109:0723
	Testa di un Bacco con frondi in capo	Carpio	109:0737
	Ritratto con un berettino in testa di huomo senza barba	Carpio	109:0899
	Ydolattria de Salomon Con muchas figuras	Carpio	115:0246
Giotto di Bondone	S. Sebastiano	Carpio	109:0514
Giovanni Battista Napoletano [Unidentified]	Un quadro che rappresenta variata sorte di pesce, che posano sopra una Pietra che finge rilievo antico	Carpio	109:0592
Giulio Romano (Giulio Pippi)	La duda de santo tomas	Arce	75:0057
	La fortezza	Carpio	109:0143
	La Prudenza con Lo specchio in mano	Carpio	109:0143
	Il carro del sole	Carpio	109:0827
	Nra s.^{ra} con El niño Jhs s^{n} Juan s^{n} Joseph y santta Martta Con sus pollos en pie	Carpio	115:0086
	Sacrifizio de Abrahan	Carpio	115:0496
Giulio Romano (Giulio Pippi) *(attributed)*	Madonna, il Bambino, Sant'Anna, e San Giovannino, e San Gioseppe in Lontananza	Carpio	109:0452
Giulio Romano (Giulio Pippi) *(copy after)*	Pasmo de nra s^{ra} pequeño que esta en palazio	Carpio	115:0306
Giulio Romano (Giulio Pippi) *(manner)*	Una Donna che tiene da una mano la bilancia, è dall'altra la spada che è Li Giustitia	Carpio	109:0161
	Rè sotto il Baldacchino con quantità di figure	Carpio	109:0172
Giulio Romano (Giulio Pippi) *(school)*	Molte figure con un Giovine abbandonato in terra con molti Amoretti che conducono un cignale	Carpio	109:0455
Goltzius, Hendrick	Primavera con fiori in mano	Carpio	109:0229
	Testa che tiene la mani sopra un Globo	Carpio	109:0570
	Venere che dorme con molti Amoretti, L'uno de'quali versa un vaso d'acqua sopra il fuoco	Carpio	109:0920
González, Bartolomé	Nra s^{a} de la leche	Espejo	23:0018

González de la Vega, Diego	Adorazion de los Reyes	Alvarado	84:0036
Gorfiano, Oracio	Dos Marinas	Villarán	110:0002
[Unidentified] *(copy after)*			
Goubau, Antoon	Bambocciata un Villano, che balla col bicchiero in mano con molte figure che lo stanno mirando	Carpio	109:0029
	Bambocciata un Villano che pesa L'Uva à molte figure che stanno Comprando	Carpio	109:0029
	Bambocciata che significa un Levantino che da un'altro piglia Acquavita con altre figurine	Carpio	109:0385
	Caveza sobre Venttana de Un Cavallero Con Vesttido picado	Carpio	115:0073
Gramatica, Antiveduto	Anunçiaçion	González Cossío	22:0051
	Otro quadro	González Cossío	22:0052
	Juida de ejito	Velasco	81:0004
	Nra senora y san Lucas	Villarreal	79:0023
Gramatica, Antiveduto *(school)*	Encarnaçion	Velasco	81:0005
Grandi	Dos de unas gitanas en unas Hosterias	Portago	140:0064
Greco, El (Domenico Theotocopuli)	S.^{n} fran^{co}	Alvarado	84:0020
	Retrato de medio cuerpo de Un fraile dominico	Alvarado	84:0054
	Angel sentado en el sepulcro	Arce	75:0047
	S.^{n} fran.^{co} y s.^{to} Domingo	Arcos	118:0021
	S.^{n} Andres, y S.^{n} Pedro	Arcos	118:0022
	Prendimiento de cristo	Benavente	55:0015
	La Pasion	Benavente	56:0004
	Bolateria Liebre y Perro	Carculli	128:0010
	S^{n} Pedro de medio cuerpo	Carculli	128:0014
	Rettratto de Un ombre Con Un Cuello grande	Carpio	115:0062
	Rettratto de Un hombre Vesttido de negro Con su Cuello blanco de Vigottes	Carpio	115:0064
	Caveza de Un hombre Con Su Cuello Vesttido de negro	Carpio	115:0074
	Prendimientto de nro s.^{or} Jesuxpto	Carpio	115:0192
	Carlos quinto de Rodillas delante [illeg.]	Carpio	115:1049
	S. fran.^{co} Con su compañero	Fernández	16:0007
	Xp.^{to} en la cruz Con nra s^{a} y S. Ju.^{o} y La madalena a los pies	Fernández	16:0038
	Oraçion de el Guertto	González Cossio	88:0024
	Christo Con la cruz a questas	Melgarejo	36:0001
	San jeronimo	Melgarejo	36:0001
	San Pedro	Melgarejo	36:0001
	San francisco	Melgarejo	36:0001
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	San fran.^{co} y san Juan	Melgarejo	36:0001
	Muger Soplando La lumbre Con dos figuras	Monterrey	57:0234
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	S.^{n} Geronimo	Moreno	137:0006
	Nro Padre san francisco	Oñate	112:0100
	Pais de la ciu^{d} de toledo	Pacheco	71:0012
	Retrato de un sacerdote	Pacheco	71:0055

	San geronimo	Soria Arteaga	40:0030
	Santta Ysabel y Zacharias	Torrubia	123:0019
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	S^{n} Fran^{co}	Ugena	134:0002
	San Pedro con sus llabes	Villanueva del Fresno	20:0055
	Cristo con la cruz a questas	Villanueva del Fresno	20:0056
	Santo frayle fran.^{co}	Villanueva del Fresno	20:0059
Greco, El (Domenico Theotocopuli) *(attributed)*	Retrato de Santo Domingo con un santo xpto en las manos	Pacheco	71:0075
Greco, El (Domenico Theotocopuli) *(copy after)*	N.^{o} S.^{r} con la Cruz a cuestas	Arcos	118:0060
	Descendim^{to} de la Cruz y nra Senora del traspasso	Lezana	105:0013
Greco, El (Domenico Theotocopuli) *(or Anonymous)*	Rettratto del Griego y Un hombre Con Un Cuello	Carpio	115:1041
Greco, El (Domenico Theotocopuli) *(or Greco, El, copy after)*	San françisco	Villarroel	62:0017
Grimaldi, Alessandro	Ritratto della Regina Riegnante in mezzo Cuorpo, che stà à sedere	Carpio	109:1004
Grimaldi, Giovanni Francesco	Due Paesi	Carpio	109:0790
Guax [Unidentified]	Enttierro de Christto	Zuaznabar	136:0020
Gueldo [Unidentified] *(copy after)*	Jesus, Maria, Joseph, y san Juan	Puerto	139:0035
	Christto enttregando las llaves a s^{n} Pedro	Puerto	139:0035
Guercino (Giovanni Francesco Barbieri)	Ritratto del cardinal Trivultio	Carpio	109:0106
	Un vecchio, che volta	Carpio	109:0318
	San Pietro	Carpio	109:0401
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	Paese che e dalla vigna di Ludovisio	Carpio	109:0505
	Piatto con dentro un Pesce con alcune Sarde	Carpio	109:0782
	Due disegni che rappresentano due staggioni dell'anno	Carpio	109:0881
	Galatea in mare, e Tritoni	Carpio	109:0882
	Ratto di Proserpina	Carpio	109:0882
	Due disegni che rappresentano due stagioni dell'anno	Carpio	109:0883
	Paese con alcune figurine à sedere in piedi	Carpio	109:0891
	Madonna, il Bambino, S. Giuseppe, et un Angelo	Carpio	114:0144
	Muchacha Con Una Rosa en la mano	Carpio	115:0158
	Nra s.^{ra} de medio Cuerpo Con El niño Jhs em pie abrazado	Carpio	115:0356
	Santta Con las manos en cadenadas y Un paño Colorado Sobre Los pechos y mangas blancas Mirando Al zielo	Carpio	115:0364
	Rettrato de Un Cardenal	Carpio	115:0840
	El rico avariento de medio cuerpo	Castilla	43:0269
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		Prision de s^{n} Pedro	Díaz de Quevedo	104:0001
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		Nazim^{to} de Nro s^{r}	Díaz de Quevedo	104:0001
		Venus Martte Cupido	Ugena	134:0031
	Guercino (Giovanni Francesco Barbieri) *(copy after)*	David, de medio cuerpo	Arcos	118:0057
	Guercino (Giovanni Francesco Barbieri) *(manner)*	Testa di un Putto, che tiene un fioretto in mano	Carpio	109:0616
	Gutiérrez, Francisco	Desposorios de san Joseph	Peñaranda	76:0030
		Rreyna sava y el rrey salomon	Peñaranda	76:0030
	Guzmán, Pedro de (El Cojo)	Cristo crucificado pintado en una cruz	Espejo	23:0023
H	**Hamen y León, Juan van der**	Lienco de frutas de granadas	Alviz	27:0011
		Lienço de frutas de cardo	Alviz	27:0012
		Vidros barros y frutas	Alviz	27:0013
		Bidro de melocotones	Alviz	27:0015
		Bidro de Alverqiges	Alviz	27:0015
		Frutero con dos ramilleteros de azuzenas y en medio una cesta de Peras y cerezas	Arce	38:0013
		Una Salvilla con biscochos redondos dos bidros y Una Jarrulla con Zinta azul	Carpio	49:0007
		Una salvilla con Un cano de barquillas y Un barro y Una carrafa de aloja y Unas conservas	Carpio	49:0025
		Un membrillo en Un plato	Carpio	49:0074
		Castañas asadas en cascara y otras sin ella con Un baso de bino	Carpio	49:0106
		Quatro liencos de frutas	Díaz de Ontiveros	26:0038
		Once frutas	Galló de Escalada	46:0004
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		Un almuerço	Soria Arteaga	40:0025
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		Dos ramilleteros	Soria Arteaga	40:0072
		Quatro frutillas redondas con unos Paxaros	Soria Arteaga	40:0073
		Tres fruteros	Villarreal	79:0066
		Frutero es un canostico de ubas	Villarroel	62:0009
		Frutero es un canastico de melocotones granadas y otras frutas	Villarroel	62:0009
		Fruterico con unas castañas asadas con cascaras y otras en vino	Villarroel	62:0010
		Fruterico tiene un platillo de plata con endrinos y guindos	Villarroel	62:0010
		Fruterico platillo con çermeños y otro platillo	Villarroel	62:0010
		Fruterico con unos dulçes o bizcochos	Villarroel	62:0010
	Hendricksz., Dirck (Teodoro d'Errico)	Pais de la pedricaçion de San Ju^{o}	Soria Arteaga	40:0029
	Hens, Carlos [Unidentified]	Frutero con Una çesta de Ubas y menbrillos Una Libre y diferentes paxaros y la caveza de Un perro	Carpio	49:0039

	Hens, Juan [Unidentified]	Un Bodegon	Carpio	49:0026
	Herant, Ju.º [Unidentified]	Frutas	Alvarado	84:0059
	Herrera, Francisco	Gloria Con muchos Santtos q Es El Vorronzillo que esta pinttado En El Coro de s.^{n} Ph.^{e}	Carpio	115:0414
		Oraçion del huerto	Castañeda	119:0011
		Anunçiaçion de nra s.^{ra}	Castañeda	119:0012
		Tentaçion	Castañeda	119:0013
		Samaritana	Castañeda	119:0025
		La huida a exipto	Castañeda	119:0032
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	Herrera, Francisco (the elder)	Hombre Vestido de negro Con Vigote Grande	Carpio	115:0069
	Herrera Barnuevo, Sebastián de	Anunziazion	Zuaznabar	136:0008
		San Yldephonso, Reziviendo de nuestra Señora la Casulla	Zuaznabar	136:0009
	Holbein, Hans (the younger)	Due Ritratti di due huomini	Carpio	114:0254
		Exeomo Con mucha gentte y fariseos a Cavallo	Carpio	115:0411
	Hoort, Ferdinando [Unidentified] *(and Francesco d'Hibernia)*	Veduta di dentro la chiesa di San Pietro, che facea Sua Eccellenza innanzi à sua Santità nel presentare L'Achnea	Carpio	109:0959
I	**Ijkens, Frans**	Frutas y Un pichel	Alvarado	84:0060
	Ijkens, Frans *(and Gentile, L.)*	Guirnalda de flores y en medio Una concepçion	Molina	93:0035
	Ijkens, Frans *(and Seghers, D.)*	Feston de fruttas con un nino Jesus y san Juan dentro	Salamanca	63:0014
		Feston de flores con tres niños dentro	Salamanca	63:0014
	Ijkens, Frans *(and Teniers, D. (II))*	Florero y dos figurillas en medio	Alvarado	84:0065
	Indies	Nra s^{ra} de Guadalupe de Mexico	Atrisco	138:0080
		Biombo	Carpio	45:0230
		Due quadretti Indiani	Carpio	109:0583
		Sobre Bentana	Cortavila	77:0048
		Pintura con Varias flores y nra senora de Mexico	Meneses Bravo	126:0061
		Pintura con Varias flores y San Pedro	Meneses Bravo	126:0061
	Italian	Nuestro Señor Con la Cruz a cuestas y El buen ladron es delante	Arenberg	31:0013
		Frutero con Un Raçimo de Ubas pardas[?] en Un [illeg.] blancos en el suelo y Un baso de Agua	Carpio	49:0076
		Canasto con Ubas y brevas y en el suelo melocotones Una granada avierta y otras frutas	Carpio	49:0080
		Figura questa beviendo Junto a Una fuente y dos muchachos dando de puñadas	Carpio	49:0098
		Pais	Carpio	115:0417
		Pais	Carpio	115:0443
		Asunçion de nra s.^{ra}	Castañeda	119:0014

	DeGollacion de san Juan Bauptista Con quatro figuras Principales	Castilla	74:0010
	Quando nuestro señor hecho del templo alos trattantes	Castilla	117:0541
	Una borrasca en que se ven quatro vajeles	Castilla	117:0568
	El milagro del Castillo de Emaus	Castilla	117:0571
	Mug^{r} tocando un Clabicordio	Cea	51:0001
	Dos figuras desnudas onbre y muj^{r} y dos zisnes y dos perros	Cea	51:0001
	Dios Vaca	Cea	51:0002
	Vodegon con una mug^{r} que tiene un pabo en la mano	Cea	51:0002
	Dios neptuno	Cea	51:0003
	La vanidad derramando flores y Dinero	Cea	51:0003
	Dos figuras con unos conejos	Cea	51:0003
	San Juan baptista	Díaz de Ontiveros	26:0010
	Seis liencos de Prespectivas	Echauz	113:0006
	Quatro Bodegones	Echauz	113:0058
	Pais Con Un pedaço de Ruina y diferentes figuras y animales	Echauz	113:0060
	Tres floreros	González Cossio	88:0012
	Dos Pinturas que Representan dos Angeles de Rodillas	Molina	93:0006
	Mujer con Una calabera en las manos que representa la melancolia	Molina	93:0105
	Christo con la Cruz a cuestas	Olmo	133:0003
	Eceomo	Paredes de Nava	101:0013
	Quatro Paisses de Diferente Ystoria	Paredes de Nava	101:0020
	Prespetiba	Paredes de Nava	101:0027
	Nazimiento	Paredes de Nava	101:0053
	Dos fruteros	Portago	140:0055
	Bodegon	Sastago	50:0008
	Danza del Labradores	Tufiño de Vallejo	66:0019
Italian *(and Brueghel)*	Unas flores y unos niños con una cornicopia	Castilla	117:0548
Italian *(attributed)*	Dos paises	Pacheco	71:0058
Italian *(copy after)*	Nuestra señora con su niño, Jugando con otro	Olmo	133:0025
Italian – Bolognese	Nuestra señora Con Un niño dormido	Castilla	74:0047
Italian – Florentine	Flores	Monterrey	58:0133
Italian – Genoese	Pais en q passa muestra Una ynfanteria	Carpio	45:0023
Italian – Lombard	Ritratto di huomo, poca barba collarino piccolo à Lattuca, tiene una mano dentro al guanto che segna con un dito	Carpio	109:0248
Italian – Neapolitan	S. Giacomo à Cavallo	Carpio	109:0778
	Orfeo y muchos animales alrrededor Dos pattos y Un Conejito de las Yndias	Carpio	115:0386
	Biombo fino con pintturas	Monje	96:0006
	Dos Bodegones	Puerto	139:0027
	Dos medias figuras	Puerto	139:0028
	Dos Payses	Puerto	139:0037
	Napoles	Saavedra Guzmán	15:0030

		Beneçia	Saavedra Guzmán	15:0030
		Un niño de Pasion	Zabalza	97:0041
	Italian – Neapolitan *(or Anonymous)*	Beinte Payses de napoles	Cruzat	70:0013
	Italian – Palermitan	Docçe paises grandes de prespecttiba	Monje	96:0001
	Italian – Roman	Negazion de sanct Pedro	Castilla	43:0246
		Ecçe homo	Castilla	43:0247
		La birjen nuestra señora A lo jitano	Cruzat	70:0005
		San Agustin	Cruzat	70:0009
		Magdalena	Cruzat	70:0009
		San Geronimo	Cruzat	70:0009
		San francisco	Cruzat	70:0009
		Seis Laminas de Roma	Cruzat	70:0011
		San Juan	Cruzat	70:0014
		Magdalena	Cruzat	70:0014
		Pintura	Cruzat	70:0015
		Dos Laminas	Cruzat	70:0016
		San Lorenzo	Cruzat	70:0018
		San B^{me}	Cruzat	70:0018
		Comunicazion de San Geronimo	Cruzat	70:0020
		Despossorio de Santta Cattalina	Cruzat	70:0020
		S^{r} san gregorio	Leguizamón	8:0004
		Nra señora con el niño Jesus Por La mano y otras figuras	Leguizamón	8:0009
		Dos fruteros	Portago	140:0005
		Quatro fruteros con algunas flores	Portago	140:0032
		Dos floreros	Portago	140:0049
		Dos fruteros	Portago	140:0061
		Bodegon	Puerto	139:0012
		Cattorçe Pintturas Yguales de las Birtudes	Salamanca	63:0019
		Virgen con el niño en los braços	Soria Arteaga	40:0078
	Italian – Sicilian	Biombo de seis Doblezes que es de pintturas Pequeñas de Vattallas	Monje	96:0007
	Italian – Venetian	Ritratto tutto intiero di un Cacciatore con cane à pie	Carpio	109:0356
		Ritratto di un vecchio, che accenna sopra un libro aperto	Carpio	109:0379
		Putto in piedi con un cane sopra un Tavolino e da una mano tiene una Ciambella	Carpio	109:0645
		Due quadri, che rappresentano due Teste Compagne di Donne	Carpio	109:0871
		Cinque quadretti con tre ritratti p. ciascheduno	Carpio	109:0878
		Un quadro che rappresenta tre Ritratti assieme piccoli di huomini	Carpio	109:0889
		Combite Con muchas figuras	Carpio	115:0946
		Retrato de un Dux de Veneçia	Castilla	43:0591
		Qu. ro lienzos de pintura De Moarraches	Castilla	43:0598
J	**Jaques [Unidentified]**	Barvero del rrey midas	Díaz de Ontiveros	26:0048
	Jáuregui y Aguilar, Juan de	Nra s^{ra} Con el niño en los brazos	Oviedo	73:0003
		Nra señora y el niño en los brazos	Oviedo	73:0105
	Jolchoni [Unidentified]	Rettratto de medio cuerpo del Duque de Brochana	Carpio	115:0022

	Jordaens, Hans	Nuestro señor Jesu cristo decendimiento de la cruz	Vucht	34:0001
	José [Unidentified]	Lucreçia	Castilla	43:0153
		Quando fue pagado el din^{ro} de S^{t} Mateo	Castilla	43:0162
	Joseph Napolitan [Unidentified]	San Pedro figura Entera	Ramírez de Vargas	32:0012
K	**Kessel, Jan van (I)**	Dos Pinturas pintadas Unas flores dentro de unos Vidros	Molina	93:0027
		Dos pinturas en cada una pintado un Ramillete de claveles dentro de un Vidrio	Molina	93:0028
		Dos Pinturas y en cada una pintado Un bidrio con un Ramillete de flores	Molina	93:0032
L	**Laer, Pieter van (Bamboccio)**	Villano, che medica una gamba a un altro, et un ragazzo che li stà guardando	Carpio	109:0855
		Bamboche de Unos hombres que estan bebiendo en Una bodeda Con Una Vieja ylando	Carpio	115:0148
		Un quadro	Castilla	43:0033
		Un quadrillo de figuras	Castilla	43:0091
		Un hombre guiando Unos bueyes	Zabalza	97:0002
	Laer, Pieter van (Bamboccio) *(?)*	Pais con Un castillo soldados y Una fagrua avajo con Un hombre que se estta haziendo La Varba	Carpio	115:0201
	Laer, Pieter van (Bamboccio) *(manner)*	Quattro Paesi rappresentando Le quattro stagioni con figurine	Carpio	109:0588
	Lanfranco, Giovanni	Figura con una Verga sotto al piede con due figurine accanto con fiori in mano	Carpio	109:0021
		Madonna, Santa Catarina che tiene il Bambino Giesù in braccio, e si vedono due altri santi	Carpio	109:0396
		Ritratto di un Ragazzo, che tiene una pera in mano che si crede figliuolo	Carpio	109:0397
		Ritratto di una Donna con vesta e Zimarra nera un fazzoletto	Carpio	109:0414
		La carità in aria con una Mitra dà Vescovo, et un Pastorale	Carpio	109:0478
		Polifemo, e Galatea	Carpio	109:0651
		Natività del Sig.^{re}, e finge con il lume di notte	Carpio	109:0660
		Madonna voltata in fianco col Bambino in braccio	Carpio	109:0718
		Sogno di S. Gioseppe	Carpio	109:0850
		Santo Xpto Crucificado con nra S^{ra} la Magdalena y San Juan	Monterrey	57:0071
		Cristo Cruçificado con nra s^{a} y La magdalena y san Juan	Monterrey	58:0067
		Nuestra senora de La paz	Monterrey	58:0130
		Santo xpsto Cruçificado con nra s^{ra} la magdalena y s. Ju^{o}	Monterrey	61:0030
		Historia de Abraham	Moreno	137:0021
		Historia de Sanson	Moreno	137:0021

	Veinte y ocho laminitas de la Historia de Noe y sanson	Moreno	137:0027
Lanfranco, Giovanni *(attributed)*	Darida quando volse tagliare Li capelli à Sansone addormentato colla mascella dell'Asino	Carpio	109:0363
Lanino, Bernardino	Madonna, et il Bambino, che ride	Carpio	109:0553
Lauri, Filippo *(and Codazzi, V.)*	Due Prospettive compagne	Carpio	109:0698
Lauri, Filippo *(and Nuzzi, M.)*	Due quadri con vasi di fiori con li vasi storiati	Carpio	109:0192
Ledesma Meriño, Gaspar de	Cabeça de Un xpo	Ledesma Meriño	4:0066
Lely, Peter	Retrato de la duquesa de Torque en medio cuerpo	Molina	93:0113
	Retrato del Rey de Ynglaterra en medio cuerpo	Molina	93:0135
	Retrato de la Reyna de Ynglaterra	Molina	93:0135
León y Leal, Simón de	S.^{n} Geronimo	Spino y Navarro	132:0096
Leonardo, Jusepe	Nuestra señora de la encarnaçion	Soria Arteaga	40:0004
	Nuestra Señora de la concep^{on}	Soria Arteaga	40:0005
	Sierpe de moyses	Soria Arteaga	40:0021
	Concep.^{on}	Velasco	81:0023
Leonardo, Jusepe *(copy after)*	Sacarias s^{ta} Ana La Virgen el nino y s^{n} Juan	Soria Arteaga	40:0046
Leonardo da Vinci	Venere tutta nuda à sedere che tiene con mani un velo con veduta di paese Lontano	Carpio	109:0462
	Ritratto di una Giovane	Carpio	109:0641
	Ritratto di un Giovine ch'è Maria Galeazzo Sforza Duca di Milano	Carpio	109:0641
	Madonna col Bambino Giesù che L'accarezza	Carpio	109:0809
	Santa Maria Madalena con vaso di oro in mano	Carpio	109:0849
	Testa di una Madonna	Carpio	109:0873
	Nuestra s.^{ra} con El niño Jhs em brazos y san Juan A los pies Con Una flor que esta dando al niño	Carpio	115:0035
	Nra s.^{ra} Con El niño Jhs Con Unas flores en la mano y nra s.^{ra} Con Un libro	Carpio	115:0037
	Nra s^{ra} con El niño Jhs; dando Una palma a s^{n} Jorje armado y Un Angel tocando Un ynsttrumento	Carpio	115:0042
	Rettratto de herrasano Rotedano	Carpio	115:0130
	Nra s.^{ra} Con El manto azul forrado en dorado de Vaxo	Carpio	115:0475
	Nra S^{ra} Con el niño	Castilla	43:0159
	Nra S^{ra} Sancta ana	Castilla	43:0214
	Retrato de una muger	Castilla	43:0235
	Sanct Geronimo	Castilla	43:0255
	Magdalena	Castilla	43:0259
	Beronica	Soria Arteaga	40:0043
	Degollaçion de san Ju^{o} sobre tabla figura enteras	Villanueva del Fresno	20:0002

Leonardo da Vinci *(attributed)*	Mezza figuretta, che tiene in mano una spada	Carpio	109:0536
Leonardo da Vinci *(copy after)*	Caveça de san juan herodias y un sayon	Lemos	11:0013
	Xpo nuestro señor y san joan niños con el cordero	Lemos	11:0018
	Una cena	Velasco	81:0019
Leonardo da Vinci *(school)*	Madonna col Bambino in braccio S. Girolamo, e S. Giovannino	Carpio	109:0602
Leonardo Lanoch [Unidentified]	Adorazion de los Reyes	Carpio	115:0319
	Un ombre Vesttido de Colorado	Carpio	115:0341
	Milagro de los Cinco pezes y dos panes	Carpio	115:0343
	Nro s.^{or} Cruzificado entre los dos Ladrones	Carpio	115:0345
	Zena de nro s.^{r}	Carpio	115:0457
	Prendimientto de nro s.^{r}	Carpio	115:0458
	Hombre à Cavallo	Carpio	115:0459
Leone, Andrea de	Histtoria de Moyses quando hiriò la Peña	Zuaznabar	136:0047
Leoner, Coniquen [Unidentified]	Marina con Jonas	Carpio	49:0037
Leoni, Ottavio	Ritrato di una Donna in maniche di Camicia, mezza figura con busto guarnito di oro	Carpio	109:0027
	Ritratto di una Donna con una gargantiglia al collo all'antica	Carpio	109:0111
	Ritratto di huomo con collaro con merletti, e fiocchetti	Carpio	109:0564
	Ritratto di una Donna con habito bianco guarnito, collaro à Lattuca	Carpio	109:0750
	Ritratto di huomo in piedi Spada al fianco	Carpio	109:0897
	Retrato mio con ropa y un mem^{l} p^{a} el Papa en las manos	Matute	14:0022
Leyva, Diego de	Cattorçe Pintturas Yguales de las Birtudes	Salamanca	63:0019
Liberi, Pietro	Santa Monaca, e Sant' Agostino con La Trinità	Carpio	109:0864
Linsen, Jan	Doçe laminas que significan los doçe tpos del año	Molina	93:0137
Lipari [Unidentified]	Ritratto di un Doze Veneto	Carpio	109:0377
Lomazzo, Giovanni Paolo	Christo morto, La Madonna, Le trè Marie, alcune figure et Angeli, che in tutto sono otto figure	Carpio	109:0910
López, Pedro	Doçe lienços	Infantado	1:0116
Lotto, Lorenzo	Ritratto di una Donna che tiene una mano al Corpo e coll'altra un fazzoletto con habito recamato con Perla all'orecchia	Carpio	109:0100

		Ritratto di un huomo che tiene nelle mani una Lettera col nome di Claudi	Carpio	109:0166
		Cristo che chiama Lazzaro dal monumento con molte figure	Carpio	109:0572
		Ritratto di un huomo con beretta in capo con le mani gionte insieme	Carpio	109:0673
		Ritratto di una Donna con ventaglio in mano ornata di perla	Carpio	109:0747
		Madonna, e di velar con la mano destra il bambino, che riceve da S. Gio: una crocetta con l'iscritt.^{e} Ecce Agnus Dei	Carpio	109:0990
		Madonna col Bambino in braccio	Carpio	114:0150
		Benus y adonis con Un benablo en la mano Vesando a benus y abrazados	Carpio	115:0236
	Lotto, Lorenzo *(manner)*	Ritratto di un Cardinale con barba bianca	Carpio	109:0182
	Lotto, Lorenzo *(school)*	Ritratto di una Donna con zimarra all'antica guarnita di trina di argento	Carpio	109:0123
	Lucas van Leyden	Due Quadri Bambocciate	Carpio	114:0324
		Nacimiento	Castilla	43:0040
		Madalena escriviendo	Cotes y la Carcel	120:0037
		Nra señora Con el Niño en los Brazos	Quevedo y Azcona	135:0013
	Lucas van Leyden *(copy after)*	Hecomo; al Pueblo	Mardones	80:0042
	Luini, Bernardino	Madonna col Bambino in braccio, e S. Giovannino, che porge un fiore al Bambino	Carpio	109:0256
		Erodiade con La Vecchia	Carpio	109:0447
		Carnefice con la testa di S. Gio Batta in mano	Carpio	109:0447
		Madonna col Bambino Giesù in braccio	Carpio	109:0810
	Luycks, Christian	Frutero	Carpio	49:0052
		Unos pajaros s^{re} Una serbilleta que esta sobre Un tapete leonado y mas Una çesta con Unos paxaros de mttro	Carpio	49:0054
		Frutero con Un Raçimo y Una langosta	Carpio	49:0056
M	**Macagna, Domenica**	Due quadri di frutti, e fiori	Carpio	109:0695
	Magnoni, Carlo	Ritratto mezza figura di un Huomo con Capelli, e barba oscuri, con habito, e fermaiuolo intorno	Carpio	109:0090
	Manfredi, Bartolomeo	Testa di un chiaro oscuro forte, e senza barba	Carpio	109:0546
		Testa di un Buffone	Carpio	109:0578
		Negacion de Sanct Pedro y en el estan Jugando a los dados	Castilla	43:0379

Mantegna, Andrea	Ritratto per Longo di un Giovinetto, che dice essere un Duca di Milano	Carpio	109:0409
	Madonna, il Bambino, sant'Anna, e San Gioseppe	Carpio	109:0739
	Dio Padre Adamo, et Eva	Carpio	109:0890
Mantegna, Andrea *(attributed)*	Orfeo sonando con gl'animali	Carpio	109:0615
Mantegna, Andrea *(manner)*	San Sebastiano Legato alla Colonna con molte frezze nella vita	Carpio	109:0251
Mantegna, Andrea *(or Bellini, Giov.)*	Virgen con El niño mamando en Un pays	Lemos	11:0066
Maratti, Carlo	Mezza figura, un San Paolo	Carpio	109:0001
	San Girolamo	Carpio	109:0006
	San Paolo Primo Eremita	Carpio	109:0008
	San Pietro che piange in mezza figura	Carpio	109:0017
	Christo che stà disputando con li Dottori e molte figure	Carpio	109:0019
	Venere che giace in terra sopra un panno torchino con due Amoretti, et altri Lontani	Carpio	109:0045
	Concettione, che tiene La luna, et il serpente sotto Li piedi con diversi Angioli, e gloria	Carpio	109:0188
	Natività di Nostro Signore con Angioletti, che adorano	Carpio	109:0228
	Angelo Custode che li si stringe al petto un Anima per timore di un Demonio, che La minaccia	Carpio	109:0428
	Concettione col Bambino Giesù, che ammazza il serpente con gloria di Angioli	Carpio	109:0504
	Giesù Bambino con San Giovannino, che gli baccia La mano appoggiato sopra un Cuscino bianco	Carpio	109:0961
	Schuola di Dissegno con molte figure, che studiano Prospettiva, Geometria, Scultura, et Anatomia con le Tre Gratie Sù Li Nuvoli	Carpio	109:0986
	Concettione	Carpio	114:0053
	S. Carlo Boromeo, e S. filippo Neri	Carpio	114:0062
	Madonna col Bambino	Carpio	114:0147
	Santa Teresa con un Angelo in atto di Lanciarli una saetta	Carpio	114:0147
	Concettione	Carpio	114:0305
	Madonna col Bambino in braccio	Carpio	114:0305
	Nuestra señora con el niño en los Brazos	Ugena	134:0033
	Rettratto de Alexandro Sextto Papa	Zuaznabar	136:0026
Maratti, Carlo *(and Ferri, C. and Angelo, Antonio)*	Madonna con il Puttino in braccio, e Santa Catarina	Carpio	109:0191
Maratti, Carlo *(and Onofri, Crescenzio)*	Paese, et il Bagno di Diana con diverse figure nude dentro, e fuori dell'acqua	Carpio	109:0943
	Paese, e Narciso, che rimirandosi nell'acqua s'innamora di se stesso con altre figure	Carpio	109:0944

Maratti, Carlo *(and Solari, G.)*	Ghirlanda di fiori col Salvatore ascendente al Cielo	Carpio	109:0010
	Ghirlanda di fiori con una Concezione	Carpio	109:0014
Maratti, Carlo *(attributed)*	Galatea con due Dolfini	Carpio	109:0552
Maratti, Carlo *(copy by)*	Madonna in gloria, e da basso stà san francesco, e S. Nicola con un'altra figura vestita di nero	Carpio	109:0373
Marçelo de Iniesta [Unidentified]	Nra S.ra con el niño	Castilla	43:0076
Marconi, Rocco	Ritratto di un Salvatoré con la mano in atto di benedire	Carpio	109:0113
Marseus van Schrieck, Otto	Garofolo, e tre farfalle	Carpio	109:0681
	Fongo e tre farfalle	Carpio	109:0682
Martínez	Santa Catalina	Velasco	81:0020
Martínez, Marcelo *(copy by; or Venusti, copy by)*	Madre de dios con un libro abierto en la mano derecha El nino dormido san joan y san josefe	Lemos	11:0051
Matteis, Paolo de	Sn estevan	González de Villa	124:0018
Mayno, Juan Bautista	Retrato de la Virgen de soberana pintura de nra sa Sa M.a La m.or	Matute	14:0002
	Magdalena en el desierto	Matute	14:0014
	Gloria de todos santos	Molina	93:0076
Mayorquin, El [Unidentified]	Nueve paises	Pacheco	71:0005
	Doçe paisses	Real	44:0008
Mazo, Juan Bautista Martínez del	Sitio de panploma pintada los trajes de navarra con algunos Retrattos de criados de palaçio	Carpio	49:0327
	Cuidad de Pamplona	Carpio	115:0315
	S.n Antonio de Padua	Vicuña	121:0002
Mazo, Juan Bautista Martínez del *(and Velázquez, D.; changed to Rubens, copy after)*	El Rey nro s.r en Un cavallo castaño	Carpio	49:0228
Mazo, Juan Bautista Martínez del *(copy by)*	Retrato de Venus	Arcos	118:0109
	Robo de Europa sobre Un toro blanco con dos niños	Carpio	49:0233
	Ninfas que se Bañas en Una fuente	Carpio	49:0238
	Retrato del Conde Duque [de Olivares] Armado con Un baston en la mano en un caballo blanco	Carpio	49:0239
Medicis, Alexandro de [Unidentified]	Perspectiva y dentro una purificacion de nro sr esta prespectiva es de la coronacion de espinas	Castilla	43:0286
Menéndez, Miguel Jacinto	San Anttonio de Padua	Zuaznabar	136:0027
	Santta Ana enseñando a Leer a nuestra señora	Zuaznabar	136:0027
Mesa, Alonso de	Santo christo orleado de santos	Castañeda	119:0049

Meulener, Pieter	Pais con Un carrovaje y otras figuras	Carpio	49:0033
Mexican	Nuestra señora de Mexico	Ugena	134:0032
Michelangelo Buonarroti	Christo in croce	Carpio	109:0227
	Due quadri che rappresentano due figure nude	Carpio	109:0496
	Venere à giacere con un Amoretto	Carpio	109:0903
	Un quadro da due parte, che rappresenta Davide, che taglia la Testa, al Gigante Golia	Carpio	109:0954
	David, che ammazza il Gigante Golia	Carpio	114:0120
	Quadro depinto à roverso	Carpio	114:0121
	Fabula de ganimedes Lebanttada de Una Aguila en El Aire En Un pais Con Un perro avajo que pareze Estar ladrando	Carpio	115:0238
	Un dibujo	Castilla	43:0196
	Judiçio	Castilla	74:0114
	Jupiter y Ganimedes	Moreno	137:0010
Michelangelo Buonarroti *(copy after)*	Testa di una venere, che Amore la bacia	Carpio	109:0338
	Muger en quervos con un Ganso es de Jupiter y Leda	Castilla	43:0545
	Madre de dios con un libro abierto en la mano derecha El nino dormido san joan y san josefe	Lemos	11:0051
Michieli, Andrea (Andrea Vicentino)	Doce quadros de los meses	Tinoco	54:0015
Miel, Jan	Gioseppe, quando fù venduto à mercanti	Carpio	109:0870
Milanesa, La [Unidentified]	Dos floreros	Portago	140:0047
Mingot, Teodosio	Santa xpto que le estan mofando unos Judios	Soria Arteaga	40:0036
Mola, Pier Francesco	Satiretto ragazzo, che soffia con un cannello in una fontana	Carpio	109:0276
	San Giovanni Evangelista col Calice in mano	Carpio	109:0340
	Vecchia con un panno bianco in testa, che si crede La madre di francesco Mola	Carpio	109:0370
	Filosofo à sedere con un Libro aperto in mano	Carpio	109:0498
	Cupido à giacere, e con veduta di paese	Carpio	109:0549
	Presepe	Carpio	109:0581
	Giovinetto con una catena d'oro che gli traversa le spalle	Carpio	109:0621
	Loth che beve con li figuiuoli	Carpio	109:0637
	Ritratto di un giovinetto con habito frinciato	Carpio	109:0705
	Testa di Giovine voltata in profilo	Carpio	109:0715
	S. Biagio Vescovo che predica primo sbozzetto del quadro in S. Carlo de'Lombardi	Carpio	109:0755
	S. Giovannino	Carpio	109:0828
	Puttino con un pomo in mano	Carpio	109:0829
	Testa di una Donna con Turbante in Capo	Carpio	109:0831

	Madonna voltata in profilo con panno torchino in capo	Carpio	109:0842
	Paese con un San Bruno nel deserto à sedere con una Testa di morte con Angeletti, ò Cherubini in aria	Carpio	109:0914
	Madonna col Bambino, e L'Agnello	Carpio	109:1005
	Ritratto di mezzo Cuorpo con una mano al fianco, e nell'altra Un fazzoletto, vestito di negro	Carpio	109:1006
Mola, Pier Francesco *(copy after)*	Un niño con una gaita, y un Laud	Arcos	118:0059
Mola, Pier Francesco *(copy by)*	San Pietro Martire	Carpio	109:0177
Molina, Manuel de	Nra señora con su santisimo hijo muerto en sus manos	Peñaranda	76:0007
	Parabola del hijo prodigo	Peñaranda	76:0008
	Parabola, Boda del Rey	Peñaranda	76:0008
	San nicolas de tolentino	Peñaranda	76:0014
	Nra señora de la Concep^{on}	Peñaranda	76:0019
	Adoracion de los Reyes	Peñaranda	76:0034
	Los santos san cosme y san Damian	Peñaranda	76:0036
	Nacimiento	Peñaranda	76:0039
	Xpo en el sepulcro	Peñaranda	76:0040
	Descendimiento de la cruz	Peñaranda	76:0041
	Duda de santo tomas	Peñaranda	76:0041
	Huida a egito	Peñaranda	76:0042
	Dos Cavecas de xpo y su madre	Peñaranda	76:0044
	nra señora de atocha	Peñaranda	76:0046
	Jesus y maria y Joseph	Peñaranda	76:0047
	Encarnacion de nra s.^{ra}	Peñaranda	76:0048
	San Antonio	Peñaranda	76:0049
	San Juachin y santa Ana	Peñaranda	76:0050
Momper	Doçe Paisses	Paredes de Nava	101:0003
	Pais Grande nevado	Salamanca	63:0012
	Ottro Pintura	Salamanca	63:0031
Momper, Joos de (I)	Quattro Paesi con quantità di figurine	Carpio	109:0802
Momper, Joos de (II)	Paese	Carpio	109:0223
Monbelli [Unidentified]	Ritratto di Donna Venetiana mezza figura, che tiene li Guanti in mano, et hà un manto bianco che li cala della Testa	Carpio	109:0054
	Ritratto di una Donna con un manto nero mezza figura	Carpio	109:0063
Monogrammist C.R.	Quatro Vatallas	Moreno	137:0030
Monogrammist P.N.E.	Una yglessia con tres naves y diferentes personas de clerigos	Carpio	49:0046
Monsieur [Illegible] *(and Giordano, L.)*	Ghirlanda di fiori con diversi puttini	Carpio	114:0009
	Ghirlanda di fiori con diversi puttini	Carpio	114:0010
Monsu [Unidentified]	Quando xpo fue a Jerusalem	Castilla	43:0023
Mor, Anthonis	Retrato caveza de Un Armado	Alvarado	84:0055
	Retrato de Un hombre con toquilla con boton de oro aforrada en armino	Carpio	49:0105

	Retrato de una muger con un cuello y un Rossario con casquetes de platta	Carpio	49:0119
	Rettrato de Una muger de mas de medio cuerpo	Carpio	49:0174
	Retrato de Un hombre bestido de negro con Un cuelleçito y Una cadenilla en la mano yzquierda tiene los guantes	Carpio	49:0180
	Retrato de Una muger de medio cuerpo con barrito en la mano	Carpio	49:0181
	Retrato de Una muger con su cuelleçito Una toca q parte asta la sintura	Carpio	49:0185
	Retrato del Duque de Alburquerque con la barba larga	Carpio	49:0196
	Retratto de Una mug^{r} de mas de medio cuerpo con Un cuelleçito y Un abanico en las manos	Carpio	49:0201
	Retrato del s^{r} conde D P^{o} descubierto la caveça y Unas cadenas en el cuello con la benera de Calatrava	Carpio	49:0202
	Retrato de medio cuerpo de Una muger	Carpio	49:0203
	Retrato de Una muger Con Un cuelleçito	Carpio	49:0210
	Muger senttada con cuello teniendo Un niño	Carpio	115:0004
	Retrato del s^{r} fran^{co}	Humanes	21:0004
	Rretrato de mi s^{a} dona Mariana de peralta	Humanes	21:0005
	Retrato de la Reyna Juana	Monterrey	58:0096
	Aguelo de doña eugenia	Soria Arteaga	40:0061
Morales, Luis de (El Divino)	Eçe omo	Arce	75:0085
	N.^{a} S.^{a} del Sagrario con Christo en los brazos de medio cuerpo	Arcos	118:0026
	N.^{o} S.^{r} en la Coluna	Arcos	118:0039
	Eçe omo sin bestidura	Leguizamón	8:0001
	Christo con la cruz	Leguizamón	8:0002
	Epce homo	Márquez	103:0034
	Nuestra s.^{ra} con el niño	Moreno	137:0005
	Sant^{mo} xpto	Moreno	137:0015
	Nuestra señora el niño y una cruz en la mano	Oviedo	73:0107
	Christo con la Cruz a cuestas	Portago	140:0001
	S^{n} Phelipe	Sobroso	107:0072
	Caveza de nuestro redemptor	Ugena	134:0004
	Piedad de nra señora con xpto señor nro. con dos puertas en la Una La madalena y en la otra san Ju^{o} evangelista	Velasco	81:0018
	Nra s^{ra} con el niño q no se be mas que la mitad	Villanueva del Fresno	20:0102
Morán	Dos marinas	Alvarado	84:0064
	Dos fruteros	Alvarado	84:0073
Morazzone, Pier Francesco (Mazzucchelli)	Madalena	Carpio	109:0639
Moretto da Brescia (Alessandro Bonvicino)	Ritratto di una Donna vestita di rosso con le mani al fianco	Carpio	109:0346

	Moretto da Brescia (Alessandro Bonvicino) *(?; or Moroni, G.B.)*	Ritratto di un Dottore, con barba bianca, beretta in capo veste negra, e guanti in mano	Carpio	109:0950
	Moroni, Giovanni Battista	Ritratto di huomo, che tiene La mano sopra un Memoriale, e l'altro sopra La di un figliuolo	Carpio	109:0119
		Ritratto di un huomo tutta figura con un figliuoletto à canto di lui	Carpio	109:0358
		Ritratto di un huomo di faccia piena, che mostra à insegnare à Leggere ad un figliuolo	Carpio	109:0403
		Ritratto di un huomo grasso con un Christo innanzi	Carpio	109:0657
	Moroni, Giovanni Battista *(?; or Moretto)*	Ritratto di un Dottore, con barba bianca, beretta in capo veste negra, e guanti in mano	Carpio	109:0950
	Murillo, Bartolomé Esteban	Sacrificio de Abran	Córdoba y Verdes	129:0002
		Nra. s.ª Contemplativa	Portago	140:0002
		Un Pobre Espulgandose	Ugena	134:0016
		San francisco de Paula	Zuaznabar	136:0003
	Murillo, Bartolomé Esteban *(copy after)*	El niño, la virgen y santa Ana	Moreno	137:0046
	Murillo, Bartolomé Esteban *(school)*	Cabeza de un anciano	Atrisco	138:0123
	Mutis, Pedro de [Unidentified]	Dos Lienzos Yguales de Cazeria Con diferenttes animales	Carpio	115:0943
		Cazeria	Carpio	115:0944
	Muziano, Girolamo	S. fran.co inginocchiato	Carpio	109:0560
		San Girolamo avanti ad un Crocifisso	Carpio	109:0604
		Madalena innanzi ad un crocificio	Carpio	109:0765
		S. Girolamo á sedere con una croce in mano con il Leone, e La morte	Carpio	109:0851
N	**Nardi, Angelo**	San antonio con el niño	Arce	75:0041
		Adoraçion de los rreyes	Arce	75:0042
		Naçimiento	Arce	75:0043
		Presentaçion del templo	Arce	75:0044
		Christo crucificado	Arce	75:0045
		Asunçion de nra s,ra Rodeada de muchos angelitos entre Unas nuves y abajo los dos apostoles admirandos	Carpio	49:0325
		Nra sra de la conzepcion	Legasa	100:0001
		Nra sra faxando el niño con Una tropa de niños	Legasa	100:0017
		San miguel	Legasa	100:0018
		San Joachin y santa ana con nra Señora en la mano	Legasa	100:0023
		Caida de san Pablo	Legasa	100:0024
		San Joseph	Legasa	100:0045
		Adoraçion de los Reyes	Tufiño de Vallejo	66:0001
		Presentaçion en nel templo	Tufiño de Vallejo	66:0002
		Sn francisco arobado con su conpañero	Tufiño de Vallejo	66:0013
		Dos Pinturas de figuras y animales	Tufiño de Vallejo	66:0014
	Nardi, Angelo *(changed from Carducho, V.)*	San Juan Evangelista	Tinoco	54:0004

Nebbia, Cesare	S. Madalena, che piange innanzi ad un Crocifisso con una mano appoggiata ad una guancia mezza figura	Carpio	109:0030
Neri, Pietro Martire	Anjel san Rafael Con thovias	Molina	93:0124
	Anjel de la Guarda	Molina	93:0168
Nimpho [Unidentified]	Dos Pinturas que Representan dos prespetivas	Molina	93:0121
Nimpho [Unidentified] *(and Gentile, L.)*	Dos Prespetivas con figuras	Molina	93:0024
Novelli, Pietro (Monrealese)	Loth con muchas figuras	Castilla	43:0351
	Cain y abel, quando le mato su hermano = Tiene a adam y eva	Castilla	43:0388
	Hercules que esta ilando	Castilla	43:0391
	Retrato del Rey a cavallo	Castilla	43:0396
	Retrato de medio cuerpo del excelentisimo señor Almirante de castilla que aya Gloria	Castilla	43:0588
Núñez, Pedro	Dos paises	Pacheco	71:0014
	Dos paises	Pacheco	71:0028
	Resuriçion de Lacaro	Soria Arteaga	40:0002
	Dos paiçes de unas cabras y bueyes	Soria Arteaga	40:0012
	Dos Paiçes de arboles y con unas fabulas	Soria Arteaga	40:0013
	Ystoria de moyses quando arojo La corrona del rey faraon	Soria Arteaga	40:0020
	Dos paiçitos	Soria Arteaga	40:0051
	Dos paises	Soria Arteaga	40:0077
	Conçeptio de la madre de dios	Villarroel	62:0001
	Anjel san Rafael y tobias	Villarroel	62:0001
	Teajenes y clariquea	Villarroel	62:0002
	Un triunpho de amor con un cupidillo sujetando un leon y otros niños con el	Villarroel	62:0003
	Unos cupidillos castigando y colgando un satiro de Un arbol	Villarroel	62:0003
	Favula de andromeda y preseo	Villarroel	62:0006
	Racto de proserpina	Villarroel	62:0007
	Racto de denayra	Villarroel	62:0007
	Europa	Villarroel	62:0007
	Alfeo y aretussa	Villarroel	62:0007
	Pays de esotillo de madrid y molino quemado con unos nadadores	Villarroel	62:0007
	Desposorio de santa cathalina	Zabalza	97:0020
Nuzzi, Mario (Mario dei Fiori)	Dos floreros	Arcos	118:0042
	Ramilletero de flores marchitas en Una Redoma	Carpio	49:0093
	Jarra con diversas flores marchitas	Carpio	49:0097
	Due specchi dipintivi due mazzi di fiori	Carpio	109:0215
	Due quadri dipintivi due vasi di fiori	Carpio	109:0218
	Fiori	Carpio	109:0230
	Vaso di fiori, et un Tulipano che posa sul piano	Carpio	109:0369
	Ghirlanda di fiori con tre ucelli nel mezzo, et una farfalla	Carpio	109:0450
	Garaffa di fiori	Carpio	109:0545
	Vaso di fiori	Carpio	109:0599
	Mazzo di fiori	Carpio	109:0741

		Mazzo di fiori	Carpio	109:0742
		Ghiralanda di fiori	Carpio	109:0762
		Fiori, garofani, rossi, mischi, e turchini	Carpio	109:0984
		Florero en Una garrafa de Vidrio	Carpio	115:0288
		Florero	Carpio	115:0351
		Florero	Carpio	115:0353
		Florero	Carpio	115:0369
		Florero	Carpio	115:0370
		Florero	Carpio	115:1100
		Nra s.ra de la concepcion con una guirnalda de flores	Castilla	43:0177
		Jarra de flores	Castilla	43:0248
		Jarra de flores	Castilla	43:0249
		Quatro floreros	Portago	140:0022
		Dos floreritos ovalados	Portago	140:0023
		Dos floreros ovalados	Portago	140:0025
		Dos floreros	Torre	91:0089
		Dos floreros	Torre	92:0064
	Nuzzi, Mario (Mario dei Fiori) *(?)*	Florero	Carpio	115:0352
	Nuzzi, Mario (Mario dei Fiori) *(and Lauri, F.)*	Due quadri con vasi di fiori con li vasi storiati	Carpio	109:0192
	Nuzzi, Mario (Mario dei Fiori) *(and Stanchi)*	Due quadri di due mazzi di fiori	Carpio	109:0768
	Nuzzi, Mario (Mario dei Fiori) *(school)*	Florero	Alvarado	84:0057
O	**Olandes [Unidentified]**	Hombre a cavallo y otro con Una acha de noche	Alvarado	84:0078
		Pais con Un carro y Una Casseria en prespectiba	Carpio	115:0229
	Onofri, Crescenzio *(and Maratti)*	Paese, et il Bagno di Diana con diverse figure nude dentro, e fuori dell'acqua	Carpio	109:0943
		Paese, e Narciso, che rimirandosi nell'acqua s'innamora di se stesso con altre figure	Carpio	109:0944
	Orozco, Mateo	Historia de Jacob	Delgado	94:0003
		Ottro Lienzo	Delgado	94:0004
	Orrente, Pedro	David	Alviz	27:0005
		Elias	Alviz	27:0005
		Quando habraan comio con Los tres anjeles	Alviz	27:0017
		Descendimiento de la cruz	Arce	38:0001
		Coronacion de espinas	Arce	38:0002
		Nuestro señor y la ovexa perdida	Arce	38:0004
		Dos quadritos de animalillos	Arce	38:0016
		Deçendimiento de la cruz	Arce	75:0002
		Ystoria de la pisçina	Arce	75:0003
		Ystoria de san elifonsso	Arce	75:0005
		Jacob y Esau	Arce	75:0006
		Quando entriega las llabes christo a san pedro	Arce	75:0007
		Transfiguraçion	Arce	75:0008
		El buen Pastor	Arce	75:0009
		Milagro de las culebras	Arce	75:0010

San bartolome	Arce	75:0011
Pays	Arce	75:0012
Quando Jacob descubre el poço	Arce	75:0013
San antonio abad	Arce	75:0014
Castillo de maus	Arce	75:0015
Otro	Arce	75:0016
Coronaçion de espinas	Arce	75:0017
San françisco	Arce	75:0018
San geronimo	Arce	75:0019
Christo crucificado	Arce	75:0020
Dos quadros de obejas y cabras	Arce	75:0021
Cacaña con carneros y pastores y Un borrico con Un perro	Carpio	49:0004
Una cavaña con pastores y carneros	Carpio	49:0008
Abram con tres angeles a la messa y sarra a la puerta de la cassa escuchando	Carpio	49:0047
Martirio de san estevan	Carpio	49:0187
S^{n} fran^{co} de la sarça con Un angel en el ayre que le ofreçe guirnalda y palma y Unos deablos en Una grupa	Carpio	49:0194
Pais pintado en el fr. Guarin quando Los caçadores Le traparen entre Unas piedras l[?] Con los perros	Carpio	49:0200
Cordero	Carpio	115:0159
San fran.^{co} en las zarzas Con Un Angel Vesttido de Colorado	Carpio	115:0177
S^{n} estevan quando le apedreaban	Carpio	115:0178
Fray Juan Guarin de Rodillas en Cueros con dos muchachos y dos perros	Carpio	115:0179
Corderos y dos hombres echados y Un perro y Un Asno y Un mozuelo	Carpio	115:0267
Muger Senttada Sobre Un Cavallo blanco Vesttida de Colorado y diferenttes ombres que ban Caminando	Carpio	115:0268
La Caridad Romana	Carpio	115:0453
Santa Susana	Fernández de Vega	60:0003
Orazion del guerto	Fernández de Vega	60:0008
Rraquel y xacob	Galló de Escalada	46:0005
S^{t} Lorenco figuras medianas	González Cossío	22:0004
Pais mediano y dos figuras	González Cossío	22:0057
Ystoria de la esclaba de Jacob	González Cossío	22:0070
Pays	Ledesma Meriño	4:0046
Santo xpto con los ladrones	Legasa	100:0014
San fran^{co}	Legasa	100:0020
Pais Con Unas obexas y Un pasttor	Montealegre	111:0108
Pais de diferentes figuras y animales que parece de oriente	Pacheco	71:0023
San Joseph	Paredes de Nava	101:0049
Nuestra señora	Paredes de Nava	101:0049
Aparicion de nuestro señor a los dicipulos	Sobroso	107:0070
Poço de Jaco	Soria Arteaga	40:0028
San Juan Baptista	Tinoco	54:0003
La peçina	Tufiño de Vallejo	66:0008
Christo en la cruz con el buen y mal ladron y avaxo nsa S^{ra}	Tufiño de Vallejo	66:0010
Asunçion de christo con los apostoles	Tufiño de Vallejo	66:0011
S^{n} Bar^{me}	Tufiño de Vallejo	66:0012
Esclava de abraan	Velasco	81:0012

		Nra Señora el niño y San Joseph	Villarán	110:0023
		Dabid pastor con unas obejuelas	Villarroel	62:0005
	Orrente, Pedro *(?)*	La caridad del samarittano	Castilla	117:0331
		San Juan Baptista senttado en una peña desnudo	Castilla	117:0332
		El pueblo de Israel quando les castigo Dios con las serpientes y se ve a Moyses señalando a una serpiente	Castilla	117:0333
		El pueblo de Irrael quando passo el mar vermexo	Castilla	117:0333
		Alrrededor de un pozo un rrevaño de ovexas, tres figuras de hombre, y a lo lexos una poblacion, y por entre unos arboles se be la escala de Jacob	Castilla	117:0334
		El castillo de Maus en que esta nuestro señor y los apostoles senttados a la mesa	Castilla	117:0335
		Un pozo con tres hombres agarrados de una piedra que tiene enzima como forzejeando para quittarla y a un lado una muxer	Castilla	117:0336
		Diferenttes figuras desnudas como enfermos, y por una puertta sale nuestro señor	Castilla	117:0337
		San Francisco en orazion abierttos los brazos elevado el rrostro mirando a nuestro señor	Castilla	117:0338
	Orrente, Pedro *(copy after)*	Quatro quadros de los tiempos del año	Galló de Escalada	46:0024
		El mes de septt.^{e}	Jiménez	67:0018
		Historia de Raquel	Jiménez	67:0019
		Pais de la historia de Balan	Jiménez	67:0024
		Milagro de los panes y peses	Lezama	99:0040
		Las bo^{s} de cana	Lezama	99:0041
		Escala de Jacob	Lezama	99:0042
		Triunfo de davi	Villarán	110:0010
		Baño de Sussana	Villarán	110:0017
	Orsi, Lelio (Lelio da Novellara)	Venere voltata in schina, che di dentro à un nuvolo appare Una figura che L'abbraccia	Carpio	109:0088
	Orsi, Lelio (Lelio da Novellara) *(or Parmiggianino)*	Ritratto di una Donna à sedere, che volta La testa verso il Cielo	Carpio	109:0525
P	**Palma**	S^{ta} Madalena eçhada	Arce	75:0110
		La vecchiaia che frusta La gioventù con un huomo voltato di schina, et un Putto che piange	Carpio	109:0288
		Ritratto di un huomo di barba oscura rotonda con un collaro à due punte e mostra sopra al Tavolino una mezza statueta	Carpio	109:0399
		Madonna, S. Catarina, e San Domenico in gloria, e molti Santi, e Sante in atto di adoratione	Carpio	109:0499
		Disputa di N. S. frà Dottori	Carpio	114:0145
		Unas musicas de medio cuerpo	Carpio	115:0021

	Nra s.ra con El niño Jhs en brazos sn Joseph santta Cathalina y santta Dorotea	Carpio	115:0024
	Nro sor Jesuchristto Con los fariseos en la messa y santta Maria Mag.na Unjiendole Los pies	Carpio	115:0026
	Nra s.ra y el niño santa ysavel s.n Joan san Joseph y otros dos santtos	Carpio	115:0038
	Nra s.ra Con El niño Jhs san Joseph y sn Juan Con su cordero en Un pais	Carpio	115:0049
	Nra s.ra Con El niño Jhs echado en sus faldas poniendo Una sorttija a Santta Catthalina	Carpio	115:0052
	Hombre Vesttido de negro Con su gorra En la Caveza y Unos guantes En la mano derecha Con Un nabichuelo y Vela tendida	Carpio	115:0247
	Rettrato de Una muger Venezia de pelo Rubio Una manga Amarilla guarnezida de negro	Carpio	115:0248
	Rettratto de Un hombre La mano dra poniendose Una Sorttija en la Yzquierda	Carpio	115:0250
	Nra s.ra y el niño y Santta Cathalina y Un hombre Con Un Cuellezillo en la mano yzquierda y Un Libro en la mano dra	Carpio	115:0258
	Nra s.ra Sentada Con Un Libro en la mano y el niño Jhs echado en sus faldas	Carpio	115:0374
	Nra s.ra Con El niño Jhs em brazos abrazado de sn Joseph	Carpio	115:0378
	Rettratto de Una muger Vesttida de negro Con las manos Sobre Una piedra	Carpio	115:0429
	Mag.na Con el pote en las manos bestido rrojo y Cavello Vermejo	Molina	93:0061
	Birgen el niño san Joseph y san Juan con Un cordero a Su lado	Molina	93:0100
Palma Giovane (Jacopo Negretti)	S. Caterina che tiene con una mano La spada e con L'altra La palma del martirio	Carpio	109:0264
	Ecce homo, che tiene una canna in mano	Carpio	109:0268
	Adultera innanzi à Christo	Carpio	109:0423
	Ecce Homo, Pilato con due altri soldati	Carpio	109:0497
	Andromeda Legata alle scaglio	Carpio	109:0518
	Christo Legato alla colonna con i Manigoldi	Carpio	109:0812
Palma Giovane (Jacopo Negretti) *(or Tintoretto, D.)*	Lucretia in atto di uccidersi	Carpio	109:0509
Palma Vecchio (Jacopo d'Antonio Negretti)	Ritrattino veduto in profilo	Carpio	109:0294
	Sposalitio di santa Catarina e vi si vede S. Giovannino assistente, e dall'altra parte S. Girolamo con due altri Santi	Carpio	109:0458
	Madonna, il Bambino San Gioseppe e diversi Pastori con un cane bianco macchiato	Carpio	109:0461

	Madonna, il Bambino, S. Gioseppe, e S. Lucia	Carpio	109:0804
Palomino de Castro y Velasco, Acisclo Antonio	Angel de la guarda	Castañeda	119:0016
	S^{ta} Theresa	Quevedo y Azcona	135:0020
	S^{n} Norberto	Quevedo y Azcona	135:0020
Palomino de Castro y Velasco, Acisclo Antonio *'(copy after)*	San Narcisso	Córdoba y Verdes	129:0005
Panignani [Unidentified]	Ritratto di una giovinetta in piedi con habito tutto rigato	Carpio	109:0650
Pantoja de la Cruz, Juan	Retrato de una s^{a} bestida de negro con Joyas de oro	Infantado	9:0153
Paoluccio Napoletano (Paolo Cattamara)	Due quadri con vasi di fiori, et alli piedi di d^{i} vasi stanno serpi, et ucelli dipinti	Carpio	109:0193
	Mazzo di fiori con serpi e farfalle	Carpio	109:0742
Pape, Josse de *(changed from Ribera)*	Leandro y Ero	Castilla	43:0350
Parangin [Unidentified]	Nra s^{ra} De los siete dolores	Castilla	43:0041
Parmigianino (Francesco Mazzola)	Andromeda y Perseo	Alvarado	84:0045
	Una femina in piedi, che tiene con una mano La vesta al fianco	Carpio	109:0466
	Madonna, il Bambino Giesù, che sposa Santa Catarina, e San Gioseppe, e con un Libro in mano	Carpio	109:0476
	Ritratto di una Donna à sedere che tiene La mano appoggiata, e con l'altra un manicotto di martora	Carpio	109:0708
	San francesco inginocchiato	Carpio	109:0772
	Christo al sepolcro	Carpio	109:0773
	Madonna, et il Bambino	Carpio	109:0815
	Tondino quale rappresenta due Ritratti, uno di huomo, e L'altro di Donna, con due Lucerte, che Li circonda	Carpio	109:0895
	Sposalitio della madonna con molte figure	Carpio	109:0931
	Presepio, ò, sia adorat^{ne} de Pastori	Carpio	109:0989
	Annuntiata	Carpio	114:0260
	Nra s^{ra} y El niño Jhs Con s.^{n} Juan y Un Angel con Un pagayo en la mano	Carpio	115:0260
	Nra s.^{ra} Senttada Con El niño Jhs y Santta Catthalina s^{n} Gregorio Maldiziendo Al diablo	Carpio	115:0382
	Nra s.^{ra} Con El niño en los Brazos y s.^{n} Juan Abrazandole s.^{n} Joseph y santta Ysavel	Carpio	115:0484
	Vosqueja de Moisen Ablando Al pueblo	Carpio	115:0500
	Desposorio de s.^{n} Joseph	Carpio	115:0730
	Fabula	Ledesma Meriño	4:0035
	Nra señora En Un pays Con El niño dormido En los braços y Un angel bestida la ymajen a lo gitano	Lemos	11:0094
	Nra señora	Torre	91:0067
	Nra senora	Torre	92:0046

Parmigianino (Francesco Mazzola) *(attributed)*	Nra s.ra y el nino	Carpio	115:0584
Parmigianino (Francesco Mazzola) *(copy after)*	Madonna col Bambino Giesù in braccio, e San Giovanni	Carpio	109:0380
	Circuncision de nuestro señor jesu xpo	Lemos	11:0016
Parmigianino (Francesco Mazzola) *(copy by)*	Testa di una venere, che Amore la bacia	Carpio	109:0338
	Sposalitio La Madonna e La Santa mezze figure col Putto dietro alle quali vi è un Sebastiano	Carpio	109:0991
Parmigianino (Francesco Mazzola) *(or Orsi, Lelio)*	Ritratto di una Donna à sedere, che volta La testa verso il Cielo	Carpio	109:0525
Parmigianino (Francesco Mazzola) *(school)*	Ritrattino una Donna che tiene una mano al petto, e coll'altra un Compasso	Carpio	109:0157
Pedraza, Francisco de [Unidentified]	Un nazareno con la cruz a questas	Castañeda	119:0005
	Sacrifiçio de Abraam	Castañeda	119:0027
	Sn Ju.o con el cordero	Castañeda	119:0044
Pellegrini	Cabeca de san pedro martir	Arce	75:0084
Pellegrini *(school)*	Unos soldados armados como adorando al sol	Alvarado	84:0101
Penni, Giovanni Francesco (Il Fattore)	Madonna, San Gioseppe, et il Bambino Giesù che si vuole, stringere al collo allo madonna	Carpio	109:0456
Penni, Giovanni Francesco (Il Fattore) *(copy by)*	Natività di Nro Sig.re	Carpio	109:0756
Pere, Anton van	Concesion de Jubileo de Porciuncula	Portago	140:0004
Pereda y Salgado, Antonio	S.ta Sussana, y los viejos	Arcos	118:0081
	El desengaño	Castañeda	119:0028
	Fruterico	Castilla	43:0468
	Dos fruteros	Portago	140:0026
	Dos bodegones	Portago	140:0030
	San Miguel	Torrubia	123:0061
	San Antonio	Villarán	110:0008
	San Geronimo	Villarán	110:0029
	San Pedro en la Prission	Villarán	110:0032
	Moises Con la Serpiente de metal	Villarán	110:0040
	Gerolifico del desengaño Con una Calabera Paleta y Pinsseles un relox y otros Papeles	Villarán	110:0044
	San Anttonio de Padua	Zuaznabar	136:0022
Pereda y Salgado, Antonio *(copy after)*	San germo	Mardones	80:0001
	Sn Antonio	Mardones	80:0001
	San Pedro	Mardones	80:0001
Pérez, Bartolomé	Dos floreros	Portago	140:0013
	Dos floreros	Portago	140:0038
Perez, Maria [Unidentified]	Fabula de miñatura con un adorno de flores	Córdoba y Verdes	129:0010
Pérez Sierra, Francisco	Dos batallas	Torre	91:0033

	Anjel San miguel	Torre	91:0051
	Dos batallas	Torre	92:0015
	Anjel san miguel	Torre	92:0030
Perino del Vaga (Pietro Buonaccorsi)	La Madonna	Carpio	114:0267
	Diosa Venus y un cupido	Castilla	43:0020
	Retablo de la diosa Venus y marte	Castilla	43:0152
Perino del Vaga (Pietro Buonaccorsi) *(copy by)*	Madonna, il Bambino, S. Gioseppe, e S. Giovannino con un piede sopra La Cuna	Carpio	109:0672
Perugino (Pietro di Cristoforo Vannucci)	Natività di Nostro Signore con L'Adoratione degl'Angioli	Carpio	109:0791
	San sebastian de medio Cuerpo	Carpio	115:0104
	Tres Angeles Vestidos de blanco q Venian a donde Estaba abrahan Vesttido de Colorado	Carpio	115:0185
	Rettratto de la hermosa Judich Con la Espada en la mano	Carpio	115:0251
	San Ger.^{mo} en El desiertto	Carpio	115:0305
	Nra s.^{ra} Con El niño en Una nube agarrando a Un pajaro	Carpio	115:0307
	Nra s.^{ra} Con El niño Jhs Sentado en Una nube s^{n} Juan y s^{n} Roque	Carpio	115:0309
	Nacim^{to} y adoracion de los reyes	Ugena	134:0059
Peruzzi, Baldassare	Ritratto di un Cardinale voltato in profilo	Carpio	109:0554
	Madonna	Carpio	109:0879
	Christo à sedere, e molti santi inginocchiati	Carpio	109:0912
Pietris, Sebastian [Unidentified]	Dos Marinas	Paredes de Nava	101:0021
Pietro da Cortona	Paloma y otras abes	Carculli	128:0007
	San Pietro	Carpio	109:0217
	Testa di un Giovine	Carpio	114:0111
	Sanct Pablo	Castilla	43:0276
Pietro da Cortona *(copy after)*	Adoracion de los reyes	Ugena	134:0045
Pietro da Cortona *(school)*	Conversione di San Paolo	Carpio	109:0145
Pietro della Vecchia	Madonna, il Bambino, e S. Gioseppe	Carpio	109:0271
	Abelle in terra morto	Carpio	109:0614
Pino, Marco	Madonna che tiene in mano un Libro aperto	Carpio	109:0299
	Nuestro señor difuntto en el regazo de Su Madre	Ugena	134:0094
Pintoricchio (Bernardino di Betto)	Santo vescovo	Carpio	109:0845
Pò, Giacomo del	Pallade, che fulmina Li Vitij	Carpio	114:0247
Poelenburgh, Cornelis van	Veduta di mare	Carpio	109:0787
	Veduta di una fontana	Carpio	109:0787
Polidoro da Caravaggio (Polidoro Caldara)	Moisè che batte La Verga nel sasso per abbeverare i Popoli	Carpio	109:0135
	Vaso di chiaro oscuro	Carpio	109:0719

	Carro del Sole tirato dà Cavalli	Carpio	114:0115
	Sancto Domingo en pie	Castilla	43:0204
	Quando xpto hecho a los Judios del templo	Castilla	43:0236
	Resurecçion de lazaro	Castilla	43:0237
	S.^{t} anton en pie	Castilla	43:0424
	Pedaco de un friso	Castilla	43:0486
Polo, Diego	Cruz pintado en el la misma nro s^{r} Jesu xpto en la Agonia	Díaz de Quevedo	104:0019
Pomarancio, Il	Madonna, il Bambino Giesù che dorme e San Giovanni Bambino	Carpio	109:0922
Pomarancio, Il *(?)*	Santa Maria Mag.^{na} Con Un Libro en la mano Con Un Angel q tiene Una Cruz	Carpio	115:0412
Ponce, Antonio	Bucaros y azucar	Gonzálcz Cossio	88:0028
	Ubas y meolocotones	Soria Arteaga	40:0032
	Ygos y perillas	Soria Arteaga	40:0032
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Porcellis, Jan	Tempestad	Molina	93:0033
	Tempestad en la mar	Molina	93:0065
Pordenone (Giovanni Antonio de Sacchis)	Nuestra señora y El niño Jhs. San Joseph y San françisco y Santa Clara	Carpio	45:0014
	Nra Señora con Un conexo En las manos	Carpio	45:0081
	Ritratto del Marchese del Vasto con beretta in testa, e li pende dal collo una catena d'oro con La spada al fianco	Carpio	109:0231
	Ritratto di un huomo vecchio, e senza barba con beretta oscura in capo	Carpio	109:0236
	Ritratto di frate con il Capuccio in capo vestito color oscuro	Carpio	109:0267
	Ritratto di un huomo di Barba nera color pallido stà appoggiato, e tiene in una mano una carta con un fiocchetto rosso	Carpio	109:0431
	Paese, et à piedi di una pianta vi sono molte figure	Carpio	109:0633
	Christo con la Madalena à piedi in atto d'amoram.^{to} abbracciando la croce	Carpio	109:0992
	Nra s.^{ra} Con El niño Jhs s^{n} Joseph y santta Catthalina	Carpio	115:0046
	Nra s.^{ra} Con El niño en los brazos y s.^{n} Joseph dando Una manzana a nra s.^{ra}	Carpio	115:0481
	Ystoria de mercurio	Monterrey	57:0005
	Benus Marte y bulcana	Monterrey	58:0004
Poussin, Nicolas	Prospectiva, e figure che fanno un sacrificio à Venere	Carpio	109:0731
	Putto e Pecorelle	Carpio	109:0744
	Ritratto di una Flora inghirlandata, e con fiori in mano	Carpio	109:0746
	Paese con trè frati Eremiti	Carpio	109:1007

Poussin, Nicolas *(copy after)*	Morte del Germanico con molte figure	Carpio	109:0245
Poussin, Nicolas *(copy after; or Dughet, copy after)*	Un sacrificio	Ugena	134:0075
Poussin, Nicolas *(copy by)*	Madonna con il Bambino, un Angelo, e San Gioseppe	Carpio	109:0905
Poussin, Nicolas *(or Dughet)*	Prespectiva	Castilla	43:0270
	Eliass	Torre	91:0023
	Elias	Torre	92:0008
Poussin, Nicolas *(or Dughet; and Cerquozzi)*	Paesino con figurine	Carpio	109:0015
Prado, Blas del	Nuestra señora con su Hijo precioso en el regaço	Benavente	55:0018
	Anunciacion	Oviedo	73:0023
	Retrato de Una cabeca	Villanueva del Fresno	20:0082
Procaccini	Assunta con gl'Apostoli	Carpio	109:0146
	Vaso fino d'oro	Carpio	109:0640
	Magdalena buscando a xpo en el sepulcro y un angel	Lemos	11:0003
Procaccini, Camillo	S. Caterina della Ruota, e L'Angelo che La difende dal Martirio	Carpio	109:0613
Procaccini, Ercole (the elder)	Oratione all'orto con gl'Apostoli	Carpio	109:0956
Procaccini, Giulio Cesare	Cristo quando lo portarano alla sepulcura	Carpio	109:0284
	Quando portarono christo al Sepolcro Con molte figurine	Carpio	109:0297
	Ritratto di un huomo con collaro à Lattuca, che si credeva L'Avo del P. Resta	Carpio	109:0529
Provechale, Sevastian	Tres Paysillos	Arenberg	31:0009
[Unidentified]	Otro Paynillo	Arenberg	31:0010
Pulzone, Scipione (Il Gaetano)	Ritratto di un huomo con berettone e pennacchio con collaro à Lattuca, e la Croce di Cristo in petto	Carpio	109:0112
	Ritratto di una Donna con collaro á Lattuca	Carpio	109:0151
	Ritratto di una Donna, tiene con una mano una Catena di oro, e con L'altra Li guanti	Carpio	109:0164
	Ritratto di una Donna giovine, che tiene una mano appoggiata sopra un Libro rosso	Carpio	109:0252
	Ritrato di una Donna vestita all'antica con collaro à Lattuca con acconciatura in testa di perle, e fioretti bianchi	Carpio	109:0393
	Ritratto di un huomo con collaro à Lattuca, gli pende dal collo una catena d'oro con La Croce di Christo	Carpio	109:0411
	Ritratto di una Donna vedova con collaro da huomo	Carpio	109:0548
	Ritratto di un huomo calvo di Testa, che si crede un Duca di Urbino	Carpio	109:0630

		Ritratto di un giovinetto in piedi con un ferraiuolo in braccio foderato di bianco	Carpio	109:0953
	Pulzone, Scipione (Il Gaetano) *(and Bril, P.)*	Giuditio di Paride	Carpio	109:0595
	Pulzone, Scipione (Il Gaetano) *(copy after)*	Nuestra señora con El niño dormido	Lemos	11:0028
R	**Raffaello Santi**	Nra Señora san Juan y el niño	Benavente	56:0001
		Ramilletero	Carpio	45:0017
		S.^{n} Juan Bap.^{ta}	Carpio	49:0158
		Ritratto della Donna mezza figura	Carpio	109:0042
		Ritratto di un Duca voltato in profilo	Carpio	109:0550
		Ritratto di Raffaele di Urbino	Carpio	109:0928
		Ritratto del Cardinal Soderino	Carpio	109:0929
		Papa, sedente con Li Cardinali che li mettono un Regno ò Tiara in capo con molte figure	Carpio	109:0930
		Madonna, il Bambino, S. Giovanni, et un Paese	Carpio	114:0084
		Madonna, S. Gioseppe, et il Bambino	Carpio	114:0112
		Un disegno Sbozzato	Carpio	114:0113
		Christo N. S. e l'Apostoli	Carpio	114:0114
		Strage dell'Innocenti	Carpio	114:0116
		Battaglia di Dario	Carpio	114:0117
		Salvatore	Carpio	114:0255
		Salvator con La Croce in Collo	Carpio	114:0271
		Huomo all'Antica con il Tosone	Carpio	114:0317
		Nra s.^{ra} Con El niño Jhs dormido Con El s^{n} Juanico	Carpio	115:0212
		S^{n} Juan En El desiertto Sentado en Cueros enzima de Un Tronco donde Sale Una Rama haziendo Cruz	Carpio	115:0244
		Dibujo Con Una muger Con Una barquilla	Carpio	115:0312
		Cardenal Senttado en Una Silla y dos ombres anzianos q le estan ablando	Carpio	115:1099
		Nuestra s.^{ra} con Un niño y San Joseph	Castilla	43:0010
		Nra s^{ra} con el niño	Castilla	43:0118
		Dibujo de una batalla	Castilla	43:0319
		Nuestra señora	Castilla	74:0013
		Nuestra Señora de rafael de Urbino Con Un niño a los Braços festejandole Santa Ana	Castilla	74:0021
		Nuestra señora	Monterrey	57:0117
		San Sebastian	Monterrey	57:0121
		San Sebastian moço	Monterrey	58:0095
		Nuestra señora con su niño	Salamanca	63:0005
		Nra Señora	Torre	91:0068
		Eçeomo Con la cruz a cuestas	Torre	91:0092
		Santo cristo con la cruz a cuestas	Torre	91:0095
		Eceomo que tiene la Cruz a cuestas	Torre	92:0067
	Raffaello Santi *(?)*	Nuestra señora senttada con el niño sobre el rregazo	Castilla	117:0229
		Nuestra señora senttada al pie de un madero y nuestro S.^{r} como rrezien baxado de la cruz desnudo puesto en el rregazo de nuestra señora	Castilla	117:0230

	Nuestra señora senttada y nuestro señor desnudo en sus faldas, san Juan y santa Ana	Castilla	117:0231
	Nuestra señora con vestidura encarnada con una Ropa verde devaxo y nuestro señor en los brazos poniendo un anillo a santta Catthalina	Castilla	117:0232
Raffaello Santi *(attributed)*	Madonna in piedi col Bambino Giesù in braccio con due Santi, e due Angioletti à piedi	Carpio	109:0528
	Gioditio di Salamone	Carpio	109:0763
	Nra s^{ra} Con el niño echa como retrato de altar	Castilla	43:0147
Raffaello Santi *(copy after)*	Copia de Raphael de Urbina	Benavente	56:0015
	Nra s^{a} san ger^{mo} y tobias	Carnero	72:0002
	Transfiguratione di Christo	Carpio	109:0153
	Madonna, il Bambino, S. Gioseppe, e S. Giovannino con un piede sopra La Cuna	Carpio	109:0672
	Natività di Nro Sig.^{re}	Carpio	109:0756
	Nra s.^{ra} El niño y s.^{n} Juan	Carpio	115:1026
	Sancto xpto que lleva la cruz	Castilla	43:0290
	Fabula de obidio de Galatea	Castilla	43:0547
	Nra s.^{ra} niño Jesus y s^{t} Ju^{o}	González Cossío	22:0001
	El nino y san Juan	Legasa	100:0046
	San Juan en el disierto	Lemos	11:0002
	Deçendimiento de la cruz	Lemos	11:0019
	Xpo con las quatro Ynsignias de los Evangelistas y otras figuras	Lemos	11:0052
	Monte tabor	Medina	83:0050
	Nra señora El niño Jhss san Joseph y San Juan	Monterrey	57:0159
	Nuestra señora con el niño San Joseph y San Juan	Monterrey	58:0169
	Nuestra señora Con su niño y San Juan	Oñate	112:0098
	Nra señora	Saavedra Guzmán	15:0013
	Benus	Saavedra Guzmán	15:0017
	Nra senora san ger.^{mo} y el hijo de tobias	Torre	91:0009
	Nra Señora San ger.^{mo} y el hijo de tovias	Torre	92:0003
	Nra Señora y san Juan el niño	Velasco	81:0028
	Trasfiguraçion de nro s.^{r} Jesu christo con todos los apostoles y Un espiritado	Villanueva del Fresno	20:0054
	Calvario de Christto con muchas figuras	Zuaznabar	136:0041
Raffaello Santi *(manner)*	Madonnina con il Bambino che tiene un Libro in mano, e San Gioseppe	Carpio	109:0083
	Circe, che tiene un vaso nelle mani	Carpio	109:0495
Raffaello Santi *(school)*	Filosofo, che scrive	Carpio	109:0569
	Madonna con il Libro in mano, Giesù, e San Gioseppe	Carpio	109:0717
	Madonna, il Bambino, S. Gio: che L'accarizza, e S. Gioseppe in Lontananza	Carpio	109:0822
	Piedad	Castilla	43:0061
	Nra S^{ra} Con el niño y Sanct Joseph	Castilla	43:0274
	Dibujo	Ledesma Meriño	4:0080

Ranier, Monsieur [Unidentified]	Paese con cinque Bovi vicino ad un acqua	Carpio	109:0105
Recco	Dos Bodegones	Puerto	139:0009
	Fruttero	Puerto	139:0013
	Dos pintturas de Pezes	Puerto	139:0023
	Dos pintturas de flores	Puerto	139:0023
	Dos pinturas que conttienen Pezes y fruttas	Puerto	139:0024
Recco, Giuseppe	Due quadri Compagni, che rappresentano variata sorte di pesce	Carpio	109:0566
Reco, Juan [Unidentified]	Dos Paises de varios animales	Ugena	134:0018
Rembrandt Harmensz. van Rijn	S. Pietro che si scalda	Carpio	109:0555
	Ritratto di un satiro con Ghirlanda di hellera in testa	Carpio	109:0611
	Caveza de Un hombre Con Una gorra puestta y Con Una Sartta al cuello y Uno pendientte a la oreja	Carpio	115:0057
Reni, Guido	Putto nudo che adora una Rosa	Carpio	109:0342
	Davide Pastore con la Testa del Gigante Golia	Carpio	109:0513
	Ariana, e Bacco con altre figurine	Carpio	109:0585
	Donna à sedere che tiene vicino un Putto	Carpio	109:0676
	Madalena con due Angioli	Carpio	109:0722
	Madonna, il Bambino, e S. Gio: col pecorino	Carpio	109:0795
	Testa di un Cristo Coronato di spine	Carpio	109:0826
	Testa di un Angelo	Carpio	109:0826
	Europa con due puttini sop.a d'un Toro	Carpio	114:0008
	Disegno d'una Testa	Carpio	114:0110
	Madonna	Carpio	114:0264
	Diossa Benus que la estan tocando y Cupido Con Una perla en la mano	Carpio	115:0007
	Nra s.^{ra} con las manos puesttas comttemplando en el niño Jhs	Carpio	115:0032
	Judiq quittando La Caveza a olofernes	Carpio	115:0146
	Cleopattra de medio Cuerpo Con la Vivora En El pecho Vestida de Azul	Carpio	115:0367
	Lucrezia	Carpio	115:0433
	Muger puesta en admirazion Con Una Estufilla Con Lumbre	Carpio	115:0485
	Porzia	Carpio	115:1108
	Nra s.^{ra} con el niño	Castilla	43:0119
	Lucreçia	Castilla	43:0123
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	Caveza de sanct Pedro	Castilla	43:0139
	Cupido echado	Castilla	43:0178
	Caveza de una Magdalena	Castilla	43:0209
	Sanct Sebastian de mas de medio cuerpo	Castilla	43:0210
	S^{t} Sebastian Medio cuerpo	Castilla	43:0587
	Nuestra Señora	Castilla	74:0096
	Subida a los cielos	Montealegre	111:0022
	Santa Cathalina con dos angeles arrodillada	Monterrey	57:0072
	Santa Margarita	Oviedo	73:0034
	Philosofo con la mano en la mexilla	Oviedo	73:0037

Reni, Guido *(?)*	Dios apolo Dormido con las nuebe mussas alrrededor tocando	Carpio	115:0079
	Andromeda y perseo	Carpio	115:0152
	San miguel	Torre	92:0005
Reni, Guido *(and school)*	Ritratto del frangipani soldato brutto con collaro bianco, et armadura di ferro	Carpio	109:0129
Reni, Guido *(copy after)*	Assumpcion de Nuestra señora en gloria	Cortés	17:0013
	Oraçion del huerto	Cortés	17:0014
	San miguel	Puerto	139:0017
	Santa Zicilia	Quevedo y Azcona	135:0001
	Susana en el Vaño	Quevedo y Azcona	135:0006
	S^{ta} Zecilia Virgen y Martir	Quevedo y Azcona	135:0009
	San miguel	Torre	91:0019
Reni, Guido *(manner)*	Madalena con una mano al petto	Carpio	109:0711
Reni, Guido *(school)*	Donna che tiene un panno in testa ad uso di Turbante	Carpio	109:0281
Riaño, Juan	S. Pedro en la prision	Soria Arteaga	40:0016
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	Cabeca de san Juan ebangelista	Arce	75:0060
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	Nuestra señora y el niño dandole unas guindas	Mayalde	78:0053
Ribalta, Francisco *(copy by)*	Una cena	Velasco	81:0019
Ribera, Jusepe de (Lo Spagnoletto)	Santissima Trinidad	Arce	75:0001
	Zinco cabecas	Arce	75:0049
	San geronimo	Benavente	55:0011
	Arquimedes	Carpio	45:0003
	Nra Señora	Carpio	45:0006
	Caña en la ma derecha Un Retulo que dize caritas de po	Carpio	49:0051
	San Joseph con Un çipillo en La mano derecha	Carpio	49:0055
	Orfeo con Una guirnalda en la caveça que desuella al satiro q bençio en la musica y esta atado a un arbol caveça abajo y assentados Dos Jueces q le condenaron	Carpio	49:0225
	Enfermo con Un medico q^{e} esta Rocetando Un cirujano y dos platicantes q^{e} miran La orina	Carpio	49:0312
	S. Pietro	Carpio	109:0785
	S. Paolo	Carpio	109:0785
	S. fran.^{co} di Paola	Carpio	109:0788
	Dios apolo quittando el pellejo a Un Satiro	Carpio	115:0019
	Muchacho con la Voca abiertta con Una Breba En la mano	Carpio	115:0068
	Filosopho con Un papel en la mano	Carpio	115:0102
	Nuesttro s.^{or} en El Sepulcro nra s.^{ra} La Mag.^{na} Abar y Mattia	Carpio	115:0154
	Disputta En el Templo	Carpio	115:0155
	Arquimedes Con Un Compas en la mano	Carpio	115:0156

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San Pablo Con Su monttantte y Un Libro	Carpio	115:0171
Nra s^{ra} Con las manos Junttas contemplando al niño Jhs Sobre Una almoada	Carpio	115:0175
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S^{n} Pablo hermittano desnudo Con la pierna derecha sobre la Yzquierda Con los brazos Lebanttados al zielo	Carpio	115:0184
S.^{n} Cosme y san Damian	Carpio	115:0423
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Nra s^{ra} Con El niño dandole el Pecho	Carpio	115:0488
Santto xpto Cruzificado	Carpio	115:0947
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Retrato de un borracho	Castilla	43:0138
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S^{n} Geronimo	Cotes y la Carcel	120:0016
Madalena	Cotes y la Carcel	120:0033
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S.^{n} Andres	Cotes y la Carcel	120:0041
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San Pedro En La prission echado y un Angel que le esta hablando	Monterrey	57:0003
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	San Sebastian attado a una ençina	Monterrey	58:0080
	San Juan baup^{ta} Con una Rodilla en tierra	Monterrey	58:0085
	San onofre en el disierto desnudo figura	Monterrey	58:0086
	San Geronimo	Monterrey	58:0140
	Niño monstruo en carnes	Monterrey	58:0193
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	Rettrato del s^{r} conde de oñatte de cavallo quando entro en Napoles	Oñate	112:0031
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	Ystoria de Jacob	Torre	91:0002
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	San Juan en el desierto	Torre	91:0010
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	San Andres	Zuaznabar	136:0019
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Ribera, Jusepe de (Lo Spagnoletto) *(?)*	Medio cuerpo de hombre acuchillada tenplando un archilaud y unos libros de musica	Castilla	117:0283
	Un hombre de mas del natural attados los pies arriva una cadena de yerro por los muslos y cinttura las manos attadas	Castilla	117:0284
	Un filosofo senttado	Castilla	117:0285
	Caveza de san Juan Baptista	Castilla	117:0286
	Rettratto de un filosofo con Rostro que esta como llorosso	Castilla	117:0287
	Rettrato de filosofo con el rrostro visneño	Castilla	117:0287
	Medio cuero de un hombre viexo y en la mano derecha una pluma como quera a escrivir	Castilla	117:0288
	Una caveza de san Pedro Calvo y Barva larga y blanca una ropa escarolada y la llave en la mano Yzquierda	Castilla	117:0289

	Otra caveza de otro Apostol con rropa blanca el rrostro elevado varva larga y negra	Castilla	117:0289
	Un hombre desnudo tendido una herida en la caveza	Castilla	117:0290
	Un hombre de mas del natural attado por las manos y una Aguila puestta sobre el vientre	Castilla	117:0291
	Santta del natural en pie con el rrostro elevado	Castilla	117:0292
Ribera, Jusepe de (Lo Spagnoletto) *(changed to Pape, Josse de)*	Leandro y Ero	Castilla	43:0350
Ribera, Jusepe de (Lo Spagnoletto) *(copy after)*	Retrato de un Filosopho con un papel en la mano	Arcos	118:0058
	Apolo, y Narcío	Arcos	118:0110
	Naçimiento de nro s.^{or} con Unos Pastores q le adoran	Carpio	45:0092
	Martirio de san andres	Castilla	43:0085
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	Ottras dos de dos santtos Hermittaños	Ugena	134:0076
	San onofre	Villarán	110:0006
	San francisco de Paula	Villarán	110:0026
Ricci, Antonio *(copy by)*	Nra s^{ra} de la lecho	Díaz de Ontiveros	26:0021
Ridolfi, Claudio	Pais de Un hombre a Cavallo y Unas Damiselas Bailando con Un hombre tocando Una guitarra	Carpio	115:0199
Riser [Unidentified]	Villa de Bruselas Con Un paisillo	Molina	93:0087
Rizi, Francisco	Santo christto	Díaz de la Hoz	64:0006
Rodela [Unidentified]	Quatro lienços de la creaçion del mundo	Jiménez	67:0025
Roelas, Juan de (El Licenciado)	Filosofo	Moreno	137:0009
Romanelli, Giovanni Francesco	Convito delli Dei	Carpio	109:0832
Romanino (Girolamo di Romano)	Ritratto di un huomo, che tiene un Cagnuolo sotto il braccio et una Lettera posata vicina	Carpio	109:0597
Ronca, Carlo [Unidentified]	Paese	Carpio	109:0224
Roos	Quattro Paises Yguales de varios animales	Ugena	134:0017

Rosa, Salvator	Paese con La veduta del Tempio della sibilla Tiburtina	Carpio	109:0292
	Le tre Marie, e L'Angelo al sepolero	Carpio	109:0643
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	Quattro Teste	Carpio	109:0825
	Ritratto di un huomo con barba nera grossa vestito di nera con beretta nera in capo con un ferraiuolo sopra la Spalla	Carpio	109:0949
	Paese, e Marina con diverse figure sotto	Carpio	114:0041
	Paese	Carpio	114:0270
	Pais Anttigualla de Unos Salteadores de Camino q han muertto a Un hombre y otro que le tiran del Cavallo Con Un perro	Carpio	115:0232
	Pais Con Una Cassa donde ay Ramo de Taberna dos ombres a Cavallo y Un Alcon sobre La mano	Carpio	115:0234
Rosco [Unidentified]	San Christtobal	Puerto	139:0025
	San Miguel	Puerto	139:0025
Rossi, Pasquale de' (Pasqualino Vicentino)	La Stagione dell'Autunno con diverse figure che fanno il vino	Carpio	109:0005
	La stagione dell'Jnverno con molte figure che stanno al fuoco	Carpio	109:0009
	S. Caterina che disputa con diverse figure	Carpio	109:0011
	S. Teresa con diversi Angioli	Carpio	109:0013
	La Stagione dell'estate con diverse figure, che segano il grano	Carpio	109:0033
	Mercurio che suona il flauto, et Argo che dorme	Carpio	109:0034
	Centauro che porta in la schina una Donna, et Ercole che la frezza da lontano	Carpio	109:0035
	Aurora sul Carro tirata da due Cavalli con diversi Putti con fiori, e torcie	Carpio	109:0036
	Donna appoggiata sopra à un Mondo di sopra à un globo con li quattro Elementi	Carpio	109:0037
	Baccanale con diverse figure	Carpio	109:0038
	Carro del sole tirato da Cavalli con diversi Putti che scherzano	Carpio	109:0039
	Venere che abbaccia Adone	Carpio	109:0040
	Donna vestita di bianco con un huomo, che gettai Sassi dietro alle spalle, e ne nascono i Galli	Carpio	109:0041
	Figura di Donna, che significa L'Elemento dell'Aria, tiene una mano sopra un Pavone, con altri diversi volatili	Carpio	109:0046
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	Diana che viene dal Cielo, e sveglia Jndimione	Carpio	109:0049
	Narciso giovanetto portato in Aria dall'Aquila	Carpio	109:0050
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	Una Donna à sedere con un Urna sopra il braccio che significa L'Elemento dell'Acqua	Carpio	109:0057
	Europa sopra il toro con diversi Putti che gli scherzano intorno	Carpio	109:0058
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	Orfeo, che conduce suoi dell'Jnferno Euridice sua moglie	Carpio	109:0073
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	San Giovanni	Carpio	109:0367
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	Madonna con un Bambino, e S. Gio: e S. Gioseppe con due Pastori	Carpio	109:0860
	Madonna col Bambino Giesù inginocchiono con le mani gionte San Gioseppe et altre figure, che Li guardano	Carpio	109:0967
	Presepio, e Pastori di notte	Carpio	114:0136
Rothero, Franco [Unidentified]	Dos paises de Monteria	Cotes y la Carcel	120:0056
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	Nettuno en el agua y espadañas con Una concha en las manos llena de diferentes pescados y a espaldas del otro Viejo	Carpio	49:0163
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Rettratto de D.n Rodrigo Calderon y debajo La Villa de Ambers en prespectius	Carpio	115:0241
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David quando Le dieron el pan de Vendizion	Carpio	115:0262
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Sacrifizio del Toro	Carpio	115:0269
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La Caridad Con quattro niños y Un perrillo	Carpio	115:0296
Bersabe y Una muger que la esta peinando y Un negrillo que le trae Un papel	Carpio	115:0297
Rettratto del Ynfante Cardenal de medio Cuerpo	Carpio	115:0332
Moscobitta Con Una Cadena de oro y Una llave dorada	Carpio	115:0368
Triunfo de la paz Con dos hombres atadas Las manos atras por los Despojos de la guerra	Carpio	115:0405
La Abundanzia de Rubenes Con muchas figuras de Su familia	Carpio	115:0434
Neptuno Con Unas mugeres en Un Carro y Cav.os Con galeras donde El Cardinal Ynfante pasa a milan	Carpio	115:0440
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Pais de la Escala de Jacob	Carpio	115:0474
Nra s.ra en Triunfo de la Caridad	Carpio	115:0476
El Triunfo de la Yglesia Con Una muger	Carpio	115:0482
Santo Domingo s.n Ger.mo s.ta Clara y ottros Santtos	Carpio	115:0490
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	Martirio de Santa Catalina	Soria Arteaga	40:0014
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	Vissittacion con nuestra s^{a} y Santta Ysavel	Ugena	134:0001
	Extasis de s^{n} fran^{co}	Ugena	134:0010
Rubens, Peter Paul *(?)*	Andromeda, Juntto a los pies el dragon en el mar y perseo en su cavallo en el aire	Castilla	117:0063
	Pais de arboleda muy hermosso Un cazador con su escopetta, Y un perro un carro que lleva un hombre con dos cavallos y una muxer en el carro, y enttre unos Arboles se ve un Edifizio suntuosso	Castilla	117:0064
	Triunfo de un Emperador en que ay cinco Elefantes con diferentes Cestas de fruttas encima	Castilla	117:0065
	Medio cuerpo de un hombre vestido de negro con cuello a lo antiguo varva rubia y descubiertta la caveza	Castilla	117:0066
	Medio cuerpo de un biejo con rropa colorada barva larga y blanca y calvo	Castilla	117:0067
	Medio cuerpo de Un filosofo	Castilla	117:0068
	Diferenttes Armas Pettos y espaldares y muxniones . . .	Castilla	117:0069
	Medio cuerpo de un cardenal con muzetta y sombrero colorado con una barva larga y blanca	Castilla	117:0070
	Medio cuerpo de un filosofo con un glovo en la mano Yzquierda y en la derecha un conpas, y el rrostro algo elevado	Castilla	117:0071
	Pais muy hermosso y en un arroyo se be un pastor . . .	Castilla	117:0072
	Quatro niños desnudos los tres senttados, y el otro em pie con un corderillo	Castilla	117:0073
	Medio cuerpo de un hombre barva y pelo rubio	Castilla	117:0074
	Un hombre Armado y una muxer senttada sobre su Rodilla y la tiene abrazada por un lado y ella tiene un pichel abrazado con las dos manos y a su lado esta el Dios vaco a su lado	Castilla	117:0075
	Nectuno y detras del se be un rrostro de un biexo y a lo lexos se ve una messa que pareze ser el combitte de los Dioses	Castilla	117:0076
	Medio cuerpo de un hombre con pelo cortto descubiertta la caveza con barva Rubia y solo se le be una mano	Castilla	117:0077
	Medio cuerpo de un hombre con gorra colorada y en la mano derecha unas horas	Castilla	117:0077
	Retrato de mas de medio cuerpo de hombre con vestidura negra cuello alechugado y calva	Castilla	117:0078
	Rrettratto de mas de medio cuerpo con la rropa forrada en marttas con cuello alechugado	Castilla	117:0078

	Caveza de un biejo buelttο de espaldas con pelo corto y barva larga y blanca	Castilla	117 0079
	Caveza de un hombre elevado el rrostro y todo el pecho descubiertto	Castilla	117 0080
	Venus desnuda senttada cubiertta con un paño azul	Castilla	117 0081
Rubens, Peter Paul *(and Fyt)*	Pais de caceria	Ugena	134 0099
Rubens, Peter Paul *(and Snyders, F.; copy after)*	Monteria de dos Javalies Uno grande y Junto a Un Rio y Un pequeño Junto a Un arbol	Carpio	49 0291
	Monteria de Un benado acossado de Unos perros Un hombre y Una muger a Cavallo	Carpio	49 0297
Rubens, Peter Paul *(attributed)*	Pais de ninfas	Castilla	43 0336
Rubens, Peter Paul *(copy after)*	Caza de figuras grandes del tamaño del natural	Altamirano	35 0055
	Degollacion de s^{n} Juan	Baeza	102 0001
	Nro señor y san Juan ninos en un pays Jugando con un cordero	Carnero	72 0047
	Hortelana desnuda de medio cuerpo arriva y Un moço q le esta hablando y tiene la mano derecha sobre Un melon	Carpio	49 0241
	Monteria de Un Javali con diana Unos perrillos y Uno a cavallo	Carpio	49 0281
	Monteria de Un javali en Un espadañal Con dos honbres a cavallo y ottros a pie	Carpio	49 0285
	Quatro muchachos assentados desnudos con Un cordero a los Lados dos festones de fruta	Carpio	49 0299
	Ninfas Junto a Un Rio y Unos perros que cassan a Un benado	Carpio	49 0301
	Adoracion de los Reyes a nro s^{or} con muchas figuras y dos angeles en el ayre	Carpio	49 0306
	Nra s,^{ra} asentada en Un trono san Joseph y san Juan Baup^{ta} y el niño q da a besar La mano a santa catalina	Carpio	49 0308
	Nra s^{ra} del pilar y santiago asentado mirando al niño	Carpio	49 0309
	Rettratto de Ph^{e} quartto a Cavallo	Carpio	115 0942
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	Adoracion de los Reyes	Delgado	94 0005
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		Nra s^{ra} Con el Niño en los Brazos s^{n} Joseph y s^{n} Joaq^{n}	Quevedo y Azcona	135:0002
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	Rubens, Peter Paul *(school)*	Martirio de san Hermenejildo	Márquez	131:0001
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	Sacchi, Andrea *(manner)*	Ritratto di un Giovinetto con capelli Lisci	Carpio	109:0159
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		Rettratto de Un hombre con Un cuello y Unos guanttes en la mano	Carpio	115:0017
		Caveza de Un ombre Con Una oreja descubiertta	Carpio	115:0056
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		Hombre Vestido de negro Con su gorra Con Un Cuello Pequeño	Carpio	115:0063
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	Muger con Un Cuellezitto y Una Sartta de perlas Vesttida de negro	Carpio	115:0114
	Caveza de Una muchacha Con su cuello	Carpio	115:0168
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	Muger Vesttida de negro Listtado de oro Con Un Cuellezitto	Carpio	115:0172
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Savignone, Monsieur [Unidentified]	Madonna, il Bambino, e S. Caterina, un Pastore con diversi animal	Carpio	109:0540
Savignone, Monsieur [Unidentified] *(and Tempesta (P. Mulier))*	Paese Tempesta con quantità di figure, et animali	Carpio	109:0216
Scaramuccia, Luigi	Assunta portata dagl'Angioli	Carpio	109:0408
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Scarsellino (Ippolito Scarsella)	Assunta con gli Apostoli	Carpio	109:0304
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	Santa Maria Madalena al naturale, con due Angioletti	Carpio	109:0586
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Schiavone (Andrea Meldolla)	Presepio con diverse figure	Carpio	109:0012
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	Madonna col Bambino in braccio, S. Gioseppe, S. Giovannino	Carpio	109:0463
	Ritratti di un Padre, la madre, et un figliuolo	Carpio	109:0510
	Piramo, e Tizba	Carpio	109:0587
	Diana nel Bagno, et Ateone, che si transforma in cervo	Carpio	109:0656
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Schut, Cornelis (I) *(and Seghers, D., copy after)*	Europa Entre Las flores	Salamanca	63:0015
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	Artemisia in mezza figura con una Tazza di oro in mano	Carpio	109:0018
Sebastiano del Piombo (Sebastiano Luciani)	Decendimiento de la cruz con muchas figuras	Arce	75:0038
	Testa di un Ecce homo coronata di spine	Carpio	109:0285
	Ritratto in habito como di Prelato	Carpio	109:0404
	Angelo che annuntia La Madonna	Carpio	109:0607
	Retrato de un Salvador	Castilla	43:0019
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Sebastiano del Piombo (Sebastiano Luciani) *(copy after)*	Ecçe homo	Castilla	43:0300
Seghers, Daniel	Flores con una ymagen en medio	Arce	75:0028
	Ramillete en tabla puesta en Un nicho	Carpio	49:0018
	Tres festones de rosas y flores y Una ymagen oscura	Carpio	49:0036
	Ceston de flores Con zintas azules	Carpio	115:0394
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	Guirnalda de flores que Sirve de Sobrepuerta Con Unos muchachos En medio Jugando de claro y oscuro	Carpio	115:0402
	Zestton de flores Con Sus zinttas azules	Carpio	115:0403
	Cestton de flores Con sus Cintas azules	Carpio	115:0404
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	Zestton de flores Con Sus zintas azules	Carpio	115:0408
	Florero	Quevedo y Azcona	135:0007
	Nuestra s[a]	Salamanca	63:0003
	Ramillette de flores y un bidrio	Salamanca	63:0020
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Seghers, Daniel *(and Ijkens, Frans)*	Feston de fruttas con un nino Jesus y san Juan dentro	Salamanca	63:0014
	Feston de flores con tres niños dentro	Salamanca	63:0014
Seghers, Daniel *(copy after)*	Ramillette de flores	Salamanca	63:0024
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Seghers, Daniel *(copy after, and Schut, C. (I))*	Europa Entre Las flores	Salamanca	63:0015
Sibaro [Unidentified] *(copy after)*	Christto, con la Cruz a cuesttas, y san Ygnacio	Puerto	139:0036
Siciolante, Girolamo (Girolamo da Sermoneta)	Madonna, et il Bambino in braccio	Carpio	109:0740
Sirani	Donna con un Turbante in testa, e tiene una carta di musica	Carpio	109:0511
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Sirani, Elisabetta	Madonna col Bambino Giesù in braccio	Carpio	109:0710
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	Dibujo en que esta Comenzada a Rettratar La s.ra Da Maria Anttonia de la zerda	Carpio	115:0465
	Quatro paises con varias figuras, y en el uno un umilladero, o cruz, elevada sobre una columna	Moreno	137:0033
	Dos Payses con una figura a Cavallo	Puerto	139:0049
Snellinck, Jan (I)	Nueve Pinturas de diferentes Plazas	Echauz	113:0001
Snyders, Frans	[illeg.] perdiçes y Una liebre en Una çesta y Un gato que casse de Unos pajaros	Carpio	49:0045
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Snyders, Frans *(and Rubens; copy after)*	Monteria de dos Javalies Uno grande y Junto a Un Rio y Un pequeño Junto a Un arbol	Carpio	49:0291
	Monteria de Un benado acossado de Unos perros Un hombre y Una muger a Cavallo	Carpio	49:0297
Snyders, Frans *(copy after)*	Aguila que cae sobre Unas anades que esta en Una espadañal	Carpio	49:0240
	Muchos animales = Tiene aves y animales muertos	Castilla	43:0548
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Solari, Girolamo	Due quadri con vasetti di fiori	Carpio	109:0197
	Sei quadri di sei vasi di fiori	Carpio	109:0212
	Due quadri dipintevi due Ghirlande di fiori e dentro dipintivi uccelli, che volano	Carpio	109:0219
	Due quadri dipintevi due canestrelle di fiori	Carpio	109:0220

	Ghirlanda di fiori con alcuno ucelletti volanti	Carpio	109:0225
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Solari, Girolamo *(and Berrettoni, N.)*	Due quadri dipintevi dentro due Ghirlande di diversi fiori con putti che portano dette Ghirlande, e scherzano per L'aria con instromenti di amore	Carpio	109:0222
Solari, Girolamo *(and Maratti)*	Ghirlanda di fiori col Salvatore ascendente al Cielo	Carpio	109:0010
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Spada, Lionello	Testa di un Pastore incoronato di Lauro	Carpio	109:0365
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	Magdalena descalza y desnuda de medio cuerpo arriva suelto el pelo	Castilla	117:0093
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	Nuestra señora senttada haziendo lavor . . .	Castilla	117:0096
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	Pais y Arboles y a Jacob durmido y la escala	Castilla	117:0097
	San sevastian attado a un tronco el rostro elevado y una saetta tiene por un costtado	Castilla	117:0098
	San Juan niño, la mano dra puesta sobre un cordero y en la otra la cruz con el retulo y se be mucho pais y un Arroyo	Castilla	117:0099
	Medio cuerpo de un hombre vestido de negro y picado el vestido con golilla y descubiertta la caveza	Castilla	117:0100
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	Pais de Unas bacas que passan Un Rio y Una muger con Un niño en braços y Un baquero	Carpio	49:0286
	Pais con Un caño de agua q Cae en Un pilon y Uno q beve del Caño Junto a el Un perro	Carpio	49:0288
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	Guirnalda de flores y un niño en medio	Castilla	43:0260
Stanchi, Giovanni *(and Borizon)*	Due specchi con ghirlande di fiori	Carpio	109:0205
Stanchi, Giovanni *(and Nuzzi, M.)*	Due quadri di mazzi di fiori	Carpio	109:0768
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	Muger con el brazo yzquierdo sobre Un libro abierto y sobre Una messa Una esquadra y ottros ynstrumentos de matematica	Carpio	49:0175
	Muger con Un conpas en la mano q mide Un glovo	Carpio	49:0178
	Claupatra con Una bibora assida del pecho yzquierdo	Carpio	49:0206
	Madonna con il Bambino nudo in braccio, che tiene un braccio alzato	Carpio	114:0185
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		Santa Madalena con la Croce in mano	Carpio	109:0713
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		Batalla	Monterrey	57:0094
		Dos batallas	Monterrey	58:0023
	Tempesta (Pieter Mulier) (the younger) *(and Cabel, A.)*	Paese con figure, animali	Carpio	109:0757
	Tempesta (Pieter Mulier) (the younger) *(and Savignone, Monsieur)*	Paese Tempesta con quantità di figure, et animali	Carpio	109:0216
	Teniers, David (the younger)	Dos pintur^{s} yguales Banboches	Carculli	128:0016
		Soldados que estan tomando Tabaco	Carpio	115:0150
		Tenttazion de s^{n} Antton	Carpio	115:0280
		Pais Con Unos ombrezittos y Un perrillo	Carpio	115:0344
		Ombrez q estan a la Lumbre Canttando	Carpio	115:0398
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		Pais con carneros vacas y un pastor que ttoca una flautta	Castilla	117:0540
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		Seis anades y un Paisajillo	Molina	93:0048
		Nro señor quando se aparecio a san Pedro en la Barca	Molina	93:0155
		Cinquenta y Cinco laminas pequeñas de diferentes pinturas de Un Juego	Oñate	112:0153
	Teniers, David (the younger) *(and Ijkens, Frans)*	Florero y dos figurillas en medio	Alvarado	84:0065
	Teniers, David (the younger) *(copy after)*	Cuerpo de Guardia	Molina	93:0044
		Quattro tablas de Bambocho o borrachera	Puerto	139:0042
		Recreo de varias Genttes	Ugena	134:0024
	Teodoro am Vanl [Unidentified]	Messa con tapete berde sobre el diferrentes frutas y Un paneçillo y Un plato Con mateca yncado en ella Un clavel	Carpio	49:0090

Terrasa, Gabriel	Unos pollos conejos y Una cesta con albaricoques	Carpio	49:0038
	Plato con seis melocotones y Una jarra de porcelana con cazquete de plata y cadenilla con [illeg.] y perol de cobre	Carpio	49:0117
	Pais con Un pastor Viejo assentado al pie de Un Arbol a los pies del Un perro con Unos carneros que estan paçiendo	Carpio	49:0204
	Batalla Junto a Un Rio de moros y cristianos de a cavallo y de a pie	Carpio	49:0289
	Ystoria de quando La hija del Rey faraon allo a moysen que yba p^{r} el Rio abajo en Una çesta	Carpio	49:0311
	Rey david tocando Una Arpa del arte de Una Arca q la tiran Unos bueyes del arte della muchas fig^{ras}	Carpio	49:0318
Terrasa, Gabriel *(?; copy after)*	Orfeo muchos animales dos satiros y Un satirillo	Carpio	49:0220
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Thielen, Jan Philip van	Diferentes flores esparramadas	Molina	93:0011
	Dos floreros	Moreno	137:0012
Tihaut [Unidentified]	Pais con muchas figuras Junto a Un pilon de Una fuente y ottros a la puerta de Un meson	Carpio	49:0280
Tintoretto	Retrato de medio cuerpo de Un clerigo	Alvarado	84:0052
	Leda	Arce	75:0101
	Retrato de Medio Cuerpo de Un filossofo	Carpio	45:0012
	Retrato de medio Cuerpo de una muger	Carpio	45:0035
	Caveca con barva Rubia y cuello muy poca salido	Carpio	49:0003
	Retrato de Una muger con Una Ropa de levantar Roja	Carpio	49:0060
	Retrato de Una muger	Carpio	49:0123
	Retrato pintado en el el condestable de Castilla con Un cuello y armado	Carpio	49:0129
	Un frayle fran^{co} Viejo	Carpio	49:0144
	Caveça de Una muger	Carpio	49:0147
	Retrato de medio cuerpo de Una muger	Carpio	49:0157
	Retrato de medio cuerpo de Una muger	Carpio	49:0161
	Ycado quando Cayo sobre el Po en que ay Un Pais con el Rio de barcos	Carpio	49:0164

Medio cuerpo de Una Labradora lombarda	Carpio	49:0169
Medio cuerpo de Una muger con Un tafetan amarillo sobre los pechos	Carpio	49:0192
Ritratto di un Doze Veneto	Carpio	109:0257
Ritratto di un Doze Veneto con barba Lunga à sedere sù una sedia con le due mani appoggiate ugualmente	Carpio	109:0266
Madalena Penitente con mani gionte al petto	Carpio	109:0306
Ritratto come di Prete mezza figura	Carpio	109:0317
Ritratto di un Prete	Carpio	109:0341
Ritratto di un huomo con una mano sopra ad un Tavolino, dove stà posato un orologio à polvere	Carpio	109:0376
Ritratto di un huomo vestito di Armatura	Carpio	109:0418
Ritratto di huomo assai grasso, e pieno con zimarra, ò vesta nera da Dottore	Carpio	109:0437
Ritratto di un Doze Veneto	Carpio	109:0439
Ritratto di un vecchio	Carpio	109:0537
Ritratto di Leonardo Donato Doze Veneto	Carpio	109:0571
Ritratto di un nobile venetiano che è scritto Paulus Contarenus con abbottonatura d'oro sù La spalla	Carpio	109:0574
Ritratto di un Capuccino	Carpio	109:0606
Ritratto non finito di un Doze Veneto finto à sedere	Carpio	109:0646
Ritratto di un Doze Venetiano con un abbottonatura grossa dinanzi	Carpio	109:0668
Christo morto con le Marie	Carpio	109:0688
S. Gio: Batta	Carpio	109:0689
Testa di un Ritratto di un Ragazzo	Carpio	109:0732
Christo con gl'Apostoli	Carpio	109:0847
Testa di un huomo con barba, e collaro vestito all'antica di bianco, e nero	Carpio	109:0936
Ritratto di un Prete	Carpio	109:1003
Miracolo	Carpio	114:0235
Due Paesi di Paesini	Carpio	114:0269
Nra s.ra con El niño Jhs En brazos	Carpio	115:0006
El Labattorio	Carpio	115:0011
Casttillo de Maus	Carpio	115:0012
Rettratto de medio Cuerpo de Un orttelano Con Una Naranja en la mano	Carpio	115:0015
Rettratto de medio Cuerpo de perfil con Una coluna y ottra balusttrada poniendo El brazo enzima y Con Un papel en la mano	Carpio	115:0020
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Una Veneziana	Carpio	115:0025
Retrato de Un hombre Con Un pais y la mano Sobre Un Bufette y Un libritto enzima de la messa	Carpio	115:0027
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Rettratto de Una muger Veneziana	Carpio	115:0031
Pais Con ganada y muger senttada Con Vesttido Amarillo y Un ombre que sube a Un Arbol	Carpio	115:0033

Rettratto de Una muger Beneziana Con Una garganttilla de Corales	Carpio	115:0045
Rettratto de Un ombre anziano Con Una Sartta de Perlas en la mano	Carpio	115:0047
Una beneziana con Unas flores en la oreja con Velo colorado a las espaldas	Carpio	115:0048
Rettratto de Un hombre Con Una barba grande y Con Libro en la mano	Carpio	115:0050
Una beneziana Con Una garganttilla de perlas y Un belo sobre los pechos Vesttida de Verde	Carpio	115:0051
Rettratto de Un hombre Calbo Vesttido de Clerigo agarrando El mantteo Con Una mano	Carpio	115:0053
Una beneziana con Un paño azul en los pechos Con Una Cadena de Perlas Con diamanttes y Rubies	Carpio	115:0054
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Rettratto de Un hombre Vesttido de negro Con Un Cuello en Una mano Un guante Con su gorra y Venera que pareze esbozo	Carpio	115:0213
Caida de hicaro y dedalo Su Padre Con Un pais y Un mar donde Un nabichuelo ba caminando	Carpio	115:0257
Rettratto de Un hombre anziano Senttado en Una Silla Con Una Sortija y Un Rubi en ella	Carpio	115:0346
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Rettratto de Un hombre Vesttido de negro con Un Cuellezitto muy pequeño	Carpio	115:0348
Rettratto de Un hombre Con guanttes en ambas manos senttado en Una Silla	Carpio	115:0349
Labandose Las manos pilatos de medio Cuerpo y nro s.^{r} Con las manos atadas y Unos Soldados	Carpio	115:0355
Orazion del huerto Con Judas en El primer Termino Con Unos Soldados y achas	Carpio	115:0379
Nra s.^{ra} Con Su hijo en los brazos y Una Canastica de Paxa en El Suelo	Carpio	115:0468
Rettratto de Un hombre de medio Cuerpo Con La mano En El pecho Vesttido de negro Con bonette y Cuello Blanco Alechugado	Carpio	115:0513
Nicola Cintarero	Carpio	115:0515
Hombre Mozo Con Cuello grande y Una pluma en la mano derecha	Carpio	115:0521
Biejo forrado en blanco y cuello blanco	Carpio	115:0522

	Hombre Con Ropon negro bueltas pardas y Cuello blanco	Carpio	115:0532
	Retrato de Un hombre Casi a Caponado de mala Cara con Ropa negra Pelado	Carpio	115:0535
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	Clerigo Rubio Con barba	Carpio	115:0807
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	Quattro Tiempos del año	Carpio	115:0908
	Rettratto de Un Cardenal Sentado Con Un Letrero	Carpio	115:0909
	Rettratos de ttres Cabezas	Carpio	115:0939
	Sancto xpto puesto en la coluna	Castilla	43:0218
	Retrato	Castilla	43:0275
	Retrato medio cuerpo de otro Dux Veneçiano	Castilla	43:0592
	Retrato de otro Dux de Veneçia	Castilla	43:0593
	Retrato de Medio cuerpo de un hombre Armado pero con cuello con puntas : es Del Duque de Mantua Vincencio gonzaga	Castilla	43:0596
	Susana un perro y una Mesa	Castilla	43:0599
	Desposorio de santa Catalina a lo natural	Mayalde	78:0014
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Tintoretto *(?)*	Rettratto de un hombre viexo senttado en una silla con un rropon de marttas y en la mano derecha tiene un lienzo	Castilla	117:0175
	Rettratto de mas de medio cuerpo en pie con una Ropa colorada aforrada en marttas y descubiertta la caveza	Castilla	117:0175
	Rettratto con vestidura negra cuello como Eclesiastico	Castilla	117:0175
	Rrettratto de mas de medio cuerpo senttado en una silla con vestidura negra y en la mano yzquierda un lienzo	Castilla	117:0175
	Dos pinturas que son rretrattos de mas de medio cuerpo de hombres senttados	Castilla	117:0176
	Rettratto de mas de medio cuerpo de hombre que esta en pie con rropa colorada calvo y Barva blanca	Castilla	117:0176
	Rettratto de mas de medio cuerpo de hombre que esta en pie con la rropa forrada en marttas y la barva blanca	Castilla	117:0176
	Dos Pinturas de dos cavezas de hombres viexos con varva larga y blanca	Castilla	117:0177
	Caveza de hombre con cuello y rropa negra	Castilla	117:0177

	Caveza de hombre con cuello y rropa aforada en Marttas	Castilla	117:0177
	Caveza de hombre con valona cayda	Castilla	117:0177
	Caveza de hombre	Castilla	117:0177
	Rretratto de mas de medio cuerpo de hombre senttado	Castilla	117:0178
	Rettratto de mas de medio cuerpo de hombre	Castilla	117:0178
	Dos Pinturas de Rettrattos de mas de medio cuerpo de hombre	Castilla	117:0178
	Pais y arboles y Adan rrecostado desnudo . . .	Castilla	117:0179
	Una cavaña, a la puertta de una choza . . .	Castilla	117:0179
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	Descendimiento de la cruz y se ve a su Mag.^{d} . . .	Castilla	117:0181
	Puzio edzevola puestas las manos sobre unas llamas de fuego	Castilla	117:0182
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	Rettrato de mas de medio cuerpo de hombre en las manos una ttabla escritta	Castilla	117:0183
	Rettrato de mas de medio cuerpo de hombre con un papel en la mano Yzquierda	Castilla	117:0183
	Rettrato de mas de medio cuerpo de hombre con un papel en la mano derecha	Castilla	117:0183
	Medio cuerpo de mujer con una Ropa colorada levantandola con la mano derecha y dos sarttas de perlas al cuello	Castilla	117:0184
	Medio cuerpo de muxer con una sartta de perlas al cuello y se le ve un pecho	Castilla	117:0184
	Rettrato de mas de medio cuerpo y tiene el dedo gordo un anillo casi acaponado y calvo	Castilla	117:0185
	Rettrato de mas de medio cuerpo y tiene la vestidura negra barva larga y un libro en la mano	Castilla	117:0185
	Dos pinturas que son rrettrattos de mas de medio cuerpo	Castilla	117:0186
	Rettratto de mas de medio cuerpo en la mano Yzquierda sobre la espada	Castilla	117:0187
	Rettratto de mas de medio cuerpo y tiene vestidura y gorra negra y un Ramo de coral en la mano derecha	Castilla	117:0187
	Honze figuras las quatro senttadas y las siette en pie la una es un Eclesiastico con cuello que llaman la familia	Castilla	117:0188
Tintoretto *(attributed)*	San francesco, et un Paese	Carpio	109:0368
Tintoretto *(copy after)*	San sebastian atado a Una coluna con el Berdugo q recoje los bestidos	Carpio	49:0307
Tintoretto *(school)*	Ritratto di una vecchia in habito di monaca	Carpio	109:0283

Tintoretto *(school; attributed)*	San sebastian atado a Un tronco	Molina	93:0112
Tintoretto, Domenico (Domenico Robusti)	Ritratto di un huomo vestito con collaro e zimarra di Dottore	Carpio	109:0076
	Ritratto di grandezza simile di huomo con barba grande, con poco segna di collaro, habito principiato	Carpio	109:0078
	Ritrato di un huomo con barba grande alquanto canuto con collarino bianco, et habito rosso	Carpio	109:0091
	Ritratto di Domenico Tintoretti	Carpio	109:0092
	Tre Ritratti di huomini, che quello di man dritta mostra ch'era guercio ò guarda storto	Carpio	109:0116
	Conversione di San Paolo con alquante figure, che fuggono	Carpio	109:0120
	Natività della Madonna con un Santo inginocchiato in atto di ammiratione	Carpio	109:0121
	Conversione di San Paolo con molti splendori, che vengono dal cielo, e molte figure in atto di ammiratione verso il Cielo	Carpio	109:0122
	Ritratto di una Donna con capelli su La fronte à uso di due corna con collaro, et habito segnato con color bianco	Carpio	109:0128
	Ritratto di un Doze veneto voltato in profilo con habito di colore giallo, oscuro	Carpio	109:0130
	Un Papa vestito alla Greca con La mano in atto di Benedire con trè figurine in atto di adoratione	Carpio	109:0141
	Una gloria di Angioletti, e con gl'Apostoli, che sanano molti Jnfermi	Carpio	109:0142
	Ritratto di un Doze Veneto Carlo Contarini	Carpio	109:0150
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	Un quadro con dentro Quattro Ritratti di Dom.co Tintoretti, con diverse vedute	Carpio	109:0238
	Ritratto di una Donna con fisonomia quasi di huomo, e capelli, con habito foderato di pelle	Carpio	109:0253
	Ritratto di una vecchia con panno bianco sopra al petto con maniche nere madre di Dom.co Tintoretti	Carpio	109:0260
	Angelo volante che tiene una mano sopra di una casa, e con L'altra addita verso il Cielo	Carpio	109:0263
	Christo innanzi à Pilato con quantità di figure	Carpio	109:0273
	Adamo et Eva che piangono Abelle in terra morto	Carpio	109:0407
	Venere sopra un Letto, che vede Amore che ha gl'occhi bendati, e da Lontano Le tre Gratie nude	Carpio	109:0424
	Ritratto di una Donna con cappelli all'Ebraica	Carpio	109:0576

	Ritratto con beretta in capo	Carpio	109:0582
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	Estan Comiendo Unos ombres	Carpio	115:0913
	Pisando Uba	Carpio	115:0913
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Tintoretto, Domenico (Domenico Robusti) *(copy after)*	Ritratto di un Doze Veneto, cioè di Giovanni Bembo	Carpio	109:0449
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	Ritratto di un huomo con Suo collaro	Carpio	109:0077
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Vos, Paul de	Monteria con dos corzos, y unos perros	Arcos	118:0001
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	Perros y gattos y Un perro agarrado a Un gatto del pescuezo Con muchas manchas blancas y negras	Carpio	115:0321
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Vos, Paul de *(attributed)*	Caseria de un Oso apresado de perros	Zuaznabar	136:0033
	Cazeria de un Venado sequido de dos Leones	Zuaznabar	136:0033
Vos, Paul de *(copy after)*	Lobos que estan Comiendo un cavallo	Castilla	43:0554
Vouet, Simon	Ritratto di un Putto con un Berettino rosso in capo	Carpio	109:0118
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		Lienço de flores	Arenberg	30 0022
W	**Wael, Anton de**	Prospettiva, di un Ponte	Carpio	109 0551
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	Weyden, Rogier van der *(?)*	Un quadro	González Cossio	88 0034
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	Willeboirts, Thomas	Rettratto de Una muger flamenca Con Una borla en la Caveza Con Una Cortina Verde	Carpio	115 0291
	Wit, Franciscus de	Paese, con diversi Bovi, e Pecore vicino ad una fontana	Carpio	109 0594
Y	**Yude, Carlos [Unidentified]**	Un Bodegon y Una messa con tapeta berde	Carpio	49 0022
Z	**Zarate, Joseph Antonio de [Unidentified]**	Retrato de un Niño en Lienzo del s^{or} D^{n} Joseph Antonio de Zarate	Quevedo y Azcona	135 0051
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	Zuccari	Ritratto di una Donna con collaro à Lattuca	Carpio	109 0203
		Testa di una Donna	Carpio	109 0679
		Quadrito Con dos pinturitas del niño Jhs y s ^{n} Juan en obalo	Carpio	115 0580
	Zuccari, Federico	Ritratto di un Giovinetto che tiene una mano al fianco, e nell'altra tiene un'officio figura intiera	Carpio	109 0032
		Paese con un fiume, e figurine Apollo, e Dafne che fugge	Carpio	109 0099
		Ritratto di federico Zuccari	Carpio	109 0325
		Ritratto della moglie del federico Zuccari	Carpio	109 0326
		Due Ritratti compagne di due Putti uno vestito di rosso e l'altro di giallo figli di federico zuccari	Carpio	109 0351
		Pallade, et un fiume, che tiene nelle mani in Urna posta in una Architettura	Carpio	109 0440
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		Figura di un giovane in piedi vestito all'antica con armatura, e spada al fianco, e vi si vede una Portiera in oro	Carpio	109 0940

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	Trionfo di Davide	Carpio	109:0960
	S.^{n} Andres	Carpio	115:0451
	Coronaçion de nuestra señora con Angeles	Cortés	17:0037
Zurbarán, Francisco de	Nra s.^{ra} siendo niña haziendo labor	Alvarado	84:0017
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INDEX OF SUBJECTS

For the convenience of readers who may be unfamilar with Iconclass and its organization we have included the following outline of the system that will permit a survey of the principal categories, making it easier to find them in the larger index that follows.

This outline has been adapted from *Iconclass: an Iconographic Classification System,* Amsterdam 1972–1985, H. van de Waal, et al. and *Iconclass Indexes, Italian Prints,* Doornspijk 1987, Roelof Van Straten.

The following outlines the principal categories of the ICONCLASS system:

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11F3	Mary (without Christ-child) with others
11F4	Madonna and Child
11F6	Madonna and Child with others
11F61	Madonna and Child with Saints
11G	Angels
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11Q71	The place of worship and its equipment
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33	Relations between individual persons
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43C11	Hunting
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46C131	Riding a horse; horseman
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11	**Christian Religion**	Anonymous	Alburquerque	125:0156
		Anonymous	Atrisco	138:0070
		Anonymous	Galló de Escalada	46:0034
		Anonymous	Justiniano	19:0011
110	**Allegory of Religion**	Anonymous	Monterrey	58:0216
11B	**Holy Trinity**	Anonymous	Alburquerque	125:0015
		Anonymous	Alburquerque	125:0084
		Anonymous	Alburquerque	127:0015
		Anonymous	Alburquerque	127:0085
		Anonymous	Angulo	29:0010
		Anonymous	Arenberg	31:0166
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		Anonymous	Márquez	131:0005
		Anonymous	Oñate	112:0030
		Anonymous	Velasco	81:0016
		Anonymous	Zuaznabar	136:0045
		Cesari, G.	Castilla	43:0299
		Escalante, Juan	Peñaranda	76:0016
		Ribera	Arce	75:0001
11B323	**God the Father holding the crucified or dead Christ**	Anonymous	Zuaznabar	136:0028
		Doque, Juan	Arcos	118:0050
11C	**God the Father**	Anonymous	Benavente	65:0010
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Castilla	117:0589
		Anonymous	Díaz de Ontiveros	26:0001
		Anonymous	Díaz de Quevedo	104:0022
		Anonymous	Infantado	9:0451
		Anonymous	Medina	83:0060
		Anonymous	Meneses Bravo	126:0059
		Anonymous	Villanueva	6:0016
		Anonymous	Zuaznabar	136:0010
		García Ferrer, Pedro	Alvarado	84:0025
11C (+13)	**God the Father with Holy Ghost (as a dove)**	Anonymous	Carpio	114:0176
11D	**Christ**	Anonymous	Alburquerque	68:0040
		Anonymous	Alburquerque	125:0151
		Anonymous	Alburquerque	125:0245
		Anonymous	Alburquerque	125:0263
		Anonymous	Alburquerque	127:0149
		Anonymous	Altamirano	35:0047
		Anonymous	Alviz	27:0025
		Anonymous	Atrisco	138:0068
		Anonymous	Aytona	106:0053
		Anonymous	Aytona	106:0080
		Anonymous	Aytona	106:0085
		Anonymous	Aytona	106:0102
		Anonymous	Aytona	106:0121
		Anonymous	Baeza	102:0002
		Anonymous	Benavente	65:0011
		Anonymous	Borja y Velasco	42:0084
		Anonymous	Carnero	72:0050
		Anonymous	Carnero	72:0059
		Anonymous	Carpio	45:0203
		Anonymous	Carpio	45:0218
		Anonymous	Carpio	114:0126

Anonymous	Carpio	115:0606
Anonymous	Carpio	115:0691
Anonymous	Carpio	115:0724
Anonymous	Carpio	115:0875
Anonymous	Carpio	115:0934
Anonymous	Castilla	18:0098
Anonymous	Castilla	18:0175
Anonymous	Castilla	18:0230
Anonymous	Castilla	43:0103
Anonymous	Castilla	43:0207
Anonymous	Castilla	74:0038
Anonymous	Castilla	74:0097
Anonymous	Castilla	74:0128
Anonymous	Castilla	117:0769
Anonymous	Córdoba y Verdes	129:0014
Anonymous	Cruzat	70:0007
Anonymous	Cruzat	70:0019
Anonymous	Cruzat	70:0022
Anonymous	Díaz de Quevedo	104:0013
Anonymous	González Cossío	22:0068
Anonymous	González Cossio	88:0040
Anonymous	González Cossio	88:0051
Anonymous	Infantado	9:0377
Anonymous	Infantado	9:0383
Anonymous	Infantado	10:0040
Anonymous	Justiniano	19:0008
Anonymous	Ledesma Meriño	4:0030
Anonymous	Ledesma Meriño	4:0033
Anonymous	Lemos	11:0020
Anonymous	Mardones	80:0054
Anonymous	Márquez	103:0041
Anonymous	Mayalde	78:0043
Anonymous	Montealegre	111:0019
Anonymous	Montealegre	111:0020
Anonymous	Montealegre	111:0031
Anonymous	Monterrey	57:0058
Anonymous	Monterrey	57:0206
Anonymous	Monterrey	58:0054
Anonymous	Monterrey	61:0025
Anonymous	Moreno	137:0078
Anonymous	Oñate	112:0007
Anonymous	Oñate	112:0122
Anonymous	Oviedo	73:0122
Anonymous	Peñaranda	116:0091
Anonymous	Pérez Dávila	25:0007
Anonymous	Ramírez	3:0019
Anonymous	Ramírez de Vargas	32:0009
Anonymous	Spino y Navarro	132:0063
Anonymous	Torre	91:0057
Anonymous	Torre	91:0095
Anonymous	Torre	92:0036
Anonymous	Torre	92:0070
Anonymous	Torrubia	123:0056
Anonymous	Tufiño de Vallejo	66:0004
Anonymous	Vicuña	121:0019
Anonymous	Vicuña	121:0034
Anonymous	Villarán	110:0065
Anonymous	Villarreal	79:0033
Anonymous	Zavala	108:0009
Barocci	Carpio	109:0776
Bassano	Ledesma Meriño	4:0032
Cambiaso, L.	Carpio	109:0716
Carreño de Miranda	Márquez	103:0006
Morales, L.	Moreno	137:0015
Raffaello Santi	Carpio	114:0255

		Rizi, F.	Díaz de la Hoz	64:0006
		Sebastiano del Piombo	Castilla	43:0019
		Tiziano	Castilla	43:0059
11D : 48A9875 : 25G41				
	Christ with Garland of Flowers	Anonymous	Castilla	117:0950
11D12	**The Cross**	Anonymous	Ramírez	3:0102
11D1311	**Lamb (bearing cross or banner), 'Agnus Dei'**	Anonymous	Altamirano	35:0023
		Anonymous	Borja y Velasco	42:0196
		Anonymous	Carpio	45:0170
11D15	**The Incarnation**	Anonymous	Alburquerque	68:0088
		Anonymous	Alburquerque	125:0082
		Anonymous	Alburquerque	127:0083
		Anonymous	Aytona	106:0139
		Anonymous	Benavente	65:0016
		Anonymous	Benavente	65:0032
		Anonymous	Carnero	72:0058
		Anonymous	Carpio	45:0219
		Anonymous	Carpio	115:0709
		Anonymous	Castilla	117:0835
		Anonymous	Cortés	17:0003
		Anonymous	Cortés	17:0030
		Anonymous	Echauz	113:0036
		Anonymous	Espejo	23:0010
		Anonymous	Justiniano	19:0021
		Anonymous	Mardones	80:0025
		Anonymous	Mardones	80:0060
		Anonymous	Meneses Bravo	126:0056
		Anonymous	Oñate	112:0080
		Anonymous	Ortiz	95:0053
		Anonymous	Paredes de Nava	101:0033
		Anonymous	Peñaranda	116:0206
		Anonymous	Peñaranda	116:0279
		Anonymous	Ramírez	3:0028
		Anonymous	Ramírez	3:0059
		Anonymous	Rodríguez	130:0001
		Anonymous	Sobroso	107:0035
		Anonymous	Torre	91:0028
		Anonymous	Torre	91:0101
		Anonymous	Torre	92:0011
		Anonymous	Torrubia	123:0048
		Anonymous	Velasco	81:0015
		Anonymous	Villarán	110:0061
		Anonymous	Zabalza	97:0051
		Dürer	Puerto	139:0033
		Dyck, Anth. van	Villarán	110:0019
		Gramatica, A.	Velasco	81:0005
		Leonardo, J.	Soria Arteaga	40:0004
		Molina, Manuel	Peñaranda	76:0048
		Sacano, Federico	Puerto	139:0032
11D2	**Christ as Child**	Anonymous	Alburquerque	125:0249
		Anonymous	Álvarez	86:0009
		Anonymous	Arce	75:0067
		Anonymous	Arce Calderón	89:0032
		Anonymous	Arenberg	31:0178
		Anonymous	Benavente	65:0045
		Anonymous	Carpio	45:0055
		Anonymous	Castilla	18:0218
		Anonymous	Castilla	43:0294
		Anonymous	Castilla	43:0521
		Anonymous	Galarreta Osarez	69:0008

		Anonymous	Galarreta Osarez	69:0066
		Anonymous	Márquez	103:0017
		Anonymous	Mayalde	78:0037
		Anonymous	Paredes de Nava	101:0029
		Anonymous	Portago	140:0003
		Anonymous	Ramírez	3:0058
		Anonymous	Vicuña	121:0027
		Anonymous	Vucht	34:0017
11D2 : 11F711				
	Christ as Child making speaking or blessing gesture	Anonymous	Carpio	115:0456
11D21 : 31B1				
	Christ-child sleeping	Anonymous	Atrisco	138:0095
		Anonymous	Aytona	106:0152
		Anonymous	Castilla	18:0222
		Anonymous	Cotes y la Carcel	120:0029
		Anonymous	Espejo	23:0003
		Anonymous	Torrubia	123:0044
		Anonymous	Villanueva del Fresno	28:0076
		Anonymous	Villanueva del Fresno	28:0090
11D22 : 11D324				
	Christ-child as 'Salvator Mundi'	Anonymous	Aytona	106:0129
		Anonymous	Aytona	106:0130
		Anonymous	Carpio	115:0785
		Anonymous	Castilla	18:0177
		Anonymous	Galarreta Osarez	69:0005
		Anonymous	Infantado	9:0445
		Anonymous	Lemos	11:0122
		Anonymous	Peñaranda	116:0011
		Anonymous	Peñaranda	116:0052
		Anonymous	Peñaranda	116:0080
11D23	**Christ-child – Passion, 'Schmerzenskind'**	Anonymous	Márquez	131:0032
		Anonymous	Spino y Navarro	132:0081
		Italian-Neapolitan	Zabalza	97:0041
11D232	**Christ-child surrounded by the instruments of the Passion**	Anonymous	Infantado	9:0280
		Anonymous	Lemos	11:0104
		Anonymous	Paredes de Nava	101:0052
		Anonymous	Ramírez	3:0020
11D233	**Christ-child carrying the instruments of the Passion**	Anonymous	Borja y Velasco	42:0157
11D236	**Christ-child Carrying the Cross**	Anonymous	Castilla	74:0071
		Anonymous	Hinojosa	12:0009
		Anonymous	Oñate	112:0088
		Anonymous	Peñaranda	116:0019
11D238	**Christ-child sleeping on the cross**	Anonymous	Ramírez	3:0101
		Anonymous	Villanueva del Fresno	20:0072
		Anonymous	Villarreal	79:0017
11D25	**Christ-child together with others**	Anonymous	Brizuela	5:0011
11D25 : 11H DOMINIC				
	Christ-child with Dominic	Greco, El	Pacheco	71:0075
11D25 : 11HH ROSA				
	Christ-child with Rosa	Anonymous	Quevedo y Azcona	135:0014
		Ferri, C.	Carpio	109:0709

11D3	**Christ as adult**	Anonymous	Benavente	65:0010
		Anonymous	Lemos	11:0117
		Anonymous	Peñaranda	116:0256
		Anonymous	Torrubia	123:0013
		Anonymous	Velasco	81:0003
		Raffaello Santi	Lemos	11:0052
11D312	**'Vera Icon', 'Sudarium', Veronica-portrait**	Andrea del Sarto	Matute	14:0019
		Anonymous	Alburquerque	125:0062
		Anonymous	Alburquerque	127:0062
		Anonymous	Castilla	74:0124
		Anonymous	Galarreta Osarez	69:0018
		Anonymous	Ledesma Meriño	4:0003
		Anonymous	Olmo	133:0023
		Anonymous	Oñate	112:0094
		Anonymous	Peñaranda	116:0283
		Anonymous	Quevedo y Azcona	135:0040
		Anonymous	Saavedra Guzmán	15:0001
		Anonymous	Spino y Navarro	132:0041
		Anonymous	Vicuña	121:0028
11D3121	**'Vera Icon', held up by Veronica**	Anonymous	Carnero	72:0012
		Anonymous	Castilla	43:0001
		Anonymous	Mardones	80:0070
		Anonymous	Peñaranda	116:0268
		Anonymous	Villanueva del Fresno	20:0121
11D32 CLEMENCY				
	Christ of Clemency	Anonymous	Meneses Bravo	126:0059
		Anonymous	Rodríguez	130:0010
11D3221	**Christ Pantocrator**	Anonymous	Borja y Velasco	42:0005
		Anonymous	Carpio	109:0160
		Anonymous	Castilla	117:0274
		Bordone	Carpio	109:0686
11D324	**'Salvator Mundi', making a blessing gesture; an orb in his hand or at his feet**	Anonymous	Arce	75:0066
		Anonymous	Borja y Velasco	42:0006
		Anonymous	Infantado	9:0398
		Anonymous	Olmo	133:0019
		Anonymous	Villanueva	6:0038
		Bordone	Carpio	109:0686
		Marconi, R.	Carpio	109:0113
11D3271	**Christ as Good Shepherd**	Anonymous	Castilla	117:0874
		Anonymous	Humanes	21:0027
		Anonymous	Peñaranda	76:0052
		Anonymous	Torrubia	123:0014
		Orrente, P.	Arce	75:0009
11D33	**Adult Christ together with others**	Anonymous	Brizuela	5:0011
		Anonymous	Infantado	9:0287
		Anonymous	Jiménez	67:0014
		Anonymous	Zabalza	97:0050
11D33 (+5)				
	Adult Christ with donor(s)	Anonymous	Infantado	9:0222
11D331	**Adult Christ with Mary**	Anonymous	Carpio	115:0702
		Anonymous	González Cossío	22:0061
		Anonymous	Infantado	9:0416
		Anonymous	Oviedo	73:0111
		Anonymous	Paredes de Nava	101:0030
		Anonymous	Torrubia	123:0037
		Anonymous	Villanueva	6:0020

		Anonymous	Villanueva	6:0023
		Correggio	Baeza	102:0011
		Molina, Manuel	Peñaranda	76:0044
		Tiziano	Matute	14:0003
11D331 : 11H				
	Adult Christ with Mary and other Saints	Anonymous	Aytona	106:0072
11D331 : 11H JOHN				
	Adult Christ with Mary and John	Anonymous	Borja y Velasco	42:0018
		Anonymous	Brizuela	5:0012
		Anonymous	Paredes de Nava	101:0061
11D331 : 11H JOHN : 11HH MARY MAGDALENE				
	Adult Christ with Mary, John, and Mary Magdalene	Anonymous	González Cossío	22:0055
11D331 : 11I3				
	Adult Christ with Mary and the twelve apostles	Anonymous	Galló de Escalada	46:0021
		Anonymous	González Cossío	22:0069
11D334	**Adult Christ with apostles, evangelists, and saints**	Anonymous	Castilla	43:0440
		Anonymous	Castilla	117:0644
		Anonymous	Castilla	117:0952
		Anonymous	Torre	91:0065
		Anonymous	Torre	92:0044
		Anonymous	Velasco	81:0002
		Peruzzi, B.	Carpio	109:0912
		Raffaello Santi	Carpio	114:0114
		Tintoretto	Carpio	109:0847
11D334 : 11H				
	Adult Christ with Saints	Mesa, Alonso	Castañeda	119:0049
11D334 : 11H FRANCIS : 11H ROCH				
	Adult Christ with Francis and Roch	Tiziano	Carpio	115:0039
11D334 : 11H JEROME				
	Adult Christ with Jerome	Anonymous	Infantado	9:0424
11D334 : 11H JOHN				
	Adult Christ with John	Anonymous	Celada	2:0021
		Anonymous	Villarán	110:0075
11D334 : 11H JOHN : 11HH CATHERINE				
	Adult Christ with John and Catherine	Tiziano	Castilla	43:0073
11D334 : 11H JOHN : 11HH MARY MAGDALENE				
	Adult Christ with John and Mary Magdalene	Anonymous	Aytona	106:0156
11D334 : 11H MATTHEW				
	Adult Christ with Matthew	Botiers	Molina	93:0043
11D334 : 11HH				
	Adult Christ with Female Saints	Giacinto Ciciliano	Carpio	109:0830
11D334 : 11HH MARY MAGDALENE				
	Adult Christ with Mary Magdalene	Anonymous	Torrubia	123:0020
		Anonymous	Vallejo	98:0019
		Anonymous	Villarán	110:0063
		Cambiaso, L.	Monterrey	58:0042
11D334 : 11HH MONICA				
	Adult Christ with Monica	Anonymous	Peñaranda	116:0207

11D334 : 11I3

Adult Christ with the twelve apostles

Anonymous	Aytona	106:0126
Anonymous	Castilla	43:0316
Anonymous	Ugena	134:0021
Anonymous	Ugena	134:0047
Rubens	Márquez	131:0007

11D34 : 73D8

Adult Christ with instruments of the Passion and the five wounded limbs

Anonymous	Infantado	9:0451

11D35 : 61G SANTISIMO CRISTO DE BURGOS

Crucified Christ: 'Santísimo Cristo de Burgos'

Anonymous	Alburquerque	125:0054
Anonymous	Alburquerque	125:0204
Anonymous	Alburquerque	127:0054
Anonymous	Alvarado	84:0007
Anonymous	Arcos	118:0089
Anonymous	Aytona	106:0050
Anonymous	Castilla	43:0012
Anonymous	Castilla	74:0054
Anonymous	Castilla	74:0123
Anonymous	Díaz de Quevedo	104:0004
Anonymous	Galarreta Osarez	69:0004
Anonymous	Márquez	131:0026
Anonymous	Meneses Bravo	126:0050
Anonymous	Montealegre	111:0029
Anonymous	Oñate	112:0049
Anonymous	Oñate	112:0173
Anonymous	Peñaranda	76:0027
Anonymous	Spino y Navarro	132:0095
Anonymous	Ugena	134:0052
Anonymous	Ugena	134:0063
Anonymous	Villarán	110:0069
Cerezo, Mateo (II)	Torrubia	123:0016
Escalante, Juan	Peñaranda	76:0051

11D6 **Miraculous Statues of Christ or Christ-child**

Anonymous	Alburquerque	125:0054
Anonymous	Alburquerque	125:0204
Anonymous	Alburquerque	127:0054
Anonymous	Alvarado	84:0007
Anonymous	Aytona	106:0050
Anonymous	Castilla	43:0012
Anonymous	Castilla	74:0054
Anonymous	Castilla	74:0123
Anonymous	Díaz de Quevedo	104:0004
Anonymous	Galarreta Osarez	69:0004
Anonymous	Márquez	131:0026
Anonymous	Meneses Bravo	126:0050
Anonymous	Montealegre	111:0029
Anonymous	Oñate	112:0049
Anonymous	Oñate	112:0173
Anonymous	Peñaranda	76:0027
Anonymous	Spino y Navarro	132:0095
Anonymous	Ugena	134:0052
Anonymous	Ugena	134:0063
Anonymous	Villarán	110:0069
Cerezo, Mateo (II)	Torrubia	123:0016
Escalante, Juan	Peñaranda	76:0051

11DD422

Christ-child and the Sacred Heart

Anonymous	Aytona	106:0058
Anonymous	Jaraba	122:0059
Anonymous	Lemos	11:0110

11E	**The Holy Ghost**	Anonymous	Benavente	55:0007
		Anonymous	Márquez	103:0028
		Anonymous	Villarán	110:0022
11F	**Virgin Mary**	Anonymous	Celada	7:0013
		Anonymous	Infantado	9:0406
		Anonymous	Infantado	9:0449
		Giordano, L.	Carpio	115:0707
		Murillo	Portago	140:0002
11F11	**Symbols of Mary**	Anonymous	Arenberg	31:0166
11F2	**Mary (without the Christ-child)**	Albani, Fr.	Carpio	114:0006
		Andrea del Sarto	Carpio	109:0839
		Anonymous	Alburquerque	68:0032
		Anonymous	Alburquerque	68:0107
		Anonymous	Alburquerque	68:0131
		Anonymous	Alburquerque	125:0073
		Anonymous	Alburquerque	125:0081
		Anonymous	Alburquerque	125:0098
		Anonymous	Alburquerque	125:0151
		Anonymous	Alburquerque	125:0181
		Anonymous	Alburquerque	125:0184
		Anonymous	Alburquerque	125:0185
		Anonymous	Alburquerque	125:0192
		Anonymous	Alburquerque	125:0205
		Anonymous	Alburquerque	127:0074
		Anonymous	Alburquerque	127:0082
		Anonymous	Alburquerque	127:0099
		Anonymous	Alburquerque	127:0149
		Anonymous	Alburquerque	127:0168
		Anonymous	Altamirano	35:0002
		Anonymous	Altamirano	35:0011
		Anonymous	Altamirano	35:0015
		Anonymous	Altamirano	35:0020
		Anonymous	Altamirano	35:0021
		Anonymous	Altamirano	35:0028
		Anonymous	Arenberg	31:0045
		Anonymous	Arenberg	31:0072
		Anonymous	Arenberg	31:0073
		Anonymous	Arenberg	31:0139
		Anonymous	Atrisco	138:0046
		Anonymous	Atrisco	138:0068
		Anonymous	Atrisco	138:0082
		Anonymous	Atrisco	138:0094
		Anonymous	Atrisco	138:0098
		Anonymous	Atrisco	138:0102
		Anonymous	Aytona	106:0049
		Anonymous	Aytona	106:0055
		Anonymous	Aytona	106:0069
		Anonymous	Aytona	106:0083
		Anonymous	Aytona	106:0091
		Anonymous	Aytona	106:0105
		Anonymous	Aytona	106:0115
		Anonymous	Aytona	106:0121
		Anonymous	Aytona	106:0132
		Anonymous	Aytona	106:0133
		Anonymous	Benavente	56:0031
		Anonymous	Benavente	56:0052
		Anonymous	Benavente	65:0012
		Anonymous	Benavente	65:0022
		Anonymous	Benavente	65:0035
		Anonymous	Benavente	65:0037
		Anonymous	Borja y Velasco	42:0033
		Anonymous	Borja y Velasco	42:0048

Anonymous	Borja y Velasco	42:0085
Anonymous	Borja y Velasco	42:0315
Anonymous	Borja y Velasco	42:0316
Anonymous	Brizuela	5:0003
Anonymous	Carnero	72:0032
Anonymous	Carnero	72:0049
Anonymous	Carnero	72:0050
Anonymous	Carnero	72:0059
Anonymous	Carpio	45:0148
Anonymous	Carpio	45:0204
Anonymous	Carpio	45:0223
Anonymous	Carpio	114:0076
Anonymous	Carpio	114:0128
Anonymous	Carpio	114:0172
Anonymous	Carpio	115:0579
Anonymous	Carpio	115:0586
Anonymous	Carpio	115:0615
Anonymous	Carpio	115:0629
Anonymous	Carpio	115:0744
Anonymous	Carpio	115:0759
Anonymous	Carpio	115:0820
Anonymous	Carpio	115:0875
Anonymous	Carpio	115:0941
Anonymous	Carpio	115:1094
Anonymous	Carpio	115:1097
Anonymous	Castañeda	119:0002
Anonymous	Castañeda	119:0048
Anonymous	Castilla	18:0035
Anonymous	Castilla	18:0139
Anonymous	Castilla	18:0141
Anonymous	Castilla	18:0165
Anonymous	Castilla	18:0240
Anonymous	Castilla	43:0009
Anonymous	Castilla	43:0021
Anonymous	Castilla	43:0048
Anonymous	Castilla	43:0145
Anonymous	Castilla	43:0438
Anonymous	Castilla	52:0010
Anonymous	Castilla	74:0030
Anonymous	Castilla	74:0036
Anonymous	Castilla	74:0046
Anonymous	Castilla	74:0055
Anonymous	Castilla	74:0082
Anonymous	Castilla	74:0092
Anonymous	Castilla	74:0104
Anonymous	Castilla	74:0128
Anonymous	Castilla	117:0274
Anonymous	Castilla	117:0276
Anonymous	Castilla	117:0310
Anonymous	Castilla	117:0612
Anonymous	Castilla	117:0676
Anonymous	Castilla	117:0725
Anonymous	Castilla	117:0737
Anonymous	Castilla	117:0741
Anonymous	Celada	2:0005
Anonymous	Celada	2:0019
Anonymous	Celada	7:0023
Anonymous	Celada	7:0024
Anonymous	Córdoba y Verdes	129:0006
Anonymous	Cotes y la Carcel	120:0009
Anonymous	Cotes y la Carcel	120:0010
Anonymous	Cruzat	70:0007
Anonymous	Cruzat	70:0012
Anonymous	Díaz de la Hoz	64:0003
Anonymous	Díaz de Quevedo	104:0013

Anonymous	Fernández	16:0034
Anonymous	Fernández	16:0044
Anonymous	Fernández de Vega	60:0029
Anonymous	Gómez de Arratia	41:0019
Anonymous	González Cossio	88:0045
Anonymous	González Cossio	88:0051
Anonymous	González Cossio	88:0086
Anonymous	González de Villa	124:0009
Anonymous	Gutiérrez	53:0005
Anonymous	Herrera	33:0049
Anonymous	Humanes	21:0026
Anonymous	Infantado	9:0397
Anonymous	Jaraba	122:0009
Anonymous	Jaraba	122:0017
Anonymous	Justiniano	19:0009
Anonymous	Ledesma Meriño	4:0033
Anonymous	Legasa	100:0044
Anonymous	Lemos	11:0093
Anonymous	Lemos	11:0109
Anonymous	Lemos	11:0117
Anonymous	Lezama	99:0022
Anonymous	Lezama	99:0036
Anonymous	Mardones	80:0037
Anonymous	Mardones	80:0054
Anonymous	Márquez	103:0041
Anonymous	Mayalde	78:0002
Anonymous	Meneses Bravo	126:0029
Anonymous	Molina	93:0116
Anonymous	Montealegre	111:0014
Anonymous	Montealegre	111:0031
Anonymous	Montealegre	111:0035
Anonymous	Monterrey	58:0066
Anonymous	Monterrey	61:0050
Anonymous	Montesclaros	13:0086
Anonymous	Montesclaros	13:0108
Anonymous	Moreno	137:0002
Anonymous	Moreno	137:0078
Anonymous	Olmo	133:0002
Anonymous	Olmo	133:0045
Anonymous	Oñate	112:0076
Anonymous	Oñate	112:0092
Anonymous	Oñate	112:0096
Anonymous	Oñate	112:0107
Anonymous	Oñate	112:0117
Anonymous	Oñate	112:0118
Anonymous	Oñate	112:0122
Anonymous	Oñate	112:0125
Anonymous	Oñate	112:0172
Anonymous	Oñate	112:0186
Anonymous	Oñate	112:0189
Anonymous	Oñate	112:0213
Anonymous	Ordoñez y Rueda	82:0010
Anonymous	Oviedo	73:0122
Anonymous	Pacheco	71:0080
Anonymous	Pacheco	71:0083
Anonymous	Paredes de Nava	101:0040
Anonymous	Paredes de Nava	101:0045
Anonymous	Paredes de Nava	101:0050
Anonymous	Paredes de Nava	101:0082
Anonymous	Paredes de Nava	101:0108
Anonymous	Peñaranda	76:0010
Anonymous	Peñaranda	116:0085
Anonymous	Peñaranda	116:0110
Anonymous	Peñaranda	116:0256
Anonymous	Peñaranda	116:0282

Anonymous	Portago	140:0006
Anonymous	Quevedo y Azcona	135:0037
Anonymous	Ramírez	3:0032
Anonymous	Ramírez	3:0056
Anonymous	Sobroso	107:0032
Anonymous	Sobroso	107:0040
Anonymous	Spino y Navarro	132:0019
Anonymous	Spino y Navarro	132:0057
Anonymous	Spino y Navarro	132:0062
Anonymous	Spino y Navarro	132:0063
Anonymous	Spino y Navarro	132:0066
Anonymous	Torre	91:0032
Anonymous	Torre	91:0083
Anonymous	Torre	91:0095
Anonymous	Torre	91:0143
Anonymous	Torre	92:0059
Anonymous	Torre	92:0071
Anonymous	Torrubia	123:0049
Anonymous	Torrubia	123:0060
Anonymous	Tufiño de Vallejo	66:0026
Anonymous	Ugena	134:0015
Anonymous	Ugena	134:0079
Anonymous	Valle de la Cerda	87:0010
Anonymous	Velasco	81:0017
Anonymous	Vicuña	121:0019
Anonymous	Vicuña	121:0023
Anonymous	Villanueva	6:0018
Anonymous	Villanueva	6:0027
Anonymous	Villanueva	6:0032
Anonymous	Villanueva	59:0074
Anonymous	Villanueva	59:0082
Anonymous	Villarán	110:0064
Anonymous	Villarán	110:0065
Anonymous	Villarreal	79:0033
Anonymous	Villarreal	79:0049
Anonymous	Zabalza	97:0038
Anonymous	Zabalza	97:0054
Anonymous	Zavala	108:0024
Anonymous	Zavala	108:0035
Anonymous	Zavala	108:0046
Anonymous	Zavala	108:0069
Azzolino	Saavedra Guzmán	15:0021
Bassano	Castilla	43:0373
Bellini, Giov.	Castilla	43:0008
Carpaccio	Carpio	109:0295
Cavedone	Carpio	109:0535
Caxés, E.	Prado Bravo	48:0007
Correggio	Monterrey	58:0116
Dolci, C.	Carpio	114:0146
Dyck, Anth. van	Córdoba y Verdes	129:0001
Dyck, Anth. van	Salamanca	63:0004
Leonardo da Vinci	Carpio	109:0873
Leonardo da Vinci	Carpio	115:0475
Orrente, P.	Paredes de Nava	101:0049
Parmigianino	Torre	91:0067
Parmigianino	Torre	92:0046
Raffaello Santi	Castilla	74:0013
Raffaello Santi	Monterrey	57:0117
Raffaello Santi	Saavedra Guzmán	15:0013
Raffaello Santi	Torre	91:0068
Reni	Castilla	74:0096
Ribera	Carpio	45:0006
Ribera	Córdoba y Verdes	129:0009
Ribera	Torrubia	123:0032
Sassoferrato	Carpio	109:0712

		Sassoferrato	González de Villa	124:0035
		Sassoferrato	Zuaznabar	136:0036
		Seghers, D.	Salamanca	63:0003
		Stanzione	Córdoba y Verdes	129:0011
		Strozzi, B.	Carpio	109:0026
		Terreza, Talio	Arcos	118:0075
		Tiziano	Carnero	72:0014
		Tiziano	Lezama	99:0021
11F232	**'Immaculata', 'Purisima'**	Anonymous	Alburquerque	68:0092
		Anonymous	Alburquerque	125:0049
		Anonymous	Alburquerque	125:0198
		Anonymous	Alburquerque	127:0049
		Anonymous	Altamirano	35:0038
		Anonymous	Alvarado	84:0005
		Anonymous	Álvarez	86:0017
		Anonymous	Arce	75:0064
		Anonymous	Arce Calderón	89:0017
		Anonymous	Arce Calderón	89:0023
		Anonymous	Arcos	118:0048
		Anonymous	Atrisco	138:0100
		Anonymous	Atrisco	138:0106
		Anonymous	Aytona	106:0082
		Anonymous	Aytona	106:0109
		Anonymous	Baeza	102:0016
		Anonymous	Borja y Velasco	42:0027
		Anonymous	Borja y Velasco	42:0038
		Anonymous	Borja y Velasco	42:0043
		Anonymous	Borja y Velasco	42:0059
		Anonymous	Brizuela	5:0004
		Anonymous	Carpio	45:0091
		Anonymous	Carpio	45:0161
		Anonymous	Carpio	45:0167
		Anonymous	Carpio	45:0185
		Anonymous	Carpio	45:0202
		Anonymous	Carpio	115:0709
		Anonymous	Castilla	18:0082
		Anonymous	Castilla	18:0097
		Anonymous	Castilla	43:0303
		Anonymous	Castilla	43:0437
		Anonymous	Castilla	74:0067
		Anonymous	Castilla	117:0815
		Anonymous	Castilla	117:0976
		Anonymous	Cea	51:0008
		Anonymous	Córdoba y Verdes	129:0008
		Anonymous	Cortavila	77:0016
		Anonymous	Cortavila	77:0075
		Anonymous	Cortés	17:0005
		Anonymous	Cuéllar	90:0089
		Anonymous	Delgado	94:0009
		Anonymous	Díaz de Ontiveros	26:0017
		Anonymous	Díaz de Quevedo	104:0003
		Anonymous	Díaz de Quevedo	104:0005
		Anonymous	Díaz de Quevedo	104:0012
		Anonymous	Echauz	113:0036
		Anonymous	Fernández	16:0028
		Anonymous	González Cossio	88:0037
		Anonymous	Gutiérrez	53:0003
		Anonymous	Humanes	21:0023
		Anonymous	Infantado	9:0333
		Anonymous	Infantado	9:0426
		Anonymous	Jiménez	67:0029
		Anonymous	Legasa	100:0025
		Anonymous	Lezama	99:0005

Anonymous	Márquez	103:0004
Anonymous	Márquez	103:0009
Anonymous	Márquez	131:0009
Anonymous	Matute	14:0004
Anonymous	Matute	14:0005
Anonymous	Mayalde	78:0003
Anonymous	Mayalde	78:0039
Anonymous	Medina	83:0052
Anonymous	Montealegre	111:0012
Anonymous	Moreno	137:0001
Anonymous	Olmo	133:0004
Anonymous	Olmo	133:0021
Anonymous	Oñate	112:0065
Anonymous	Oñate	112:0177
Anonymous	Oñate	112:0183
Anonymous	Ortiz	95:0014
Anonymous	Peñaranda	76:0015
Anonymous	Peñaranda	116:0279
Anonymous	Quevedo y Azcona	135:0032
Anonymous	Quevedo y Azcona	135:0033
Anonymous	Quevedo y Azcona	135:0038
Anonymous	Soria Arteaga	40:0055
Anonymous	Tinoco	54:0018
Anonymous	Torre	91:0147
Anonymous	Torre	92:0078
Anonymous	Torre	92:0084
Anonymous	Torrubia	123:0003
Anonymous	Ugena	134:0014
Anonymous	Ugena	134:0053
Anonymous	Valle de la Cerda	87:0046
Anonymous	Valle de la Cerda	87:0061
Anonymous	Vallejo	98:0025
Anonymous	Villanueva	6:0036
Anonymous	Villarreal	79:0053
Anonymous	Villarroel	62:0014
Anonymous	Zabalza	97:0019
Anonymous	Zabalza	97:0034
Anonymous	Zavala	108:0070
Anonymous	Zuaznabar	136:0045
Anonymous	Zuaznabar	136:0053
Arco, Alonso	Spino y Navarro	132:0089
Carreño de Miranda	Vallejo	98:0002
Carreño de Miranda	Zabalza	97:0005
Caxés, E.	Alviz	27:0001
Caxés, E.	Fernández de Vega	60:0002
Cerezo, Mateo (II)	Zabalza	97:0043
Gentile, L.	Molina	93:0035
Giordano, L.	Carpio	114:0209
Giordano, L.	González de Villa	124:0002
Ijkens, Frans	Molina	93:0035
Leonardo, J.	Soria Arteaga	40:0005
Leonardo, J.	Velasco	81:0023
Maratti	Carpio	109:0014
Maratti	Carpio	109:0188
Maratti	Carpio	114:0053
Maratti	Carpio	114:0305
Molina, Manuel	Peñaranda	76:0019
Nardi, Angelo	Legasa	100:0001
Núñez, P.	Villarroel	62:0001
Nuzzi, M.	Castilla	43:0177
Ribera	Castilla	43:0411
Ribera	Torre	91:0004
Solari, G.	Carpio	109:0014
Zurbarán	Vicuña	121:0012

11F2341	**Pregnant Mary, Our Lady of Expectation, 'Madonna del Parto', Christ-child visible**	Anonymous	Mayalde	78:0030
		Maratti	Carpio	109:0504
11F241	**Our Lady of the Sorrows**	Anonymous	Altamirano	35:0031
		Anonymous	Atrisco	138:0075
		Anonymous	Benavente	56:0023
		Anonymous	Castilla	117:0219
		Anonymous	Legasa	100:0026
		Anonymous	Peñaranda	116:0279
		Anonymous	Torre	91:0128
		Anonymous	Villanueva del Fresno	20:0120
11F2411	**The (Seven) Sorrows of Mary**	Anonymous	Alburquerque	68:0131
		Anonymous	Atrisco	138:0072
		Anonymous	Atrisco	138:0083
		Anonymous	Díaz de Quevedo	104:0011
		Parangin	Castilla	43:0041
11F243	**Mary and the unicorn**	Bordone	Carpio	109:0173
11F25	**'Mater Dolorosa'**	Anonymous	Alburquerque	68:0015
		Anonymous	Aytona	106:0153
		Anonymous	Castilla	43:0604
		Anonymous	Jaraba	122:0011
		Anonymous	Meneses Bravo	126:0086
		Anonymous	Ortiz	95:0044
		Anonymous	Quevedo y Azcona	135:0041
		Anonymous	Ugena	134:0013
		Anonymous	Ugena	134:0058
		Giordano, L.	Olmo	133:0012
		Greco, El	Lezana	105:0013
		Tiziano	Carnero	72:0046
		Tiziano	Echauz	113:0028
		Tiziano	Ugena	134:0003
11F251	**Mary Weeping**	Anonymous	Carpio	114:0063
11F264	**Mary as Hermit (after Christ's death), 'Nuestra señora de la Soledad'**	Anonymous	Alburquerque	68:0005
		Anonymous	Alburquerque	125:0174
		Anonymous	Alburquerque	125:0206
		Anonymous	Alburquerque	125:0208
		Anonymous	Alburquerque	125:0212
		Anonymous	Alburquerque	125:0248
		Anonymous	Alburquerque	125:0261
		Anonymous	Alburquerque	127:0161
		Anonymous	Álvarez	86:0014
		Anonymous	Arce Calderón	89:0001
		Anonymous	Arce Calderón	89:0019
		Anonymous	Atrisco	138:0042
		Anonymous	Baeza	102:0017
		Anonymous	Castilla	74:0051
		Anonymous	Cea	51:0011
		Anonymous	Echauz	113:0034
		Anonymous	Fernández	16:0010
		Anonymous	Fernández de Vega	60:0014
		Anonymous	Gutiérrez	53:0002
		Anonymous	Infantado	9:0290
		Anonymous	Ledesma Meriño	4:0005
		Anonymous	Lezana	105:0004
		Anonymous	Mardones	80:0013
		Anonymous	Mayalde	78:0038
		Anonymous	Meneses Bravo	126:0049
		Anonymous	Montesclaros	13:0151
		Anonymous	Moreno	137:0070

		Anonymous	Oñate	112:0077
		Anonymous	Oñate	112:0176
		Anonymous	Oviedo	73:0117
		Anonymous	Paredes de Nava	101:0093
		Anonymous	Peñaranda	76:0026
		Anonymous	Peñaranda	116:0208
		Anonymous	Peñaranda	116:0266
		Anonymous	Peñaranda	116:0269
		Anonymous	Peñaranda	116:0278
		Anonymous	Torre	91:0131
		Anonymous	Torrubia	123:0030
		Anonymous	Torrubia	123:0031
		Anonymous	Villanueva	6:0009
		Anonymous	Villanueva	6:0030
		Anonymous	Villanueva del Fresno	20:0058
		Spanish-Valencian	Meneses Bravo	126:0037
11F267	**Mary saving souls**	Anonymous	Borja y Velasco	42:0021
		Anonymous	Galarreta Osarez	69:0007
		Anonymous	Peñaranda	116:0086
11F3	**Mary (without Christ-child) with others**	Anguissola	Castilla	43:0038
		Anonymous	Gómez de Arratia	41:0008
		Anonymous	Pacheco	71:0071
		Rubens	Montealegre	111:0002
		Sassoferrato	Carpio	114:0187
		Sassoferrato	Carpio	114:0187
11F3 : 11F731 : 25G41 ROSE				
	Mary (without Christ-child) holding roses	Anonymous	Alburquerque	125:0185
		Anonymous	Castilla	74:0062
11F3 : 11G185 : 11H JEROME : 11I62 TOBIAS				
	Mary (without Christ-child) with Raphael, Jerome, and Tobias	Anonymous	Castilla	43:0535
		Raffaello Santi	Carnero	72:0002
		Raffaello Santi	Torre	91:0009
		Raffaello Santi	Torre	92:0003
11F3 : 11H				
	Mary (without Christ-child) with Saints	Anonymous	Torre	91:0066
		Anonymous	Torre	92:0045
11F3 : 11H ANDREW : 11H ANTONY				
	Mary (without Christ-child) with Andrew and Antony	Anonymous	Atrisco	138:0089
11F3 : 11H ANDREW : 11HH MARY MAGDALENE				
	Mary (without Christ-child) with Andrew and Mary Magdalene	Anonymous	Arce Calderón	89:0030
11F3 : 11H ANTONY				
	Mary (without Christ-child) with Antony	Anonymous	Cuéllar	90:0008
11F3 : 11H BENEDICT : 11H BERNARD				
	Mary (without Christ-child) with Benedict and Bernard	Anonymous	Celada	2:0006
11F3 : 11H DOMINIC : 11H JOSEPH				
	Mary (without Christ-child) with Dominic and Joseph	Anonymous	Castilla	43:0083
11F3 : 11H DOMINIC SORIANO				
	Mary (without Christ-child) with Dominic Soriano	Anonymous	Carpio	45:0158

11F3 : 11H FRANCIS			
Mary (without Christ-child) with Francis	Anonymous	Carpio	115:0690
	Anonymous	Vucht	34:0002
11F3 : 11H FRANCIS : 11H ROCH			
Mary (without Christ-child) with Francis and Roch	Anonymous	Carnero	72:0004
11F3 : 11H HYACINTH			
Mary (without Christ-child) with Hyacinth	Anonymous	Castilla	18:0023
11F3 : 11H JANUARIUS : 11H NICHOLAS			
Mary (without Christ-child) with Januarius and Nicholas	Anonymous	González de Villa	124:0030
11F3 : 11H JEROME : 11H JOHN THE EVANGELIST			
Mary (without Christ-child) with Jerome and John the Evangelist	Anonymous	Benavente	65:0021
11F3 : 11H JEROME : 11HH MARY MAGDALENE			
Mary (without Christ-child) with Jerome and Mary Magdalene	Anonymous	Carpio	115:0556
11F3 : 11H JOACHIM			
Mary (without Christ-child) with Joachim	Anonymous	Paredes de Nava	101:0086
11F3 : 11H JOACHIM : 11HH ANNA			
Mary (withont Christ-child) with Joachim and Anna	Anonymous	Márquez	103:0039
	Anonymous	Monterrey	61:0100
	Anonymous	Paredes de Nava	101:0083
11F3 : 11H JOHN			
Mary (without Christ-child) with John	Anonymous	Alburquerque	125:0101
	Anonymous	Alburquerque	127:0102
	Anonymous	Infantado	9:0308
	Anonymous	Legasa	100:0026
	Anonymous	Montealegre	111:0030
11F3 : 11H JOHN : 11H ROCH			
Mary (without Christ-child) with John and Roch	Anonymous	Castilla	43:0206
11F3 : 11H JOHN : 11H SEBASTIAN			
Mary (without Christ-child) with John and Sebastian	Anonymous	Monterrey	57:0080
11F3 : 11H JOHN THE BAPTIST			
Mary (without Christ-child) with John the Baptist	Anonymous	González Cossio	88:0017
	Tiziano	Carpio	45:0001
11F3 : 11H JOHN THE BAPTIST : 11H JOHN THE EVANGELIST			
Mary (without Christ-child) with John the Baptist and John the Evangelist	Anonymous	Peñaranda	116:0097
11F3 : 11H JOHN THE BAPTIST : 11H JOSEPH : 11HH ELISABETH			
Mary (without Christ-child) with John the Baptist, Joseph, and Elisabeth	Anonymous	Angulo	29:0002
11F3 : 11H JOHN THE EVANGELIST			
Mary (without Christ-child) with John the Evangelist	Anonymous	Cortés	17:0011

11F3 : 11H JOHN THE EVANGELIST : 11HH MYRRHOPHORES				
	Mary (without Christ-child) with John the Evangelist and Myrrhophores (the three Maries)	Anonymous	Aytona	106:0071
11F3 : 11H JOSEPH : 11HH ELISABETH				
	Mary (without Christ-child) with Joseph and Elisabeth	Anonymous	Castilla	117:0167
11F3 : 11H LAURENCE				
	Mary (without Christ-child) with Laurence	Anonymous	Montealegre	111:0013
		Díaz, Diego V.	Montealegre	111:0023
11F3 : 11H ROCH : 11HH CATHERINE				
	Mary (without Christ-child) with Roch and Catherine	Anonymous	Monterrey	57:0054
11F3 : 11H SEBASTIAN				
	Mary (without Christ-child) with Sebastian	Anonymous	Monterrey	58:0082
11F3 : 11HH ANNA				
	Mary (without Christ-child) with Anna	Anonymous	Alburquerque	125:0190
		Anonymous	Arce	75:0080
		Anonymous	Carpio	45:0195
		Anonymous	Monterrey	61:0053
		Leonardo da Vinci	Castilla	43:0214
11F3 : 11HH CATHERINE				
	Mary (without Christ-child) with Catherine	Anonymous	Monterrey	57:0048
11F3 : 11HH CATHERINE OF SIENA				
	Mary (without Christ-child) with Catherine of Siena	Anonymous	Castilla	43:0053
11F3 : 11HH ROSALIA				
	Mary (without Christ-child) with Rosalia	Tirasso, Costantino	Carpio	109:0575
11F3 : 11I62 TOBIAS				
	Mary (without Christ-child) with Tobias	Anonymous	Monterrey	57:0120
11F4	**Madonna and Child**	Anonymous	Alburquerque	125:0033
		Anonymous	Alburquerque	125:0039
		Anonymous	Alburquerque	125:0040
		Anonymous	Alburquerque	125:0042
		Anonymous	Alburquerque	125:0050
		Anonymous	Alburquerque	125:0053
		Anonymous	Alburquerque	125:0081
		Anonymous	Alburquerque	125:0089
		Anonymous	Alburquerque	125:0090
		Anonymous	Alburquerque	125:0097
		Anonymous	Alburquerque	125:0099
		Anonymous	Alburquerque	125:0102
		Anonymous	Alburquerque	125:0189
		Anonymous	Alburquerque	125:0191
		Anonymous	Alburquerque	125:0222
		Anonymous	Alburquerque	125:0228
		Anonymous	Alburquerque	125:0230
		Anonymous	Alburquerque	125:0265
		Anonymous	Alburquerque	127:0033
		Anonymous	Alburquerque	127:0039
		Anonymous	Alburquerque	127:0042
		Anonymous	Alburquerque	127:0050
		Anonymous	Alburquerque	127:0053
		Anonymous	Alburquerque	127:0082

Anonymous	Alburquerque	127:0091
Anonymous	Alburquerque	127:0098
Anonymous	Alburquerque	127:0100
Anonymous	Alburquerque	127:0103
Anonymous	Altamirano	35:0044
Anonymous	Alvarado	84:0018
Anonymous	Arce	38:0009
Anonymous	Arce	75:0081
Anonymous	Arce	75:0087
Anonymous	Arce Calderón	89:0035
Anonymous	Arcos	118:0024
Anonymous	Arcos	118:0031
Anonymous	Arcos	118:0091
Anonymous	Arenberg	30:0010
Anonymous	Arenberg	31:0020
Anonymous	Arenberg	31:0171
Anonymous	Atrisco	138:0035
Anonymous	Atrisco	138:0036
Anonymous	Atrisco	138:0105
Anonymous	Aytona	106:0011
Anonymous	Aytona	106:0078
Anonymous	Aytona	106:0090
Anonymous	Aytona	106:0093
Anonymous	Aytona	106:0096
Anonymous	Benavente	56:0026
Anonymous	Benavente	65:0031
Anonymous	Borja y Velasco	42:0019
Anonymous	Borja y Velasco	42:0025
Anonymous	Borja y Velasco	42:0026
Anonymous	Borja y Velasco	42:0041
Anonymous	Borja y Velasco	42:0053
Anonymous	Borja y Velasco	42:0054
Anonymous	Borja y Velasco	42:0055
Anonymous	Borja y Velasco	42:0058
Anonymous	Borja y Velasco	42:0158
Anonymous	Borja y Velasco	42:0294
Anonymous	Carculli	128:0018
Anonymous	Carnero	72:0042
Anonymous	Carnero	72:0055
Anonymous	Carnero	72:0056
Anonymous	Carpio	45:0008
Anonymous	Carpio	45:0052
Anonymous	Carpio	45:0062
Anonymous	Carpio	45:0112
Anonymous	Carpio	45:0138
Anonymous	Carpio	45:0147
Anonymous	Carpio	45:0166
Anonymous	Carpio	45:0172
Anonymous	Carpio	45:0173
Anonymous	Carpio	109:0144
Anonymous	Carpio	109:1009
Anonymous	Carpio	114:0038
Anonymous	Carpio	114:0046
Anonymous	Carpio	114:0129
Anonymous	Carpio	114:0174
Anonymous	Carpio	114:0175
Anonymous	Carpio	114:0182
Anonymous	Carpio	114:0194
Anonymous	Carpio	114:0197
Anonymous	Carpio	114:0228
Anonymous	Carpio	114:0242
Anonymous	Carpio	114:0279
Anonymous	Carpio	114:0295
Anonymous	Carpio	115:0618
Anonymous	Carpio	115:0625

Anonymous	Carpio	115:0659
Anonymous	Carpio	115:0661
Anonymous	Carpio	115:0687
Anonymous	Carpio	115:0702
Anonymous	Carpio	115:0704
Anonymous	Carpio	115:0740
Anonymous	Carpio	115:0963
Anonymous	Castilla	18:0138
Anonymous	Castilla	18:0140
Anonymous	Castilla	18:0242
Anonymous	Castilla	43:0002
Anonymous	Castilla	43:0003
Anonymous	Castilla	43:0044
Anonymous	Castilla	43:0049
Anonymous	Castilla	43:0079
Anonymous	Castilla	43:0090
Anonymous	Castilla	43:0347
Anonymous	Castilla	43:0538
Anonymous	Castilla	52:0006
Anonymous	Castilla	52:0013
Anonymous	Castilla	52:0014
Anonymous	Castilla	74:0065
Anonymous	Castilla	74:0069
Anonymous	Castilla	117:0164
Anonymous	Castilla	117:0276
Anonymous	Castilla	117:0276
Anonymous	Castilla	117:0870
Anonymous	Castilla	117:0907
Anonymous	Celada	7:0029
Anonymous	Cortavila	77:0062
Anonymous	Croy	24:0070
Anonymous	Cuéllar	90:0060
Anonymous	Delgado	94:0018
Anonymous	Echauz	113:0064
Anonymous	Espejo	23:0009
Anonymous	Fernández	16:0013
Anonymous	Fernández	16:0014
Anonymous	Fernández	16:0015
Anonymous	Fernández	16:0017
Anonymous	Fernández	16:0030
Anonymous	Galarreta Osarez	69:0006
Anonymous	Galarreta Osarez	69:0014
Anonymous	Galarreta Osarez	69:0016
Anonymous	Galarreta Osarez	69:0060
Anonymous	Gómez de Arratia	41:0015
Anonymous	Gómez de Arratia	41:0017
Anonymous	González Cossío	22:0061
Anonymous	González Cossio	88:0052
Anonymous	González Cossio	88:0055
Anonymous	González Cossio	88:0074
Anonymous	González de Villa	124:0027
Anonymous	Hinojosa	12:0007
Anonymous	Hinojosa	12:0013
Anonymous	Hinojosa	12:0015
Anonymous	Infantado	9:0285
Anonymous	Infantado	9:0289
Anonymous	Infantado	9:0299
Anonymous	Infantado	9:0349
Anonymous	Infantado	9:0375
Anonymous	Infantado	9:0395
Anonymous	Infantado	9:0399
Anonymous	Infantado	9:0416
Anonymous	Infantado	9:0453
Anonymous	Jaraba	122:0040
Anonymous	Jaraba	122:0057

Anonymous	Ledesma Meriño	4:0031
Anonymous	Lemos	11:0014
Anonymous	Lemos	11:0024
Anonymous	Lemos	11:0095
Anonymous	Lemos	11:0104
Anonymous	Lemos	11:0106
Anonymous	Lemos	11:0115
Anonymous	Lemos	11:0119
Anonymous	Lemos	11:0134
Anonymous	Lezama	99:0023
Anonymous	Lezana	105:0007
Anonymous	Loyola	85:0018
Anonymous	Mardones	80:0044
Anonymous	Márquez	103:0033
Anonymous	Márquez	131:0024
Anonymous	Melgarejo	36:0002
Anonymous	Meneses Bravo	126:0088
Anonymous	Molina	93:0029
Anonymous	Molina	93:0064
Anonymous	Molina	93:0161
Anonymous	Molina	93:0165
Anonymous	Molina	93:0183
Anonymous	Monje	96:0014
Anonymous	Montealegre	111:0025
Anonymous	Montealegre	111:0073
Anonymous	Monterrey	57:0019
Anonymous	Monterrey	57:0070
Anonymous	Monterrey	57:0175
Anonymous	Monterrey	57:0207
Anonymous	Monterrey	58:0016
Anonymous	Monterrey	58:0185
Anonymous	Montesclaros	13:0088
Anonymous	Montesclaros	13:0122
Anonymous	Moreno	137:0078
Anonymous	Olmo	133:0007
Anonymous	Olmo	133:0011
Anonymous	Oñate	112:0006
Anonymous	Oñate	112:0050
Anonymous	Oñate	112:0093
Anonymous	Oñate	112:0131
Anonymous	Oñate	112:0146
Anonymous	Oñate	112:0151
Anonymous	Oviedo	73:0019
Anonymous	Oviedo	73:0020
Anonymous	Oviedo	73:0111
Anonymous	Oviedo	73:0115
Anonymous	Pacheco	71:0062
Anonymous	Paredes de Nava	101:0028
Anonymous	Paredes de Nava	101:0030
Anonymous	Paredes de Nava	101:0041
Anonymous	Paredes de Nava	101:0086
Anonymous	Paredes de Nava	101:0095
Anonymous	Paredes de Nava	101:0108
Anonymous	Paredes de Nava	101:0138
Anonymous	Peñaranda	76:0043
Anonymous	Peñaranda	116:0017
Anonymous	Peñaranda	116:0021
Anonymous	Peñaranda	116:0026
Anonymous	Peñaranda	116:0038
Anonymous	Peñaranda	116:0213
Anonymous	Peñaranda	116:0216
Anonymous	Peñaranda	116:0259
Anonymous	Pérez Dávila	25:0009
Anonymous	Quevedo y Azcona	135:0003

Anonymous	Quevedo y Azcona	135:0011
Anonymous	Quevedo y Azcona	135:0018
Anonymous	Quevedo y Azcona	135:0027
Anonymous	Ramírez	3:0101
Anonymous	Saavedra Guzmán	15:0015
Anonymous	Sobroso	107:0004
Anonymous	Sobroso	107:0038
Anonymous	Sobroso	107:0080
Anonymous	Spino y Navarro	132:0056
Anonymous	Torre	91:0064
Anonymous	Torre	91:0071
Anonymous	Torre	91:0132
Anonymous	Torre	92:0043
Anonymous	Torre	92:0049
Anonymous	Torrubia	123:0015
Anonymous	Torrubia	123:0037
Anonymous	Torrubia	123:0054
Anonymous	Tufiño de Vallejo	66:0027
Anonymous	Ugena	134:0009
Anonymous	Vallejo	98:0012
Anonymous	Vicuña	121:0015
Anonymous	Vicuña	121:0026
Anonymous	Vicuña	121:0063
Anonymous	Vicuña	121:0065
Anonymous	Villanueva	6:0011
Anonymous	Villanueva	6:0020
Anonymous	Villanueva	6:0023
Anonymous	Villanueva	59:0020
Anonymous	Villanueva	59:0029
Anonymous	Villanueva	59:0073
Anonymous	Villanueva	59:0078
Anonymous	Villanueva del Fresno	20:0043
Anonymous	Villanueva del Fresno	20:0110
Anonymous	Villanueva del Fresno	28:0003
Anonymous	Villanueva del Fresno	28:0017
Anonymous	Villanueva del Fresno	28:0043
Anonymous	Villarán	110:0027
Anonymous	Villarán	110:0060
Anonymous	Villarreal	79:0009
Anonymous	Villarreal	79:0014
Anonymous	Villarreal	79:0019
Anonymous	Villarreal	79:0032
Anonymous	Villarreal	79:0033
Anonymous	Villarreal	79:0035
Anonymous	Villarreal	79:0050
Anonymous	Villarroel	62:0012
Anonymous	Zavala	108:0015
Anonymous	Zavala	108:0040
Anonymous	Zavala	108:0068
Anonymous	Zuaznabar	136:0043
Anonymous	Zuaznabar	136:0049
Anonymous-Antique	Castilla	43:0263
Anonymous-Antique	Molina	93:0099
Backereel	Carpio	109:0202
Bandir	Galarreta Osarez	69:0053
Bedoli, G.	Carpio	109:0293
Bellini, Giov.	Castilla	43:0261
Brueghel	Carpio	49:0043
Cairo, Fr.	Carpio	109:0309
Cambiaso, L.	Carpio	115:0304
Cambiaso, L.	Castilla	43:0060
Cano, A.	Álvarez	86:0001
Cano, A.	Ugena	134:0089
Carracci, L.	Carpio	109:0843

Cerezo, Mateo (Il)	Lezana	105:0008
Cimabue	Carpio	109:0514
Correggio	Arcos	118:0036
Correggio	Baeza	102:0011
Correggio	Carpio	115:1105
Dossi, D.	Carpio	109:0886
Dürer	Aytona	106:0100
Dürer	Castilla	43:0018
Dürer	Castilla	43:0100
Dürer	Paredes de Nava	101:0031
Dürer	Paredes de Nava	101:0034
Dürer	Salamanca	63:0007
Dyck, Anth. van	Molina	93:0172
Ferrari, Gaud.	Carpio	109:0887
Flemish	Castilla	43:0161
Flemish	Molina	93:0149
Francia, Fr.	Castilla	43:0233
Guercino	Carpio	115:0356
Italian-Roman	Soria Arteaga	40:0078
Jáuregui	Oviedo	73:0003
Jáuregui	Oviedo	73:0105
Lanfranco	Carpio	109:0718
Lanino, B.	Carpio	109:0553
Leonardo da Vinci	Carpio	109:0809
Leonardo da Vinci	Castilla	43:0159
Lotto	Carpio	114:0150
Lucas van Leyden	Quevedo y Azcona	135:0013
Luini, B.	Carpio	109:0810
Maratti	Carpio	114:0147
Maratti	Carpio	114:0305
Maratti	Ugena	134:0033
Marçelo de Iniesta	Castilla	43:0076
Mola, P.F.	Carpio	109:0842
Mola, P.F.	Carpio	109:1005
Molina, Manuel	Peñaranda	76:0044
Morales, L.	Moreno	137:0005
Morales, L.	Villanueva del Fresno	20:0102
Parmigianino	Carpio	109:0815
Parmigianino	Carpio	115:0584
Perino del Vaga	Carpio	114:0267
Peruzzi, B.	Carpio	109:0879
Prado, Blas del	Benavente	55:0018
Raffaello Santi	Castilla	43:0118
Raffaello Santi	Castilla	43:0147
Raffaello Santi	Salamanca	63:0005
Reni	Carpio	114:0264
Reni	Carpio	115:0032
Reni	Castilla	43:0119
Ribera	Carpio	115:0175
Ribera	Cotes y la Carcel	120:0038
Rubens	Carpio	109:0893
Saraceni, Carlo	Oviedo	73:0008
Sassoferrato	Carpio	114:0192
Sassoferrato	Zuaznabar	136:0050
Siciolante, G.	Carpio	109:0740
Sirani, E.	Carpio	109:0710
Sirani, E.	Paredes de Nava	101:0012
Stanzione	Carpio	114:0185
Tintoretto	Carpio	115:0006
Tintoretto	Carpio	115:0468
Tintoretto, J.	Carpio	109:1014
Tiziano	Carpio	115:0380
Tiziano	Castilla	43:0409
Tiziano	Matute	14:0003

11F4 : 11F711

Madonna and Child, with Christ making speaking or blessing gesture	Anonymous	Peñaranda	116:0258
	Veronese	Carpio	115:0383

11F4 : 11F714

Madonna with Christ-child sleeping	Anonymous	Alburquerque	125:0214
	Anonymous	Arenberg	31:0011
	Anonymous	Borja y Velasco	42:0049
	Anonymous	Carpio	45:0206
	Anonymous	Castilla	74:0050
	Anonymous	Castilla	74:0056
	Anonymous	Celada	2:0012
	Anonymous	Celada	7:0012
	Anonymous	Galló de Escalada	46:0023
	Anonymous	González Cossío	22:0032
	Anonymous	Infantado	9:0277
	Anonymous	Infantado	9:0319
	Anonymous	Mardones	80:0020
	Anonymous	Molina	93:0052
	Anonymous	Moreno	137:0063
	Anonymous	Oviedo	73:0021
	Anonymous	Oviedo	73:0110
	Anonymous	Zabalza	97:0003
	Anonymous	Zabalza	97:0055
	Correggio	Carpio	109:0751
	Correggio	Castilla	43:0285
	Escalante, Juan	Peñaranda	76:0038
	Italian-Bolognese	Castilla	74:0047
	Parmigianino	Lemos	11:0094
	Pulzone	Lemos	11:0028
	Sassoferrato	Carpio	114:0188
	Tiziano	Castilla	43:0285

11F4 : 11F715 : 11Q22

Madonna and Child, Christ-child holding rosary	Cignani, C.	Carpio	109:0725

11F4 : 11F715 : 25A13

Madonna and Child, Christ-child holding globe	Anonymous	Lemos	11:0122
	Anonymous	Peñaranda	116:0011
	Anonymous	Peñaranda	116:0080

11F4 : 11F715 : 25F3

Madonna and Child, Christ-child holding bird	Anonymous	Zavala	108:0026
	Carracci, Ant.	Carpio	109:0945

11F4 : 11F715 : 25F32 GOLDFINCH : 11F741

Madonna and Child, Christ-child holding goldfinch, with John the Baptist (as child)	Anonymous	Cortés	17:0089

11F4 : 11F715 : 25F42

Madonna and Child, Christ-child holding snake	Anonymous	Castilla	117:0165
	Anonymous	Villanueva	6:0012

11F4 : 11F715 : 25G41

Madonna and Child, Christ-child holding flowers	Anonymous	Aytona	106:0088
	Leonardo da Vinci	Carpio	115:0037

11F4 : 11F715 : 25G41 ROSE

Madonna and Child, Christ-child holding roses	Anonymous	Carpio	49:0017
	Anonymous	Peñaranda	116:0212
	Anonymous	Peñaranda	116:0280
	Anonymous	Sobroso	107:0071
	Correggio	Monterrey	57:0046

11F4 : 11F715 : 41A7751 : 41C653			
Madonna and Child, Christ-child holding basket of fruit	Anonymous	Cortés	17:0080
11F4 : 11F715 : 41C653 APPLE			
Madonna and Child, Christ-child holding apple	Anonymous	Arce	75:0048
11F4 : 11F715 : 41C653 CHERRY			
Madonna and Child, Christ-child holding cherries	Ribalta, Fr.	Mayalde	78:0053
11F4 : 11F715 : 41C653 PEAR			
Madonna and Child, Christ-child holding pear	Anonymous	Zavala	108:0026
11F4 : 11F715 : 49M32			
Madonna and Child, Christ-child holding book	Anonymous	Peñaranda	116:0029
11F4 : 11F715 : 73D82 CROSS			
Madonna and Child, Christ-child holding cross	Anonymous	Infantado	9:0444
	Morales, L.	Oviedo	73:0107
11F4 : 11F726			
Madonna and Child, Christ-child suckling	Anonymous	Alburquerque	68:0014
	Anonymous	Alburquerque	68:0082
	Anonymous	Alburquerque	68:0117
	Anonymous	Alburquerque	127:0090
	Anonymous	Altamirano	35:0004
	Anonymous	Alvarado	84:0004
	Anonymous	Alvarado	84:0013
	Anonymous	Alvarado	84:0014
	Anonymous	Arce Calderón	89:0036
	Anonymous	Arenberg	31:0118
	Anonymous	Atrisco	138:0077
	Anonymous	Atrisco	138:0092
	Anonymous	Aytona	106:0012
	Anonymous	Aytona	106:0074
	Anonymous	Carpio	114:0061
	Anonymous	Carpio	114:0278
	Anonymous	Castañeda	119:0030
	Anonymous	Castilla	74:0023
	Anonymous	Castilla	74:0091
	Anonymous	Castilla	117:0738
	Anonymous	Castilla	117:0966
	Anonymous	Cortavila	77:0038
	Anonymous	Gutiérrez	53:0004
	Anonymous	Hinojosa	12:0006
	Anonymous	Hinojosa	12:0060
	Anonymous	Infantado	9:0321
	Anonymous	Infantado	9:0390
	Anonymous	Infantado	9:0407
	Anonymous	Jaraba	122:0051
	Anonymous	Mardones	80:0049
	Anonymous	Medina	83:0016
	Anonymous	Medina	83:0043
	Anonymous	Meneses Bravo	126:0055
	Anonymous	Meneses Bravo	126:0085
	Anonymous	Meneses Bravo	126:0087
	Anonymous	Monterrey	57:0104
	Anonymous	Monterrey	57:0110
	Anonymous	Monterrey	58:0108
	Anonymous	Monterrey	58:0217
	Anonymous	Monterrey	61:0040
	Anonymous	Monterrey	61:0065
	Anonymous	Monterrey	61:0092
	Anonymous	Oñate	112:0026
	Anonymous	Oñate	112:0032

	Anonymous	Oñate	112:0059
	Anonymous	Oñate	112:0060
	Anonymous	Oñate	112:0075
	Anonymous	Oñate	112:0084
	Anonymous	Oñate	112:0085
	Anonymous	Oñate	112:0141
	Anonymous	Ordoñez y Rueda	82:0013
	Anonymous	Oviedo	73:0068
	Anonymous	Paredes de Nava	101:0039
	Anonymous	Paredes de Nava	101:0057
	Anonymous	Torre	91:0122
	Anonymous	Torre	91:0127
	Anonymous	Valle de la Cerda	87:0066
	Anonymous	Villanueva	6:0013
	Anonymous	Villanueva	59:0044
	Anonymous	Villanueva del Fresno	28:0004
	Anonymous	Villarán	110:0076
	Anonymous	Villarreal	79:0015
	Anonymous	Zavala	108:0013
	Anonymous-Antique	Molina	93:0164
	Bellini, Giov.	Lemos	11:0066
	Cairo, Fr.	Carpio	109:0806
	Carducho, V.	Villanueva del Fresno	20:0103
	Cesare da Sesto	Carpio	109:0628
	Correggio	Díaz de Ontiveros	26:0021
	Dürer	Carpio	115:0406
	González, Bart.	Espejo	23:0018
	Mantegna, A.	Lemos	11:0066
	Ribera	Carpio	115:0488
	Ricci, Ant.	Díaz de Ontiveros	26:0021
11F4 : 11F731 : 11Q22			
Madonna and Child, Mary holding rosary	Anonymous	Peñaranda	116:0265
11F4 : 11F731 : 25F26 RABBIT			
Madonna and Child, Mary holding rabbit	Pordenone	Carpio	45:0081
11F4 : 11F731 : 25G41 ROSE			
Madonna and Child, Mary holding roses	Anonymous	Peñaranda	116:0257
11F4 : 11F731 : 41C653 APPLE			
Madonna and Child, Mary holding apple	Anonymous	Peñaranda	116:0217
11F4 : 11F731 : 49M32			
Madonna and Child, Mary holding book	Anonymous	Carpio	114:0130
11F4 : 48A9875 : 25G41			
Madonna and Child with Garland of Flowers	Anonymous	Castilla	43:0071
	Anonymous	Castilla	117:0222
	Anonymous	Hinojosa	12:0052
	Anonymous	Ortiz	95:0061
	Brueghel	Castilla	43:0063
11F4132 **Madonna on a Crescent Moon**	Anonymous	Hinojosa	12:0060
	Anonymous	Meneses Bravo	126:0085
11F4135 **'Marianum', Madonna in Glory**	Anonymous	Cardona	37:0012
	Anonymous	Peñaranda	116:0118
	Bonzi, P.	Carpio	109:0924
	Veronese	Carpio	109:0483
11F4135 : 11H : 11H DOMINIC : 11HH CATHERINE			
'Marianum', Madonna in Glory with Dominic, Catherine, and other Saints	Palma	Carpio	109:0499

11F4135 : 11H DOMINIC				
	'Marianum', Madonna in Glory with Dominic	Anonymous	Carpio	45:0039
11F4135 : 11H FRANCIS				
	'Marianum', Madonna in Glory with Francis	Anonymous	Villanueva	6:0015
11F4135 : 11H FRANCIS : 11H NICHOLAS				
	'Marianum', Madonna in Glory with Francis and Nicholas	Maratti	Carpio	109:0373
		Tiziano	Carpio	109:0373
11F423	**Specific types of Madonnas sitting or enthroned (without others)**	Anonymous	Aytona	106:0127
11F423 ANTIGUA				
	'Nuestra Señora de la Antigua'	Anonymous	Monterrey	57:0136
		Anonymous	Monterrey	57:0144
11F423 AURORA				
	'Nuestra Señora de la Aurora'	Anonymous	Oñate	112:0078
		Anonymous	Vallejo	98:0017
11F423 BELEN				
	'Nuestra Señora de Belen'	Anonymous	Alburquerque	125:0247
		Anonymous	Atrisco	138:0073
		Anonymous	Jaraba	122:0010
		Anonymous	Montesclaros	13:0105
		Anonymous	Torrubia	123:0029
		Anonymous	Ugena	134:0097
		Anonymous	Vicuña	121:0049
11F423 CARMINE				
	'Madonna del Carmine' (the Virgin as founder of the Carmelite Order)	Anonymous	Carpio	114:0118
		Anonymous	Carpio	114:0125
		Anonymous	Jaraba	122:0019
		Anonymous	Jaraba	122:0025
		Anonymous	Meneses Bravo	126:0089
		Anonymous	Meneses Bravo	126:0091
		Anonymous	Moreno	137:0078
		Anonymous	Peñaranda	76:0011
11F423 CONSTANTINOPLE				
	'Madonna di Constantinople'	Anonymous	Peñaranda	116:0097
		Anonymous	Vicuña	121:0052
11F423 ESTRELLA				
	'Nuestra Señora de la Estrella'	Anonymous	Melgarejo	36:0004
11F423 GITANA				
	'Nuestra Señora Gitana'	Anonymous	Benavente	65:0030
		Anonymous	Cortavila	77:0025
		Anonymous	Díaz de Quevedo	104:0017
		Anonymous	Espejo	23:0007
		Anonymous	Hinojosa	12:0072
		Anonymous	Hinojosa	12:0073
		Anonymous	Melgarejo	36:0003
		Italian-Roman	Cruzat	70:0005
11F423 GRAZIA				
	'Madonna della Grazia'	Anonymous	Torre	91:0136
11F423 GUADALUPE				
	'Nuestra Señora de Guadalupe'	Anonymous	Alburquerque	125:0164
		Anonymous	Alburquerque	125:0175
		Anonymous	Alburquerque	125:0221
		Anonymous	Alburquerque	125:0223

	Anonymous	Alburquerque	125:0252
	Anonymous	Alburquerque	127:0162
	Anonymous	Angulo	29:0012
	Anonymous	Atrisco	138:0040
	Anonymous	Atrisco	138:0097
	Anonymous	Atrisco	138:0116
	Anonymous	Atrisco	138:0130
	Anonymous	Castilla	18:0075
	Anonymous	Jaraba	122:0016
	Anonymous	Meneses Bravo	126:0048
	Anonymous	Meneses Bravo	126:0074
	Anonymous	Meneses Bravo	126:0079
	Anonymous	Montealegre	111:0008
	Anonymous	Vicuña	121:0024
	Indies	Atrisco	138:0080
	Indies	Meneses Bravo	126:0061
	Mexican	Ugena	134:0032
11F423 LORETO			
'Madonna di Loreto'	Anonymous	Alvarado	84:0010
	Anonymous	Arenberg	31:0117
	Anonymous	Arenberg	31:0169
	Anonymous	Aytona	106:0094
	Anonymous	Carpio	109:0074
	Anonymous	Castilla	18:0076
	Anonymous	Castilla	43:0318
	Anonymous	Castilla	74:0031
	Anonymous	Castilla	74:0068
	Anonymous	Cruzat	70:0022
	Anonymous	Cuéllar	90:0052
	Anonymous	Paredes de Nava	101:0038
	Anonymous	Valle de la Cerda	87:0038
11F423 LORETO (+5)			
'Madonna di Loreto' with donor(s)	Anonymous	Borja y Velasco	42:0046
11F423 LOS REYES			
'Nuestra Señora de los Reyes'	Anonymous	Cuéllar	90:0088
	Anonymous	Jaraba	122:0042
	Anonymous	Montesclaros	13:0131
11F423 MARIA MAGGIORE			
'Madonna di Santa Maria Maggiore'	Anonymous	Fernández de Vega	60:0015
	Mayno, J.B.	Matute	14:0002
11F423 MONSERRATE			
'Nuestra Señora de Monserrate'	Anonymous	Alburquerque	68:0078
	Anonymous	Alburquerque	68:0080
	Anonymous	Alburquerque	125:0209
	Anonymous	Altamirano	35:0033
	Anonymous	Angulo	29:0011
	Anonymous	Castilla	18:0064
	Anonymous	Cortés	17:0039
	Anonymous	Cotes y la Carcel	120:0026
	Anonymous	Espejo	23:0038
	Anonymous	González Cossio	88:0050
	Anonymous	Infantado	9:0435
	Anonymous	Jaraba	122:0003
	Anonymous	Mayalde	78:0092
	Anonymous	Oñate	112:0184
	Anonymous	Peñaranda	116:0264
	Anonymous	Torrubia	123:0010
	Anonymous	Ugena	134:0064
	Anonymous	Valle de la Cerda	87:0053

11F423 NEVE				
	'Madonna della Neve' (the miraculous building of Santa Maria Maggiore)	Anonymous	Borja y Velasco	42:0056
11F423 NOVENA				
	'Nuestra Señora de la Novena'	Anonymous	Arce	75:0059
		Anonymous	Cuéllar	90:0082
11F423 PAZ				
	'Nuestra Señora de la Paz'	Anonymous	Alburquerque	68:0022
		Lanfranco	Monterrey	58:0130
		Veronese	Monterrey	57:0081
		Veronese	Monterrey	58:0083
11F423 PORTERIA				
	'Nuestra Señora de la Porteria'	Anonymous	Atrisco	138:0048
		Anonymous	Atrisco	138:0115
		Anonymous	Moreno	137:0073
11F423 REMEDIOS				
	'Nuestra Señora de los Remedios'	Anonymous	Álvarez	86:0012
		Anonymous	Aytona	106:0112
		Anonymous	Espejo	23:0019
		Anonymous	Espejo	23:0024
		Anonymous	Peñaranda	116:0049
		Anonymous	Peñaranda	116:0270
11F4232	**Madonna Surrounded by a Garland of Flowers (or Fruit)**	Anonymous	Arce Calderón	89:0015
		Anonymous	Arce Calderón	89:0023
		Anonymous	Arenberg	31:0142
		Anonymous	Carpio	49:0029
		Anonymous	Castilla	74:0037
		Anonymous	Molina	93:0075
		Anonymous	Montealegre	111:0041
		Anonymous	Pacheco	71:0021
		Anonymous	Peñaranda	116:0034
		Anonymous	Peñaranda	116:0075
		Anonymous	Sobroso	107:0008
		Anonymous	Torre	91:0094
		Anonymous	Torre	92:0069
		Anonymous	Tufiño de Vallejo	66:0034
		Brueghel	Carpio	49:0072
		Nuzzi, M.	Castilla	43:0177
		Seghers, D.	Torre	92:0013
11F4232 : 11F714				
	Madonna Surrounded by a Garland of Flowers (or Fruit), with Christ-child sleeping	Arellano, J.	Alvarado	84:0035
		Brueghel	Castilla	43:0488
		Cerezo, Mateo (II)	Alvarado	84:0035
11F43131				
	'Madonna dell'Umiltà', Madonna of Humility	Anonymous	Altamirano	35:0062
		Anonymous	Arce	75:0061
		Anonymous	Cortavila	77:0037
		Anonymous	Echauz	113:0005
		Anonymous	Galló de Escalada	46:0031
		Anonymous	Legasa	100:0048
		Anonymous	Molina	93:0025
		Anonymous	Monterrey	61:0101
		Anonymous	Sastago	50:0015
		Carreño de Miranda	Márquez	103:0006
11F6	**Madonna and Child with others**	Anonymous	Atrisco	138:0114
		Anonymous	Carpio	114:0123
		Anonymous	Carpio	114:0318

		Anonymous	Castilla	18:0216
		Anonymous	Castilla	117:0494
		Anonymous	Castilla	117:0793
		Anonymous	Castilla	117:0860
		Anonymous	Castilla	117:0947
		Anonymous	Jaraba	122:0008
		Anonymous	Molina	93:0072
		Anonymous	Ugena	134:0091
		Caravaggio	Castilla	43:0572
		Caravaggio	Oviedo	73:0001
		Italian	Olmo	133:0025
		Italian-Roman	Leguizamón	8:0009
11F61	**Madonna and Child with Saints**	Anonymous	Alburquerque	127:0040
		Anonymous	Altamirano	35:0041
		Anonymous	Aytona	106:0072
		Anonymous	Peñaranda	116:0083
		Raffaello Santi	Carpio	109:0528
11F61 : 11F711 : 11F741				
	Madonna and Child with Christ making speaking or blessing gesture, and John the Baptist as a child	Carpaccio	Carpio	109:0482
11F61 : 11F714 : 11F741				
	Madonna and Child (sleeping), with John the Baptist as a child	Anonymous	Carpio	114:0266
		Anonymous	Infantado	9:0327
		Anonymous	Infantado	9:0388
		Anonymous	Lezana	105:0019
		Anonymous	Villarreal	79:0031
		Bellini, Gent.	Carpio	109:0457
		Cesari, G.	Carpio	109:0448
		Pomarancio	Carpio	109:0922
		Raffaello Santi	Carpio	115:0212
11F61 : 11F714 : 11F741 : 11HH ANNA				
	Madonna and Child (sleeping), with John the Baptist as a child and Anna	Anonymous	Lezama	99:0004
11F61 : 11F714 : 11F741 : 11HH CATHERINE				
	Madonna and Child (sleeping), with John the Baptist as a child and Catherine	Tiziano	Carpio	115:0375
11F61 : 11F715 : 41C653 APPLE : 11F741				
	Madonna and Child, Christ-child holding apple, with John the Baptist as a child	Anonymous	Carpio	115:1022
11F61 : 11F726 : 11F741				
	Madonna and Child (Christ-child suckling) with John the Baptist as a child	Anonymous	Peñaranda	116:0092
		Correggio	Carpio	109:0988
		Correggio	Carpio	109:0996
11F61 : 11F741				
	Madonna and Child with John the Baptist as a child	Andrea del Sarto	Castilla	43:0176
		Andrea del Sarto	Castilla	43:0253
		Anonymous	Alburquerque	68:0087
		Anonymous	Arce Calderón	89:0027
		Anonymous	Aytona	106:0044
		Anonymous	Benavente	56:0040
		Anonymous	Borja y Velasco	42:0024
		Anonymous	Carpio	45:0054
		Anonymous	Carpio	45:0100
		Anonymous	Carpio	45:0163
		Anonymous	Carpio	49:0278
		Anonymous	Carpio	109:0678
		Anonymous	Carpio	114:0083

Anonymous	Carpio	114:0306
Anonymous	Carpio	115:0594
Anonymous	Carpio	115:0616
Anonymous	Carpio	115:0733
Anonymous	Carpio	115:0739
Anonymous	Carpio	115:0751
Anonymous	Carpio	115:0863
Anonymous	Castilla	74:0018
Anonymous	Castilla	74:0122
Anonymous	Castilla	117:0346
Anonymous	Castilla	117:0896
Anonymous	Cortés	17:0035
Anonymous	Díaz de la Hoz	64:0026
Anonymous	Díaz de Quevedo	104:0007
Anonymous	Herrera	33:0022
Anonymous	Hinojosa	12:0001
Anonymous	Hinojosa	12:0059
Anonymous	Legasa	100:0050
Anonymous	Lemos	11:0076
Anonymous	Lezana	105:0021
Anonymous	Loyola	85:0026
Anonymous	Mayalde	78:0052
Anonymous	Mayalde	78:0072
Anonymous	Meneses Bravo	126:0063
Anonymous	Meneses Bravo	126:0072
Anonymous	Montealegre	111:0026
Anonymous	Monterrey	57:0020
Anonymous	Monterrey	57:0196
Anonymous	Monterrey	58:0017
Anonymous	Monterrey	58:0206
Anonymous	Oviedo	73:0022
Anonymous	Peñaranda	116:0007
Anonymous	Peñaranda	116:0048
Anonymous	Peñaranda	116:0063
Anonymous	Quevedo y Azcona	135:0022
Anonymous	Quevedo y Azcona	135:0034
Anonymous	Sastago	50:0056
Anonymous	Valle de la Cerda	87:0052
Anonymous	Valle de la Cerda	87:0065
Anonymous	Vicuña	121:0061
Anonymous	Villanueva del Fresno	28:0065
Anonymous	Villarán	110:0063
Anonymous	Zavala	108:0018
Anonymous	Zuaznabar	136:0024
Cambiaso, L.	Castilla	43:0284
Cantarini	Carpio	109:0534
Carracci	Carpio	114:0042
Carracci, Annib.	Carpio	109:0492
Carreño de Miranda	Zabalza	97:0015
Correggio	Carpio	114:0042
Correggio	Carpio	114:0085
Correggio	Carpio	114:0098
Correggio	Carpio	115:1104
Correggio	González de Villa	124:0036
Dyck, Anth. van	Salamanca	63:0002
Flemish	Carpio	109:0380
Floris, F. (I)	Humanes	21:0019
Leonardo da Vinci	Carpio	115:0035
Luini, B.	Carpio	109:0256
Parmigianino	Carpio	109:0380
Parmigianino	Carpio	115:0260
Raffaello Santi	Benavente	56:0001
Raffaello Santi	Carpio	114:0084
Raffaello Santi	Carpio	115:1026

	Raffaello Santi	González Cossío	22:0001
	Raffaello Santi	Oñate	112:0098
	Raffaello Santi	Velasco	81:0028
	Reni	Carpio	109:0795
	Spilimbergo, I.	Carpio	109:0649
	Tiziano	Carpio	109:0962
	Tiziano	Carpio	109:0981
	Tiziano	Carpio	115:0036
	Veronese	Carpio	109:0415
11F61 : 11F741 : 11H DOMINIC : 11H FRANCIS : 11HH ANNA			
Madonna and Child with John the Baptist as a child, Dominic, Francis, and Anna	Spanish	Castilla	117:0096
11F61 : 11F741 : 11H FRANCIS			
Madonna and Child with John the Baptist as a child and Francis	Anonymous	Arenberg	31:0148
	Anonymous	Carpio	114:0082
11F61 : 11F741 : 11H FRANCIS : 11H LOUIS			
Madonna and Child with John the Baptist as a child, Francis, and Louis	Carracci, L.	Carpio	109:0489
11F61 : 11F741 : 11H GEORGE : 11HH			
Madonna and Child with John the Baptist as a child, George and other Female Saints	Anonymous	Villanueva	59:0024
11F61 : 11F741 : 11H JEROME			
Madonna and Child with John the Baptist as a child and Jerome	Leonardo da Vinci	Carpio	109:0602
11F61 : 11F741 : 11H JOACHIM : 11HH ANNA			
Madonna and Child with John the Baptist as a child, Joachim, and Anna	Anonymous	Arenberg	31:0060
	Raffaello Santi	Castilla	117:0231
11F61 : 11F741 : 11H SEBASTIAN			
Madonna and Child with John the Baptist as a child, and Sebastian	Anonymous	Castilla	43:0181
11F61 : 11F741 : 11H ZACHARIAS : 11HH ANNA			
Madonna and Child with John the Baptist as a child, Zacharias, and Anna	Leonardo, J.	Soria Arteaga	40:0046
11F61 : 11F741 : 11HH			
Madonna and Child with John the Baptist as a child, and Female Saints	Tiziano	Villarroel	62:0011
11F61 : 11F741 : 11HH CATHERINE			
Madonna and Child with John the Baptist as a child, and Catherine	Andrea del Sarto	Castilla	43:0224
	Anonymous	Hinojosa	12:0005
	Tiziano	Carpio	49:0152
	Tiziano	Carpio	115:0055
11F61 : 11H : 11HH CATHERINE			
Madonna and Child with Catherine and other Saints	Lanfranco	Carpio	109:0396
11F61 : 11H ALOYSIUS GONZAGA			
Madonna and Child with Aloysius Gonzaga	Anonymous	Paredes de Nava	101:0062
11F61 : 11H ANTONY			
Madonna and Child with Antony	Anonymous	Altamirano	35:0045
	Anonymous	Carpio	115:0990

11F61 : 11H ANTONY ABBOT : 11H DOMINIC : 11H GEORGE : 11HH CATHERINE			
Madonna and Child with Antony Abbot, Dominic, George, and Catherine	Anonymous	Loyola	85:0016
11F61 : 11H BENEDICT : 11HH MONICA			
Madonna and Child with Benedict and Monica	Bonifacio	Carpio	109:0667
11F61 : 11H BERNARD			
Madonna and Child with Bernard	Anonymous	Cotes y la Carcel	120:0017
11F61 : 11H BERNARD : 11H JOHN			
Madonna and Child with Bernard and John	Anonymous	Medina	83:0010
11F61 : 11H DIDACUS : 11H JOHN : 11H PETER : 11HH ANNA			
Madonna and Child with Didacus, John, Peter, and Anna	Anonymous	Echauz	113:0018
11F61 : 11H FRANCIS			
Madonna and Child with Francis	Anonymous	Alburquerque	125:0041
	Anonymous	Alburquerque	127:0041
	Anonymous	Carpio	115:0655
	Anonymous	Carpio	115:0760
	Cerezo, Mateo (II)	Lezana	105:0014
11F61 : 11H FRANCIS : 11H GEORGE : 11H JEROME			
Madonna and Child with Francis, George, and Jerome	Tiziano	Carpio	115:0041
11F61 : 11H FRANCIS : 11H NICHOLAS OF TOLENTINO (+5)			
Madonna and Child with Francis, Nicholas of Tolentino and donor(s)	Carracci, Ant.	Carpio	109:0982
11F61 : 11H FRANCIS : 11HH CATHERINE			
Madonna and Child with Francis and Catherine	Anonymous	Carpio	115:0518
11F61 : 11H FRANCIS : 11HH CLARE			
Madonna and Child with Francis and Clare	Anonymous	Castilla	74:0075
11F61 : 11H GEORGE			
Madonna and Child with George	Anonymous	Monterrey	58:0094
	Leonardo da Vinci	Carpio	115:0042
11F61 : 11H GERVASE & PROTASE			
Madonna and Child with Gervase and Protase	Anonymous	Infantado	9:0450
11F61 : 11H GREGORY OF NAZIANZUS : 11HH CATHERINE			
Madonna and Child with Gregory of Nazianzus and Catherine	Parmigianino	Carpio	115:0382
11F61 : 11H HYACINTH			
Madonna and Child with Hyacinth	Carracci, Annib.	Carpio	109:0465
11F61 : 11H JEROME			
Madonna and Child with Jerome	Anonymous	Castilla	117:0693
11F61 : 11H JEROME (+13)			
Madonna and Child with Jerome and Holy Ghost (as a dove)	Anonymous	Borja y Velasco	42:0146
11F61 : 11H JOHN			
Madonna and Child with John	Anonymous	Alburquerque	125:0086

	Anonymous	Alburquerque	127:0087
	Anonymous	Borja y Velasco	42:0035
	Anonymous	Brizuela	5:0012
	Anonymous	Infantado	9:0384
	Anonymous	Paredes de Nava	101:0061
11F61 : 11H JOHN : 11H ROCH			
Madonna and Child with John and Roch	Perugino	Carpio	115:0309
11F61 : 11H JOHN OF THE CROSS			
Madonna and Child with John of the Cross	Anonymous	Monterrey	61:0091
11F61 : 11H JOHN THE BAPTIST : 11H JOHN THE EVANGELIST			
Madonna and Child with John the Baptist and John the Evangelist	Anonymous	Alburquerque	68:0069
11F61 : 11H PAUL : 11H PETER			
Madonna and Child with Paul and Peter	Bellini, Giov.	Carpio	109:0531
	Bellini, Giov.	Carpio	109:0603
11F61 : 11H PAUL : 11H PETER : 11HH			
Madonna and Child with Paul, Peter, and Female Saint	Anonymous	Peñaranda	116:0237
11F61 : 11H ROCH : 11HH CATHERINE			
Madonna and Child with Roch and Catherine	Anonymous	Monterrey	58:0050
	Bordone	Carpio	49:0168
11F61 : 11H ROCH : 11HH CATHERINE (+5)			
Madonna and Child with Roch, Catherine, and donor(s)	Anonymous	Carpio	49:0333
11F61 : 11H ROCH : 11HH CATHERINE : 11HH MARGARET			
Madonna and Child with Roch, Catherine, and Margaret	Vodon	Carpio	115:0029
11F61 : 11HH			
Madonna and Child with Female Saints	Anonymous	Carpio	109:0246
11F61 : 11HH BARBARA : 11HH CATHERINE OF SIENA			
Madonna and Child with Barbara and Catherine of Siena	Anonymous	Infantado	9:0434
11F61 : 11HH CATHERINE			
Madonna and Child with Catherine	Angelico	Castilla	43:0228
	Angelo, Antonio	Carpio	109:0191
	Anonymous	Aytona	106:0056
	Anonymous	Carpio	114:0169
	Anonymous	Castilla	43:0050
	Anonymous	Galarreta Osarez	69:0065
	Anonymous	Hinojosa	12:0022
	Anonymous	Torre	91:0037
	Anonymous	Torre	92:0018
	Ferri, C.	Carpio	109:0191
	Maratti	Carpio	109:0191
	Palma	Carpio	115:0258
	Savignone, Monsieur	Carpio	109:0540
11F61 : 11HH CLARE			
Madonna and Child with Clare	Anonymous	Carpio	115:0657
11F61 : 11HH MARY MAGDALENE			
Madonna and Child with Mary Magdalene	Anonymous	Oñate	112:0054
	Dürer	Castilla	43:0272

11F61 : 11HH ROSA OF LIMA				
	Madonna and Child with Rosa of Lima	Anonymous	Peñaranda	116:0203
11F61 : 11HH ROSALIA				
	Madonna and Child with Rosalia	Dyck, Anth. van	Carpio	115:0278
11F623	**Madonna of the Rosary**	Anonymous	Alburquerque	68:0070
		Anonymous	Alburquerque	68:0093
		Anonymous	Alburquerque	125:0165
		Anonymous	Alburquerque	125:0178
		Anonymous	Alburquerque	125:0194
		Anonymous	Alburquerque	127:0165
		Anonymous	Arce Calderón	89:0029
		Anonymous	Arcos	118:0096
		Anonymous	Infantado	1:0087
		Anonymous	Jaraba	122:0039
		Anonymous	Paredes de Nava	101:0058
		Anonymous	Torre	91:0098
		Dürer	Molina	93:0094
11F624	**'Mater Misericordiae'**	Anonymous	Alburquerque	68:0130
		Anonymous	Alburquerque	125:0042
		Anonymous	Alburquerque	125:0048
		Anonymous	Alburquerque	125:0101
		Anonymous	Alburquerque	125:0244
		Anonymous	Alburquerque	127:0042
		Anonymous	Alburquerque	127:0048
		Anonymous	Alburquerque	127:0102
		Anonymous	Aytona	106:0141
		Anonymous	Carpio	115:0631
		Anonymous	Castilla	18:0203
		Anonymous	Castilla	74:0020
		Anonymous	Castilla	74:0064
		Anonymous	Cea	51:0018
		Anonymous	Cortavila	77:0046
		Anonymous	Cortés	17:0015
		Anonymous	Cortés	17:0061
		Anonymous	Cuéllar	90:0084
		Anonymous	Díaz de Ontiveros	26:0015
		Anonymous	Díaz de Quevedo	104:0009
		Anonymous	Fernández	16:0023
		Anonymous	Fernández	16:0029
		Anonymous	Galló de Escalada	46:0032
		Anonymous	González Cossío	22:0049
		Anonymous	Jaraba	122:0041
		Anonymous	Lemos	11:0006
		Anonymous	Mardones	80:0011
		Anonymous	Matute	14:0001
		Anonymous	Mayalde	78:0040
		Anonymous	Mayalde	78:0042
		Anonymous	Meneses Bravo	126:0024
		Anonymous	Molina	93:0160
		Anonymous	Montesclaros	13:0125
		Anonymous	Montesclaros	13:0126
		Anonymous	Montesclaros	13:0127
		Anonymous	Oñate	112:0086
		Anonymous	Oñate	112:0211
		Anonymous	Oñate	112:0214
		Anonymous	Peñaranda	116:0087
		Anonymous	Peñaranda	116:0239
		Anonymous	Quevedo y Azcona	135:0012
		Anonymous	Ramírez de Vargas	32:0022
		Anonymous	Soria Arteaga	40:0054
		Anonymous	Spino y Navarro	132:0053
		Anonymous	Torre	91:0137

		Anonymous	Torre	92:0081
		Anonymous	Torrubia	123:0009
		Anonymous	Valle de la Cerda	87:0070
		Anonymous	Villanueva	6:0002
		Anonymous	Villanueva	6:0026
		Anonymous	Villanueva	6:0052
		Anonymous	Villarán	110:0018
		Anonymous	Villarreal	79:0008
11F8	**Miracles, Appearances, and Legends of Mary**	Anonymous	Paredes de Nava	101:0115
11F8 ALMUDENA				
	'Nuestra Señora de Almudena'	Anonymous	Lezama	99:0029
		Anonymous	Márquez	103:0007
		Anonymous	Paredes de Nava	101:0097
		Anonymous	Spino y Navarro	132:0098
		Carreño de Miranda	Villarán	110:0016
11F8 ATOCHA				
	'Nuestra Señora de Atocha'	Anonymous	Benavente	65:0052
		Anonymous	Galló de Escalada	46:0033
		Anonymous	Infantado	9:0412
		Anonymous	Infantado	9:0454
		Anonymous	Legasa	100:0030
		Anonymous	Mardones	80:0016
		Anonymous	Mayalde	78:0093
		Anonymous	Oñate	112:0078
		Anonymous	Ortiz	95:0017
		Anonymous	Ramírez	3:0031
		Anonymous	Spino y Navarro	132:0090
		Molina, Manuel	Peñaranda	76:0046
11F8 BALVANERA				
	'Nuestra Señora de Balvanera'	Anonymous	Alburquerque	125:0043
		Anonymous	Alburquerque	127:0043
11F8 BARCA				
	'Nuestra Señora de la Barca'	Anonymous	Castilla	43:0258
		Anonymous	Díaz de Quevedo	104:0006
		Anonymous	Legasa	100:0029
		Anonymous	Quevedo y Azcona	135:0050
11F8 CORTES				
	'Nuestra Señora de Cortes'	Anonymous	Alburquerque	125:0210
11F8 DESAMPARADOS				
	'Nuestra Señora de los Desamparados'	Anonymous	Alburquerque	125:0169
		Anonymous	Alvarado	84:0032
		Anonymous	Carpio	45:0196
		Anonymous	Castilla	18:0041
		Anonymous	Sobroso	107:0036
11F8 ENEBRALES				
	'Nuestra Señora de los Enebrales'	Anonymous	Olmo	133:0046
11F8 FUENTE				
	'Nuestra Señora de la Fuente'	Anonymous	Vicuña	121:0036
11F8 NIEVA				
	'Nuestra Señora de Nieva'	Anonymous	Zuaznabar	136:0060
11F8 NURIA				
	'Nuestra Señora de Nuria'	Anonymous	Atrisco	138:0093
11G	**Angels**	Anonymous	Alburquerque	68:0020

		Anonymous	Alburquerque	125:0073
		Anonymous	Alburquerque	127:0074
		Anonymous	Angulo	29:0015
		Anonymous	Arce	38:0010
		Anonymous	Arce	75:0088
		Anonymous	Atrisco	138:0071
		Anonymous	Carpio	45:0113
		Anonymous	Carpio	114:0238
		Anonymous	Carpio	115:0896
		Anonymous	Carpio	115:0988
		Anonymous	Castilla	18:0045
		Anonymous	Castilla	43:0115
		Anonymous	Castilla	74:0117
		Anonymous	Castilla	117:0728
		Anonymous	Castilla	117:0752
		Anonymous	Castilla	117:0875
		Anonymous	Castilla	117:0968
		Anonymous	Castilla	117:0986
		Anonymous	Herrera	33:0035
		Anonymous	Hinojosa	12:0008
		Anonymous	Lemos	11:0038
		Anonymous	Lemos	11:0038
		Anonymous	Oñate	112:0046
		Anonymous	Oñate	112:0171
		Anonymous	Paredes de Nava	101:0117
		Anonymous	Zavala	108:0010
		Aretusi, C.	Carpio	109:0978
		Aretusi, C.	Carpio	109:0979
		Aretusi, C.	Carpio	109:0980
		Bril, P.	Carpio	115:0362
		Bronzino	Castilla	43:0251
		Cambiaso, L.	Castilla	117:0578
		Carracci, Annib.	Carpio	109:0975
		Carracci, Annib.	Carpio	109:0976
		Cesari, G.	Monterrey	57:0096
		Cesari, G.	Monterrey	61:0035
		Correggio	Carpio	109:0479
		Correggio	Carpio	109:0880
		Correggio	Carpio	109:0974
		Correggio	Carpio	109:0975
		Correggio	Carpio	109:0976
		Corte, J.	Soria Arteaga	40:0037
		Italian	Molina	93:0006
		Reni	Carpio	109:0826
		Tintoretto, D.	Carpio	109:0263
		Tintoretto, J.	Carpio	109:0345
11G16	**Powers (with flaming sword)**	Anonymous	Peñaranda	116:0171
11G17	**Princedoms (with sword, sceptre and cross)**	Anonymous	Cortavila	77:0070
11G183	**Michael**	Anonymous	Alburquerque	68:0006
		Anonymous	Alburquerque	125:0220
		Anonymous	Alvarado	84:0008
		Anonymous	Atrisco	138:0079
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Cuéllar	90:0014
		Anonymous	Echauz	113:0004
		Anonymous	Echauz	113:0004
		Anonymous	Lemos	11:0102
		Anonymous	Márquez	103:0008
		Anonymous	Mayalde	78:0004
		Anonymous	Montealegre	111:0014
		Anonymous	Monterrey	61:0095
		Anonymous	Montesclaros	13:0118

		Anonymous	Ordoñez y Rueda	82:0007
		Anonymous	Peñaranda	116:0068
		Anonymous	Ugena	134:0062
		Anonymous	Valle de la Cerda	87:0019
		Anonymous	Valle de la Cerda	87:0061
		Anonymous	Velasco	81:0022
		Anonymous	Zuaznabar	136:0021
		Anonymous	Zuaznabar	136:0045
		Antolínez, José	Castañeda	119:0016
		Caxés, E.	Ordoñez y Rueda	82:0001
		Cerezo, Mateo (II)	Zabalza	97:0006
		Nardi, Angelo	Legasa	100:0018
		Pereda y Salgado, A.	Torrubia	123:0061
		Pérez Sierra, Francisco	Torre	91:0051
		Pérez Sierra, Francisco	Torre	92:0030
		Reni	Puerto	139:0017
		Reni	Torre	91:0019
		Reni	Torre	92:0005
		Rosco	Puerto	139:0025
11G184	**Gabriel**	Anonymous	Alburquerque	125:0184
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Carpio	114:0080
		Anonymous	Castilla	117:0413
		Anonymous	Ledesma Meriño	4:0034
		Anonymous	Meneses Bravo	126:0041
11G185	**Raphael**	Anonymous	Ugena	134:0058
11G1911	**Cherubs, i.e. Children's Heads with Wings**	Cesari, G.	Carpio	109:0101
11G1926 : 11P31131				
	Angel(s) with Mitre, Crozier	Anonymous	Carpio	115:0694
11G1926 : 25G3 PALM TREE (+22)				
	Angel(s) with Palm Tree Branch	Anonymous	Carpio	45:0200
		Anonymous	Castilla	74:0100
11G21	**Angels singing, making music**	Tintoretto, J.	Carpio	109:0320
		Veronese	Carpio	109:0322
		Veronese	Carpio	109:0348
		Veronese	Carpio	109:0422
11G3	**Angels fighting**	Anonymous	González Cossio	88:0019
11G31	**Michael Fighting the Dragon (Devil, Satan)**	Anonymous	Aytona	106:0106
		Anonymous	Baeza	102:0009
		Anonymous	González Cossio	88:0091
		Anonymous	Infantado	9:0413
		Anonymous	Molina	93:0131
11G32	**Michael (and other angels) Casting the Rebel Angels out of Heaven**	Anonymous	Lemos	11:0128
		Anonymous	Peñaranda	116:0221
11G331	**Fall of Satan, Fall of Lucifer**	Anonymous	Herrera	33:0020
		Rubens	Croy	24:0024
11G41	**Guardian Angel**	Anonymous	Alburquerque	125:0198
		Anonymous	Atrisco	138:0108
		Anonymous	Borja y Velasco	42:0122
		Anonymous	Borja y Velasco	42:0141
		Anonymous	Carpio	114:0182
		Anonymous	Castilla	18:0047
		Anonymous	Castilla	43:0429

		Anonymous	Castilla	74:0044
		Anonymous	Castilla	74:0106
		Anonymous	Cortavila	77:0056
		Anonymous	Cortés	17:0043
		Anonymous	Loyola	85:0024
		Anonymous	Meneses Bravo	126:0025
		Anonymous	Montesclaros	13:0143
		Anonymous	Oñate	112:0067
		Anonymous	Oñate	112:0202
		Anonymous	Ortiz	95:0060
		Anonymous	Spino y Navarro	132:0051
		Anonymous	Villarreal	79:0021
		Anonymous	Zuaznabar	136:0045
		Anonymous	Zuaznabar	136:0059
		Gentile, L.	Molina	93:0132
		Neri, P.M.	Molina	93:0168
		Palomino	Castañeda	119:0016
11G41 : 11G42				
	Guardian angel(s) rescuing a soul pursued by devils	Maratti	Carpio	109:0428
11H	**Saints: Male**	Anonymous	Alburquerque	68:0133
		Anonymous	Alburquerque	125:0040
		Anonymous	Alburquerque	125:0084
		Anonymous	Alburquerque	125:0253
		Anonymous	Alburquerque	127:0085
		Anonymous	Alburquerque	127:0154
		Anonymous	Alvarado	84:0023
		Anonymous	Aytona	106:0044
		Anonymous	Aytona	106:0084
		Anonymous	Carpio	114:0071
		Anonymous	Carpio	114:0261
		Anonymous	Carpio	114:0261
		Anonymous	Carpio	114:0261
		Anonymous	Carpio	114:0261
		Anonymous	Carpio	114:0261
		Anonymous	Castilla	18:0192
		Anonymous	Castilla	43:0562
		Anonymous	Castilla	117:0788
		Anonymous	Celada	2:0004
		Anonymous	Celada	7:0014
		Anonymous	Croy	24:0057
		Anonymous	Fernández	16:0020
		Anonymous	González Cossio	88:0126
		Anonymous	Gutiérrez	53:0010
		Anonymous	Infantado	9:0448
		Anonymous	Meneses Bravo	126:0062
		Anonymous	Monterrey	58:0123
		Anonymous	Monterrey	61:0087
		Anonymous	Oñate	112:0046
		Anonymous	Oñate	112:0079
		Anonymous	Oñate	112:0169
		Anonymous	Paredes de Nava	101:0091
		Anonymous	Spino y Navarro	132:0047
		Anonymous	Torre	92:0072
		Anonymous	Torrubia	123:0047
		Anonymous	Tufiño de Vallejo	66:0033
		Anonymous	Ugena	134:0058
		Anonymous	Vallejo	98:0021
		Anonymous	Villanueva	6:0016
		Cesari, G.	Castilla	43:0299
		Dürer	Vicuña	121:0033
		Spanish-Valencian	Meneses Bravo	126:0027

11H : 11P3113				
	Bishop Saint	Pintoricchio	Carpio	109:0845
11H : 11P3113 6				
	Bishop Saint: Martyrdom	Anonymous	Benavente	55:0017
		Caravaggio	Benavente	55:0013
11H : 11P315 BENEDICTINES				
	Saint: Benedictine	Giordano, L.	González de Villa	124:0019
11H : 11P315 DOMINICANS				
	Saint: Dominican	Anonymous	Brizuela	5:0028
11H 5	**Saint: Miracles**	Tintoretto, J.	Carpio	109:1000
11H 6	**Saint: Martyrdom**	Anonymous	Carpio	114:0013
		Anonymous	Castilla	18:0123
		Anonymous	Fernández	16:0004
		Anonymous	Lemos	11:0063
11H 68	**Saint: Death, Death-bed**	Raffaello Santi	Castilla	117:0230
11H ACHATIUS				
	Achatius	Anonymous	Pérez Dávila	25:0005
11H ALEXIS				
	Alexis	Anonymous	Alburquerque	68:0016
		Anonymous	Montesclaros	13:0130
		Anonymous	Spino y Navarro	132:0018
11H ALOYSIUS GONZAGA				
	Aloysius Gonzaga	Anonymous	Altamirano	35:0012
		Anonymous	Meneses Bravo	126:0019
		Anonymous	Paredes de Nava	101:0042
		Anonymous	Zuaznabar	136:0017
11H AMBROSE				
	Ambrose	Anonymous	Carpio	115:0674
		Anonymous	Castilla	43:0450
		Anonymous	Infantado	9:0363
		Anonymous	Lemos	11:0010
		Anonymous	Mayalde	78:0082
		Tintoretto, J.	Carpio	109:1016
11H AMMON OF NITRIA				
	Ammon of Nitria	Anonymous	Infantado	1:0066
11H ANDREW				
	Andrew	Anonymous	Alburquerque	125:0038
		Anonymous	Alburquerque	125:0066
		Anonymous	Alburquerque	125:0144
		Anonymous	Alburquerque	127:0038
		Anonymous	Alburquerque	127:0066
		Anonymous	Alburquerque	127:0142
		Anonymous	Borja y Velasco	42:0073
		Anonymous	Borja y Velasco	42:0088
		Anonymous	Castilla	117:0193
		Anonymous	Infantado	9:0301
		Anonymous	Villanueva del Fresno	28:0088
		Greco, El	Arcos	118:0022
		Ribera	Cotes y la Carcel	120:0041
		Ribera	Zuaznabar	136:0019
		Zuccari, T.	Carpio	115:0451

11H ANDREW AVELLINO			
Andrew Avellino	Anonymous	Justiniano	19:0022
11H ANDREW, BLESSED			
Blessed Andrew	Anonymous	Alburquerque	68:0116
	Anonymous	Castilla	18:0089
	Anonymous	Castilla	18:0109
11H ANTONY			
Antony	Anonymous	Alburquerque	125:0091
	Anonymous	Alburquerque	125:0179
	Anonymous	Alburquerque	127:0092
	Anonymous	Alburquerque	127:0166
	Anonymous	Arce Calderón	89:0028
	Anonymous	Atrisco	138:0099
	Anonymous	Benavente	56:0053
	Anonymous	Benavente	65:0019
	Anonymous	Castañeda	119:0017
	Anonymous	Castilla	18:0070
	Anonymous	Castilla	18:0212
	Anonymous	Castilla	52:0043
	Anonymous	Castilla	74:0125
	Anonymous	Cruzat	70:0017
	Anonymous	Fernández	16:0042
	Anonymous	Ledesma Meriño	4:0010
	Anonymous	Ledesma Meriño	4:0028
	Anonymous	Mardones	80:0056
	Anonymous	Mayalde	78:0112
	Anonymous	Monterrey	57:0192
	Anonymous	Monterrey	58:0121
	Anonymous	Monterrey	58:0202
	Anonymous	Oñate	112:0108
	Anonymous	Oñate	112:0143
	Anonymous	Oñate	112:0202
	Anonymous	Oñate	112:0204
	Anonymous	Ramírez	3:0049
	Anonymous	Rodríguez	130:0020
	Anonymous	Sastago	50:0013
	Anonymous	Spino y Navarro	132:0061
	Anonymous	Spino y Navarro	132:0064
	Anonymous	Tinoco	54:0019
	Anonymous	Torre	91:0121
	Anonymous	Torre	91:0145
	Anonymous	Ugena	134:0055
	Anonymous	Valle de la Cerda	87:0009
	Anonymous	Villarán	110:0067
	Anonymous	Zabalza	97:0031
	Eyck, J.	Salamanca	63:0006
	Fran^{co} de Cleves	Infantado	1:0013
	Molina, Manuel	Peñaranda	76:0049
	Pereda y Salgado, A.	Mardones	80:0001
	Pereda y Salgado, A.	Villarán	110:0008
	Polidoro da Caravag.	Castilla	43:0424
11H ANTONY : 48A9875 : 25G41			
Antony with Garland of Flowers	Anonymous	Arce Calderón	89:0015
11H ANTONY ABBOT			
Antony Abbot	Anonymous	Alburquerque	125:0152
	Anonymous	Alburquerque	127:0150
	Anonymous	Atrisco	138:0119
	Anonymous	Aytona	106:0108
	Anonymous	Carnero	72:0040
	Anonymous	Carpio	115:0601

	Anonymous	Castilla	117:0211
	Anonymous	Castilla	117:0634
	Anonymous	Castilla	117:0698
	Anonymous	Cortavila	77:0032
	Anonymous	Espejo	23:0028
	Anonymous	Jaraba	122:0003
	Anonymous	Jaraba	122:0052
	Anonymous	Jiménez	67:0008
	Anonymous	Peñaranda	116:0037
	Anonymous	Peñaranda	116:0249
	Anonymous	Puerto	139:0034
	Anonymous	Ramírez	3:0098
	Anonymous	Rodríguez	130:0009
	Orrente, P.	Arce	75:0014
11H ANTONY ABBOT 35			
Antony Abbot: Temptation	Anonymous	Arenberg	31:0079
	Anonymous	Atrisco	138:0056
	Anonymous	Brizuela	5:0001
	Anonymous	Castilla	117:0965
	Anonymous	Castilla	117:0973
	Anonymous	Cuéllar	90:0045
	Anonymous	Infantado	9:0440
	Anonymous	Mayalde	78:0088
	Anonymous	Prado Bravo	48:0005
	Anonymous	Villarán	110:0020
	Anonymous	Villarán	110:0066
	Bosch, H.	Arce	75:0027
	Bosch, H.	Humanes	21:0029
	Brueghel	Castilla	43:0057
	Teniers, D. (II)	Carpio	115:0280
11H ANTONY ABBOT 351			
Antony Abbot: Tormented by Devils	Anonymous	Carpio	114:0093
	Anonymous	Castilla	117:0268
	Anonymous	Castilla	117:0780
	Anonymous	Peñaranda	116:0214
	Anonymous	Peñaranda	116:0227
	Rubens	Carpio	49:0160
11H ANTONY ABBOT 352			
Antony Abbot: The Erotic Visions of Antony – he is tempted by (naked) women	Anonymous	Castilla	117:0935
11H ANTONY ABBOT 41			
Antony Abbot: Visits St. Paul the Hermit in the Desert	Anonymous	Montesclaros	13:0083
	Bril, P.	Carpio	109:0519
	Corte, J.	Díaz de Ontiveros	26:0067
11H ANTONY MARTIN			
Antony Martin	Anonymous	Lemos	11:0108
11H ANTONY OF PADUA			
Antony of Padua	Anonymous	Alburquerque	68:0093
	Anonymous	Alburquerque	68:0108
	Anonymous	Alburquerque	68:0123
	Anonymous	Alburquerque	125:0198
	Anonymous	Atrisco	138:0010
	Anonymous	Aytona	106:0065
	Anonymous	Aytona	106:0081
	Anonymous	Borja y Velasco	42:0155
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0286
	Anonymous	Borja y Velasco	42:0303

Anonymous	Brizuela	5:0006
Anonymous	Carpio	114:0040
Anonymous	Carpio	114:0240
Anonymous	Castilla	18:0104
Anonymous	Castilla	43:0530
Anonymous	Castilla	117:0281
Anonymous	Castilla	117:0789
Anonymous	Córdoba y Verdes	129:0017
Anonymous	Cortavila	77:0032
Anonymous	Díaz de Ontiveros	26:0003
Anonymous	Fernández	16:0031
Anonymous	Galarreta Osarez	69:0063
Anonymous	González Cossio	88:0053
Anonymous	Herrera	33:0033
Anonymous	Hinojosa	12:0004
Anonymous	Hinojosa	12:0069
Anonymous	Infantado	9:0359
Anonymous	Infantado	9:0366
Anonymous	Infantado	9:0417
Anonymous	Infantado	9:0443
Anonymous	Jaraba	122:0026
Anonymous	Jaraba	122:0052
Anonymous	Lemos	11:0125
Anonymous	Lezana	105:0005
Anonymous	Mayalde	78:0025
Anonymous	Meneses Bravo	126:0060
Anonymous	Meneses Bravo	126:0078
Anonymous	Molina	93:0021
Anonymous	Montealegre	111:0018
Anonymous	Monterrey	57:0122
Anonymous	Monterrey	58:0076
Anonymous	Monterrey	61:0096
Anonymous	Montesclaros	13:0108
Anonymous	Montesclaros	13:0138
Anonymous	Moreno	137:0082
Anonymous	Ordoñez y Rueda	82:0005
Anonymous	Ordoñez y Rueda	82:0025
Anonymous	Paredes de Nava	101:0087
Anonymous	Paredes de Nava	101:0087
Anonymous	Peñaranda	76:0015
Anonymous	Peñaranda	116:0089
Anonymous	Peñaranda	116:0279
Anonymous	Torre	91:0035
Anonymous	Torre	91:0102
Anonymous	Torre	92:0017
Anonymous	Villanueva del Fresno	20:0016
Anonymous	Villanueva del Fresno	28:0051
Carducho, V.	Tinoco	54:0005
Crayer, G.	Salamanca	63:0001
Foix, Casto	Matute	14:0010
Giordano, L.	Peñaranda	116:0001
Mazo	Vicuña	121:0002
Menéndez, M.J.	Zuaznabar	136:0027
Nardi, Angelo	Arce	75:0041
Pereda y Salgado, A.	Zuaznabar	136:0022
Ribera	Castilla	43:0383
Spanish-Valencian	Meneses Bravo	126:0037
Vadder	Salamanca	63:0001

11H ANTONY OF PADUA 341

Antony of Padua: Visions – The Virgin Mary with the infant Christ; the Christ-child is handed over to Antony, or stretches out his arms to Antony	Anonymous	Olmo 133:0047

11H ANTONY OF PADUA 342			
Antony of Padua: Visions – The infant Christ appears to Antony; he embraces or worships the child	Anonymous	Lezana	105:0020
11H APELLES			
Apelles	Anonymous	Brizuela	5:0020
	Anonymous	Infantado	1:0066
11H APOLLONIUS			
Apollonius	Anonymous	Infantado	1:0066
11H AUGUSTINE			
Augustine	Anonymous	Alburquerque	68:0097
	Anonymous	Alburquerque	68:0131
	Anonymous	Alburquerque	125:0059
	Anonymous	Alburquerque	127:0059
	Anonymous	Altamirano	35:0018
	Anonymous	Arcos	118:0078
	Anonymous	Aytona	106:0007
	Anonymous	Benavente	65:0034
	Anonymous	Borja y Velasco	42:0101
	Anonymous	Borja y Velasco	42:0154
	Anonymous	Castañeda	119:0039
	Anonymous	Castilla	18:0034
	Anonymous	Castilla	18:0067
	Anonymous	Castilla	18:0223
	Anonymous	Castilla	43:0448
	Anonymous	Castilla	74:0042
	Anonymous	Cea	51:0018
	Anonymous	Celada	7:0022
	Anonymous	Cruzat	70:0004
	Anonymous	Fernández	16:0008
	Anonymous	Galarreta Osarez	69:0017
	Anonymous	Infantado	9:0355
	Anonymous	Infantado	9:0437
	Anonymous	Infantado	9:0455
	Anonymous	Jiménez	67:0017
	Anonymous	Lemos	11:0010
	Anonymous	Lemos	11:0091
	Anonymous	Loyola	85:0020
	Anonymous	Meneses Bravo	126:0017
	Anonymous	Montealegre	111:0028
	Anonymous	Monterrey	57:0087
	Anonymous	Monterrey	58:0090
	Anonymous	Montesclaros	13:0132
	Anonymous	Montesclaros	13:0141
	Anonymous	Oñate	112:0129
	Anonymous	Peñaranda	76:0032
	Anonymous	Peñaranda	116:0094
	Anonymous	Peñaranda	116:0211
	Anonymous	Villanueva	6:0048
	Carducho, V.	Carculli	128:0009
	Crayer, G.	Salamanca	63:0001
	Italian-Roman	Cruzat	70:0009
	Vadder	Salamanca	63:0001
11H AUGUSTINE 1			
Augustine: Specific Aspects	Anonymous	Castilla	18:0193
	Anonymous	Castilla	43:0472
	Anonymous	Castilla	43:0476

11H AUGUSTINE 12			
Augustine as Doctor of the Latin Church in his study, at his writing-desk, with book, pen and sometimes a dove	Anonymous	Castilla	117:0986
	Anonymous	Lemos	11:0007
	Anonymous	Peñaranda	116:0104
	Anonymous	Villanueva	6:0006
11H AUGUSTINE 32			
Augustine: Augustine baptized by Ambrose of Milan; usually his mother Monica present	Corte, J.	Soria Arteaga	40:0022
11H AUGUSTINE 341			
Augustine: Visions – Augustine contemplating the Trinity	Anonymous	Carpio	115:0635
	Liberi, P.	Carpio	109:0864
11H AUGUSTINE 342			
Augustine: Walking by the sea-shore, he comes upon a child, who has made a hole in the sand and in vain tries to fill it with water with the aid of a shell or a spoon	Anonymous	Borja y Velasco	42:0139
	Anonymous	Carpio	115:0717
	Giorgione	Carpio	109:0723
11H AUGUSTINE 343			
Augustine: Washing the feet of Christ, who is in the guise of a pilgrim	Anonymous	Carnero	72:0015
	Anonymous	Monterrey	57:0217
	Anonymous	Monterrey	58:0227
11H AUGUSTINE 37			
Augustine: Meditating, in Ecstasy	Anonymous	Ugena	134:0090
11H AUGUSTINE 7			
Augustine: In Glory	Anonymous	Spino y Navarro	132:0042
11H BARTHOLOMEW			
Bartholomew	Anonymous	Borja y Velasco	42:0079
	Anonymous	Borja y Velasco	42:0094
	Anonymous	Castilla	18:0243
	Anonymous	Delgado	94:0011
	Anonymous	Legasa	100:0031
	Anonymous	Mardones	80:0058
	Anonymous	Márquez	103:0013
	Anonymous	Olmo	133:0043
	Anonymous	Torrubia	123:0045
	Anonymous	Villanueva del Fresno	20:0012
	Italian-Roman	Cruzat	70:0018
	Orrente, P.	Arce	75:0011
	Orrente, P.	Tufiño de Vallejo	66:0012
	Ribera	Carpio	115:0183
	Ribera	Quevedo y Azcona	135:0027
	Ribera	Saavedra Guzmán	15:0007
	Ribera	Torre	91:0016
11H BASIL THE GREAT			
Basil the Great	Crayer, G.	Salamanca	63:0001
	Vadder	Salamanca	63:0001
11H BENEDICT			
Benedict	Anonymous	Angulo	29:0016
	Anonymous	Aytona	106:0114
	Anonymous	Carpio	45:0086
	Anonymous	Carpio	114:0056
	Anonymous	Castilla	18:0039
	Anonymous	Castilla	43:0534
	Anonymous	Celada	7:0009
	Anonymous	Celada	7:0020
	Anonymous	Monterrey	58:0129
	Anonymous	Paredes de Nava	101:0087

	Anonymous	Peñaranda	116:0279
	Anonymous	Quevedo y Azcona	135:0019
	Anonymous	Torrubia	123:0017
	Anonymous	Torrubia	123:0053
	Anonymous	Villanueva	59:0025
	Anonymous	Villanueva	59:0081
	Correggio	Carpio	109:0971
	Crayer, G.	Salamanca	63:0001
	Vadder	Salamanca	63:0001
11H BENEDICT 1			
Benedict: Specific Aspects	Anonymous	Arenberg	31:0039
	Anonymous	Borja y Velasco	42:0114
11H BENEDICT 35			
Benedict: Temptation – He throws himself naked into a thorn bush to overcome tempations of the flesh (by naked women)	Anonymous	Meneses Bravo	126:0075
11H BENEDICT 68			
Benedict: Death – Standing (sometimes before the open tomb of St. Scholastica), supported by monks or angels	Giordano, L.	Puerto	139:0030
11H BERNARD			
Bernard	Anonymous	Angulo	29:0020
	Anonymous	Atrisco	138:0041
	Anonymous	Atrisco	138:0067
	Anonymous	Atrisco	138:0078
	Anonymous	Atrisco	138:0131
	Anonymous	Castilla	18:0040
	Anonymous	Castilla	43:0533
	Anonymous	Castilla	52:0067
	Anonymous	Castilla	117:0844
	Anonymous	Celada	7:0009
	Anonymous	Celada	7:0021
	Anonymous	González Cossío	22:0042
	Anonymous	Infantado	9:0404
	Anonymous	Lemos	11:0017
	Anonymous	Lemos	11:0133
	Anonymous	Matute	14:0029
	Anonymous	Monterrey	58:0122
	Anonymous	Oviedo	73:0058
	Anonymous	Peñaranda	116:0058
	Anonymous	Peñaranda	116:0279
	Anonymous	Sobroso	107:0031
	Crayer, G.	Salamanca	63:0001
	Vadder	Salamanca	63:0001
11H BERNARD 344			
Bernard: Apparition of Christ, so-called 'amplexus'	Anonymous	Castilla	74:0002
11H BERNARDINO			
Bernardino	Anonymous	Castilla	52:0003
	Anonymous	Infantado	9:0417
11H BERNARDINO 41			
Bernardino: Preaching	Anonymous	Castilla	52:0004
11H BLAISE			
Blaise	Anonymous	Castilla	18:0022
	Anonymous	Castilla	43:0444
	Anonymous	Castilla	117:0321
	Anonymous	Moreno	137:0089

	Escalante, Juan	Peñaranda	76:0037
	Mola, P.F.	Carpio	109:0755
11H BONAVENTURA			
Bonaventura	Anonymous	Alburquerque	68:0003
	Anonymous	Atrisco	138:0067
	Anonymous	Borja y Velasco	42:0291
	Anonymous	Díaz de la Hoz	64:0023
	Anonymous	Infantado	9:0420
	Anonymous	Loyola	85:0006
	Anonymous	Monterrey	57:0137
	Anonymous	Monterrey	58:0115
	Anonymous	Monterrey	58:0147
	Tiziano	Monterrey	57:0109
11H BONIFACE			
Boniface	Carracci, L.	Carpio	114:0253
11H BRUNO			
Bruno	Anonymous	Arcos	118:0018
	Anonymous	Infantado	9:0436
	Anonymous	Oñate	112:0188
	Anonymous	Villanueva	59:0053
	Crayer, G.	Salamanca	63:0001
	Vadder	Salamanca	63:0001
11H BRUNO 33			
Bruno praying in the desert of the Grande Chartreuse	Mola, P.F.	Carpio	109:0914
11H CAJETAN			
Cajetan	Anonymous	Alburquerque	68:0010
	Anonymous	Castilla	74:0045
	Anonymous	Castilla	74:0088
11H CHARLES BORROMEO			
Charles Borromeo	Anonymous	Altamirano	35:0010
	Anonymous	Arcos	118:0072
	Anonymous	Aytona	106:0062
	Anonymous	Borja y Velasco	42:0142
	Anonymous	Borja y Velasco	42:0147
	Anonymous	Castilla	18:0051
	Anonymous	Castilla	18:0143
	Anonymous	Celada	2:0007
	Anonymous	González de Villa	124:0022
	Anonymous	Hinojosa	12:0010
	Anonymous	Hinojosa	12:0014
	Anonymous	Hinojosa	12:0017
	Anonymous	Infantado	1:0034
	Anonymous	Infantado	9:0276
	Anonymous	Infantado	9:0315
	Anonymous	Márquez	131:0022
	Anonymous	Melgarejo	36:0011
	Anonymous	Monje	96:0013
	Anonymous	Montealegre	111:0018
	Anonymous	Paredes de Nava	101:0044
	Anonymous	Torre	91:0081
	Anonymous	Torre	91:0123
	Anonymous	Villanueva	6:0049
	Tintoretto, J.	Carpio	109:1016
11H CHARLES BORROMEO 1			
Charles Borromeo: Specific Aspects	Anonymous	Castilla	117:0387
	Anonymous	Hinojosa	12:0019
	Anonymous	Hinojosa	12:0019

11H CHRISTOPHER

Christopher	Anonymous	Alburquerque	68:0048
	Anonymous	Alburquerque	125:0060
	Anonymous	Alburquerque	125:0198
	Anonymous	Alburquerque	125:0226
	Anonymous	Alburquerque	127:0060
	Anonymous	Aytona	106:0032
	Anonymous	Castilla	74:0126
	Anonymous	Cortés	17:0024
	Anonymous	Infantado	9:0325
	Anonymous	Sobroso	107:0034
	Bosch, H.	Benavente	55:0016
	Rosco	Puerto	139:0025

11H CHRISTOPHER 51

Christopher: The infant Christ on his shoulders, wading through the water	Anonymous	Borja y Velasco	42:0269
	Anonymous	Carpio	115:0640
	Barocci	Carpio	109:0853
	Borgianni, O.	Lemos	11:0129

11H CIOMO

Çiomo	Anonymous	Infantado	1:0066

11H CLEMENT

Clement	Anonymous	Villarreal	79:0039

11H COSMAS

Cosmas	Anonymous	Castilla	117:0346
	Dürer	Castilla	43:0077

11H COSMAS & DAMIAN

Cosmas and Damian	Anonymous	Díaz de Ontiveros	26:0008
	Anonymous	Mayalde	78:0032
	Molina, Manuel	Peñaranda	76:0036
	Ribera	Carpio	115:0423

11H DIDACUS

Didacus	Anonymous	Alburquerque	68:0101
	Anonymous	Alburquerque	68:0122
	Anonymous	Arcos	118:0035
	Anonymous	Aytona	106:0095
	Anonymous	Castilla	18:0191
	Anonymous	Castilla	52:0001
	Anonymous	Herrera	33:0021
	Anonymous	Humanes	21:0024
	Anonymous	Jaraba	122:0003
	Anonymous	Jaraba	122:0020
	Anonymous	Jaraba	122:0047
	Anonymous	Paredes de Nava	101:0059
	Anonymous	Sobroso	107:0030

11H DIDYMUS

Didymus	Anonymous	Infantado	1:0066

11H DOMINIC

Dominic	Anonymous	Alburquerque	125:0090
	Anonymous	Alburquerque	127:0091
	Anonymous	Arce Calderón	89:0009
	Anonymous	Arcos	118:0102
	Anonymous	Benavente	65:0020
	Anonymous	Borja y Velasco	42:0061
	Anonymous	Carpio	45:0174
	Anonymous	Carpio	115:0464
	Anonymous	Castañeda	119:0040
	Anonymous	Castilla	18:0008

	Anonymous	Castilla	43:0477
	Anonymous	Castilla	52:0009
	Anonymous	Castilla	74:0049
	Anonymous	Castilla	74:0057
	Anonymous	Castilla	74:0090
	Anonymous	Castilla	117:0873
	Anonymous	Celada	7:0009
	Anonymous	Córdoba y Verdes	129:0015
	Anonymous	Cortés	17:0029
	Anonymous	Cuéllar	90:0081
	Anonymous	González Cossio	88:0088
	Anonymous	González Cossio	88:0093
	Anonymous	Monterrey	57:0161
	Anonymous	Monterrey	57:0177
	Anonymous	Monterrey	57:0239
	Anonymous	Monterrey	58:0121
	Anonymous	Monterrey	58:0171
	Anonymous	Monterrey	58:0187
	Anonymous	Monterrey	58:0249
	Anonymous	Monterrey	61:0054
	Anonymous	Oñate	112:0018
	Anonymous	Oñate	112:0039
	Anonymous	Oñate	112:0212
	Anonymous	Paredes de Nava	101:0110
	Anonymous	Peñaranda	116:0071
	Anonymous	Peñaranda	116:0279
	Anonymous	Spino y Navarro	132:0075
	Anonymous	Torre	91:0141
	Crayer, G.	Salamanca	63:0001
	Greco, El	Arcos	118:0021
	Polidoro da Caravag.	Castilla	43:0204
	Rubens	Carpio	115:0490
	Vadder	Salamanca	63:0001
11H DOMINIC 1			
Dominic: Specific Aspects	Anonymous	Arenberg	31:0070
11H DOMINIC 341			
Dominic: Visions – The Virgin Mary (or Infant Christ in her Lap) handing a Rosary to Dominic; usually Catherine of Siena is also present	Anonymous	Alburquerque	68:0070
	Anonymous	Alburquerque	125:0165
	Anonymous	Alburquerque	125:0194
	Anonymous	Arcos	118:0096
	Anonymous	Borja y Velasco	42:0259
	Anonymous	Castilla	18:0181
	Anonymous	Jaraba	122:0039
	Anonymous	Spino y Navarro	132:0108
11H DOMINIC 36			
Dominic: Personal devotion – Scourging himself	Anonymous	Alburquerque	68:0013
11H DOMINIC 41			
Dominic: Meeting with Francis of Assisi	Anonymous	Lemos	11:0112
	Anonymous	Soria Arteaga	40:0065
11H DOMINIC 68			
Dominic: Death-bed	Anonymous	Arcos	118:0047
11H DOMINIC 9			
Dominic: Portrait – The Virgin Mary, Mary Magdalene and Catherine of Alexandria appearing to a Dominican monk of Soriano; they present him with a portrait of Dominic	Anonymous	Castilla	74:0112
11H DOMINIC SORIANO			
Dominic Soriano	Anonymous	Alburquerque	68:0021
	Anonymous	Aytona	106:0116

	Anonymous	Carnero	72:0015
	Anonymous	Carpio	45:0154
	Anonymous	Castilla	43:0055
	Anonymous	Castilla	43:0271
	Anonymous	Echauz	113:0037
	Anonymous	Fernández de Vega	60:0009
	Anonymous	Medina	83:0038
	Anonymous	Montealegre	111:0011
	Anonymous	Oñate	112:0147
	Anonymous	Peñaranda	116:0069
	Anonymous	Peñaranda	116:0191
	Anonymous	Torrubia	123:0006
	Anonymous	Villanueva del Fresno	28:0039
11H ELENO			
Eleno	Anonymous	Infantado	1:0066
11H ELIAS			
Elias	Anonymous	Infantado	1:0066
	Crayer, G.	Salamanca	63:0001
	Dughet	Torre	91:0023
	Dughet	Torre	92:0008
	Orrente, P.	Alviz	27:0005
	Poussin, N.	Torre	91:0023
	Poussin, N.	Torre	92:0008
	Vadder	Salamanca	63:0001
11H ERASMUS			
Erasmus	Anonymous	Moreno	137:0071
	Borgianni, O.	Monterrey	58:0084
	Dürer	Castilla	43:0006
11H ERASMUS 6			
Erasmus: Martyrdom	Anonymous	Monterrey	57:0082
11H ERASMUS 61			
Erasmus: Martyrdom – Erasmus lies naked on a block; his bowels are wound on to a windlass	Dughet	Carpio	115:0208
11H ESPIRIDION			
Espiridion	Anonymous	Infantado	1:0066
11H EUGENIUS			
Eugenius	Anonymous	Lemos	11:0101
11H EULOGIUS			
Eulogius	Anonymous	Infantado	1:0066
11H EUSTACE			
Eustace	Anonymous	Benavente	56:0010
	Anonymous	Cuéllar	90:0090
	Anonymous	Jiménez	67:0008
11H EUSTACE 34			
Eustace: Vision (Conversion) – While hunting (on horseback) he is confronted with a stag bearing a crucifix between its antlers; Eustace is shown kneeling before the stag	Anonymous	Infantado	1:0092
	Flemish	Castilla	117:0566
11H FELIX			
Felix	Anonymous	Alburquerque	125:0167
	Anonymous	Castilla	18:0121
	Anonymous	Castilla	117:0638
	Anonymous	Montealegre	111:0058
	Anonymous	Oñate	112:0200
	Anonymous	Paredes de Nava	101:0038

11H FELIX OF ALCALA

Felix of Alcalá	Anonymous	Castilla	18:0065

11H FERNANDO 03, KING OF CASTILE

Fernando III, King of Castile	Anonymous	Arce	38:0014
	Anonymous	Arcos	118:0051
	Anonymous	Meneses Bravo	126:0012
	Anonymous	Monterrey	57:0154
	Anonymous	Monterrey	58:0164
	Anonymous	Oñate	112:0070

11H FERNANDO 03, KING OF CASTILE 84

Fernando III, King of Castile: Beatification, Canonization	Anonymous	Borja y Velasco	42:0287

11H FIRMINUS

Firminus	Anonymous	Alburquerque	125:0161

11H FRANCIS

Francis	Anonymous	Alburquerque	68:0038
	Anonymous	Alburquerque	68:0060
	Anonymous	Alburquerque	68:0093
	Anonymous	Alburquerque	68:0099
	Anonymous	Alburquerque	125:0057
	Anonymous	Alburquerque	125:0069
	Anonymous	Alburquerque	125:0090
	Anonymous	Alburquerque	125:0100
	Anonymous	Alburquerque	125:0165
	Anonymous	Alburquerque	125:0180
	Anonymous	Alburquerque	125:0196
	Anonymous	Alburquerque	125:0198
	Anonymous	Alburquerque	125:0207
	Anonymous	Alburquerque	127:0057
	Anonymous	Alburquerque	127:0069
	Anonymous	Alburquerque	127:0091
	Anonymous	Alburquerque	127:0101
	Anonymous	Alburquerque	127:0167
	Anonymous	Álvarez	86:0002
	Anonymous	Álvarez	86:0013
	Anonymous	Arce	75:0068
	Anonymous	Arcos	118:0016
	Anonymous	Arcos	118:0032
	Anonymous	Arcos	118:0034
	Anonymous	Aytona	106:0057
	Anonymous	Aytona	106:0059
	Anonymous	Aytona	106:0081
	Anonymous	Balbi	39:0012
	Anonymous	Benavente	56:0053
	Anonymous	Benavente	65:0047
	Anonymous	Borja y Velasco	42:0060
	Anonymous	Borja y Velasco	42:0061
	Anonymous	Borja y Velasco	42:0062
	Anonymous	Borja y Velasco	42:0063
	Anonymous	Borja y Velasco	42:0066
	Anonymous	Borja y Velasco	42:0067
	Anonymous	Borja y Velasco	42:0068
	Anonymous	Borja y Velasco	42:0070
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0279
	Anonymous	Borja y Velasco	42:0304
	Anonymous	Borja y Velasco	42:0313
	Anonymous	Brizuela	5:0005
	Anonymous	Cardona	37:0017
	Anonymous	Carpio	45:0197
	Anonymous	Carpio	114:0068

Anonymous	Carpio	114:0171
Anonymous	Carpio	114:0181
Anonymous	Carpio	114:0241
Anonymous	Carpio	115:0543
Anonymous	Carpio	115:0761
Anonymous	Carpio	115:0958
Anonymous	Castañeda	119:0017
Anonymous	Castañeda	119:0040
Anonymous	Castilla	18:0033
Anonymous	Castilla	18:0092
Anonymous	Castilla	18:0135
Anonymous	Castilla	18:0154
Anonymous	Castilla	18:0186
Anonymous	Castilla	18:0204
Anonymous	Castilla	18:0248
Anonymous	Castilla	43:0267
Anonymous	Castilla	43:0333
Anonymous	Castilla	43:0394
Anonymous	Castilla	43:0410
Anonymous	Castilla	43:0492
Anonymous	Castilla	43:0541
Anonymous	Castilla	52:0006
Anonymous	Castilla	74:0066
Anonymous	Castilla	74:0125
Anonymous	Castilla	117:0319
Anonymous	Castilla	117:0325
Anonymous	Castilla	117:0346
Anonymous	Castilla	117:0478
Anonymous	Cea	51:0009
Anonymous	Celada	7:0009
Anonymous	Celada	7:0016
Anonymous	Córdoba y Verdes	129:0013
Anonymous	Cortavila	77:0022
Anonymous	Cortavila	77:0055
Anonymous	Cortés	17:0046
Anonymous	Cortés	17:0081
Anonymous	Cruzat	70:0017
Anonymous	Díaz de la Hoz	64:0020
Anonymous	Díaz de Ontiveros	26:0005
Anonymous	Díaz de Ontiveros	26:0014
Anonymous	Espejo	23:0005
Anonymous	Fernández	16:0031
Anonymous	Galarreta Osarez	69:0013
Anonymous	Gómez de Arratia	41:0016
Anonymous	Gómez de Arratia	41:0029
Anonymous	González Cossío	22:0007
Anonymous	González Cossio	88:0041
Anonymous	González Cossio	88:0105
Anonymous	González de Villa	124:0008
Anonymous	Herrera	33:0027
Anonymous	Herrera	33:0033
Anonymous	Hinojosa	12:0003
Anonymous	Hinojosa	12:0069
Anonymous	Infantado	9:0316
Anonymous	Infantado	9:0374
Anonymous	Infantado	9:0381
Anonymous	Infantado	9:0391
Anonymous	Infantado	9:0417
Anonymous	Infantado	9:0420
Anonymous	Infantado	9:0428
Anonymous	Jaraba	122:0045
Anonymous	Jaraba	122:0052
Anonymous	Jaraba	122:0058
Anonymous	Ledesma Meriño	4:0013
Anonymous	Lemos	11:0121

Anonymous	Lezama	99:0019
Anonymous	Lezama	99:0031
Anonymous	Lezana	105:0006
Anonymous	Loyola	85:0022
Anonymous	Mardones	80:0058
Anonymous	Márquez	103:0004
Anonymous	Márquez	103:0020
Anonymous	Márquez	131:0021
Anonymous	Mayalde	78:0079
Anonymous	Mayalde	78:0085
Anonymous	Medina	83:0042
Anonymous	Melgarejo	36:0027
Anonymous	Meneses Bravo	126:0063
Anonymous	Meneses Bravo	126:0071
Anonymous	Meneses Bravo	126:0078
Anonymous	Montealegre	111:0018
Anonymous	Monterrey	57:0067
Anonymous	Monterrey	57:0130
Anonymous	Monterrey	57:0143
Anonymous	Monterrey	58:0063
Anonymous	Monterrey	58:0141
Anonymous	Monterrey	58:0153
Anonymous	Monterrey	61:0048
Anonymous	Montesclaros	13:0087
Anonymous	Montesclaros	13:0097
Anonymous	Montesclaros	13:0102
Anonymous	Montesclaros	13:0128
Anonymous	Montesclaros	13:0138
Anonymous	Moreno	137:0052
Anonymous	Moreno	137:0088
Anonymous	Olmo	133:0008
Anonymous	Oñate	112:0057
Anonymous	Oñate	112:0204
Anonymous	Paredes de Nava	101:0087
Anonymous	Paredes de Nava	101:0094
Anonymous	Peñaranda	76:0056
Anonymous	Peñaranda	116:0018
Anonymous	Peñaranda	116:0035
Anonymous	Peñaranda	116:0096
Anonymous	Peñaranda	116:0109
Anonymous	Peñaranda	116:0279
Anonymous	Peñaranda	116:0284
Anonymous	Pérez Dávila	25:0012
Anonymous	Prado Bravo	48:0006
Anonymous	Quevedo y Azcona	135:0021
Anonymous	Ramírez	3:0027
Anonymous	Ramírez	3:0040
Anonymous	Ramírez	3:0052
Anonymous	Rodríguez	130:0020
Anonymous	Salamanca	63:0021
Anonymous	Sobroso	107:0030
Anonymous	Soria Arteaga	40:0064
Anonymous	Torre	91:0102
Anonymous	Torre	91:0103
Anonymous	Torrubia	123:0002
Anonymous	Torrubia	123:0055
Anonymous	Ugena	134:0054
Anonymous	Villanueva	6:0005
Anonymous	Villanueva del Fresno	28:0051
Anonymous	Villanueva del Fresno	28:0082
Anonymous	Villarán	110:0077
Anonymous	Villarreal	79:0004
Anonymous	Villarreal	79:0030
Anonymous	Villarreal	79:0061

	Anonymous	Vucht	34:0030
	Anonymous	Zabalza	97:0044
	Anonymous	Zavala	108:0070
	Anonymous	Zuaznabar	136:0025
	Anonymous	Zuaznabar	136:0051
	Brueghel	Arenberg	31:0134
	Carducho, V.	Alviz	27:0004
	Carracci, L.	Carpio	114:0258
	Cavedone	Carpio	109:0618
	Caxés, E.	Alviz	27:0026
	Caxés, E.	Velasco	81:0006
	Cesari, G.	Borja y Velasco	42:0069
	Çingalo	Castilla	43:0227
	Crayer, G.	Salamanca	63:0001
	Dyck, Anth. van	Carpio	115:0283
	Escalante, Juan	Peñaranda	76:0045
	Fernández de Nav., J.	Carpio	115:0365
	German	Castilla	43:0173
	Giordano, L.	Spino y Navarro	132:0031
	Greco, El	Alvarado	84:0020
	Greco, El	Arcos	118:0021
	Greco, El	Fernández	16:0007
	Greco, El	Melgarejo	36:0001
	Greco, El	Melgarejo	36:0001
	Greco, El	Oñate	112:0100
	Greco, El	Ugena	134:0002
	Greco, El	Villarroel	62:0017
	Italian-Roman	Cruzat	70:0009
	Muziano	Carpio	109:0560
	Orrente, P.	Arce	75:0018
	Orrente, P.	Legasa	100:0020
	Parmigianino	Carpio	109:0772
	Ribera	Márquez	103:0002
	Ribera	Monterrey	58:0015
	Sabatini, A.	Castilla	43:0216
	Spanish	Castilla	117:0103
	Tintoretto	Carpio	49:0144
	Tintoretto	Carpio	109:0368
	Vadder	Salamanca	63:0001
11H FRANCIS : 48A9875 : 25G41			
Francis with Garland of Flowers	Anonymous	Arce Calderón	89:0015
11H FRANCIS 1			
Francis: Specific Aspects	Anonymous	Arenberg	31:0070
	Anonymous	Castilla	18:0015
	Anonymous	Castilla	18:0206
	Anonymous	Castilla	18:0246
	Anonymous	Castilla	43:0471
11H FRANCIS 33			
Francis: Rejects his Earthly Heritage – Standing before the bishop he gives his fine clothes to his father	Anonymous	Benavente	65:0020
11H FRANCIS 34			
Francis: Visions	Anonymous	Alburquerque	125:0262
11H FRANCIS 341			
Francis: Visions – Christ and Mary appear to Francis in the Portiuncula Chapel	Anonymous	Alburquerque	68:0023
	Anonymous	Mardones	80:0014
	Pere, Anton	Portago	140:0004

11H FRANCIS 342			
Francis: Visions – An Angel playing the violin appears to Francis perhaps on his sickbed, or meditating in the open air	Anonymous	Carpio	45:0118
	Anonymous	Carpio	114:0122
	Anonymous	Infantado	9:0329
	Tiziano	Carpio	109:1013
11H FRANCIS 343			
Francis: Visions – Embracing Christ on the cross	Anonymous	Hinojosa	12:0027
11H FRANCIS 344			
Francis: Visions – The Virgin Mary handing over the infant Christ to Francis	Anonymous	Hinojosa	12:0021
	Anonymous	Jaraba	I22:0026
11H FRANCIS 35			
Francis: Temptation – To overcome temptations of the flesh (of naked women), he throws himself into a thornbush	Anonymous	Carpio	45:0134
	Anonymous	Monterrey	57:0100
	Anonymous	Monterrey	58:0104
	Anonymous	Villanueva	59:0018
	Orrente, P.	Carpio	49:0194
	Orrente, P.	Carpio	115:0177
	Ribera	Monterrey	57:0001
11H FRANCIS 37			
Francis: In Ecstasy	Anonymous	Alburquerque	125:0097
	Anonymous	Alburquerque	127:0098
	Nardi, Angelo	Tufiño de Vallejo	66:0013
	Rubens	Ugena	134:0010
11H FRANCIS 59			
Francis: Miracles – Stigmatization of Francis in retreat on Mount Alverna	Anonymous	Borja y Velasco	42:0064
	Anonymous	Carpio	45:0199
	Anonymous	Hinojosa	12:0011
	Anonymous	Hinojosa	12:0020
	Anonymous	Ledesma Meriño	4:0041
	Anonymous	Mayalde	78:0024
	Anonymous	Olmo	133:0027
	Foix, Casto	Matute	14:0009
	Orrente, P.	Castilla	117:0338
11H FRANCIS 591			
Francis: The exhausted Francis supported by angels after the stigmatization	Anonymous	Matute	14:0018
11H FRANCIS 6			
Francis: Death	Anonymous	Borja y Velasco	42:0065
	Anonymous	Castilla	18:0073
	Anonymous	Infantado	9:0426
	Anonymous	Mardones	80:0057
	Anonymous	Moreno	137:0051
	Anonymous	Olmo	133:0020
11H FRANCIS 7			
Francis: In Glory	Anonymous	Carpio	45:0021
11H FRANCIS BORGIA			
Francis Borgia	Anonymous	Altamirano	35:0007
	Anonymous	Atrisco	138:0107
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0159
	Anonymous	Borja y Velasco	42:0160
	Anonymous	Borja y Velasco	42:0302
	Anonymous	Castilla	18:0133
	Anonymous	Castilla	52:0005
	Anonymous	Castilla	74:0072
	Anonymous	Jiménez	67:0028

	Anonymous	Mayalde	78:0089
	Anonymous	Montesclaros	13:0119
11H FRANCIS OF GIROLAMO			
Francis of Girolamo	Anonymous	Atrisco	138:0088
	Anonymous	Atrisco	138:0090
	Anonymous	Atrisco	138:0103
	Anonymous	Celada	2:0029
11H FRANCIS OF PAOLA			
Francis of Paola	Anonymous	Alburquerque	68:0008
	Anonymous	Alburquerque	68:0123
	Anonymous	Alburquerque	125:0227
	Anonymous	Alburquerque	125:0229
	Anonymous	Arce	75:0078
	Anonymous	Benavente	65:0027
	Anonymous	Castilla	18:0009
	Anonymous	Castilla	43:0431
	Anonymous	Castilla	117:0648
	Anonymous	Hinojosa	12:0069
	Anonymous	Lemos	11:0125
	Anonymous	Lezama	99:0002
	Anonymous	Lezama	99:0019
	Anonymous	Matute	14:0032
	Anonymous	Meneses Bravo	126:0065
	Anonymous	Montealegre	111:0018
	Anonymous	Montesclaros	13:0138
	Anonymous	Olmo	133:0006
	Anonymous	Olmo	133:0016
	Anonymous	Paredes de Nava	101:0087
	Anonymous	Peñaranda	116:0064
	Anonymous	Peñaranda	116:0192
	Anonymous	Torre	91:0050
	Anonymous	Torre	92:0029
	Anonymous	Torrubia	123:0034
	Anonymous	Villanueva del Fresno	20:0016
	Anonymous	Villanueva del Fresno	28:0051
	Anonymous	Villarán	110:0046
	Anonymous	Villarán	110:0049
	Crayer, G.	Salamanca	63:0001
	Foix, Casto	Matute	14:0010
	Giordano, L.	González de Villa	124:0021
	Murillo	Zuaznabar	136:0003
	Ribera	Carpio	49:0051
	Ribera	Carpio	109:0788
	Ribera	Villarán	110:0026
	Vadder	Salamanca	63:0001
11H FRANCIS SOLANO			
Francis Solano	Anonymous	Borja y Velasco	42:0300
	Anonymous	Carpio	45:0153
	Anonymous	Celada	2:0030
	Anonymous	Celada	7:0017
11H FRANCIS XAVIER			
Francis Xavier	Anonymous	Alburquerque	68:0036
	Anonymous	Alburquerque	125:0163
	Anonymous	Alburquerque	125:0188
	Anonymous	Alburquerque	125:0200
	Anonymous	Alburquerque	125:0219
	Anonymous	Alburquerque	125:0264
	Anonymous	Altamirano	35:0008
	Anonymous	Atrisco	138:0046
	Anonymous	Aytona	106:0124
	Anonymous	Benavente	56:0047

	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0259
	Anonymous	Castilla	18:0014
	Anonymous	Castilla	43:0480
	Anonymous	Infantado	9:0340
	Anonymous	Lezama	99:0019
	Anonymous	Mayalde	78:0028
	Anonymous	Meneses Bravo	126:0073
	Anonymous	Monje	96:0012
	Anonymous	Montesclaros	13:0133
	Anonymous	Moreno	137:0050
	Anonymous	Paredes de Nava	101:0107
	Anonymous	Paredes de Nava	101:0120
	Anonymous	Spino y Navarro	132:0085
	Giordano, L.	Peñaranda	116:0001
11H FRANCIS XAVIER 412			
Francis Xavier: Preaching, e.g. before an Indian ruler	Anonymous	Ramírez de Vargas	32:0017
	Anonymous	Spino y Navarro	132:0043
11H FRANCIS XAVIER 68			
Francis Xavier: Death – Francis on the island of Sancian, alone in a hut, holding a crucifix	Anonymous	Peñaranda	116:0039
11H GEORGE			
George	Anonymous	Castilla	43:0223
	Anonymous	Legasa	100:0055
	Anonymous	Saavedra Guzmán	15:0028
11H GERARD			
Gerard	Anonymous	Benavente	56:0058
11H GREGORY			
Gregory	Anonymous	Alburquerque	68:0094
	Anonymous	Carpio	45:0197
	Anonymous	Castilla	43:0394
	Anonymous	Castilla	43:0435
	Anonymous	Castilla	117:0908
	Anonymous	Infantado	9:0367
	Anonymous	Infantado	9:0379
	Anonymous	Lemos	11:0010
	Anonymous	Oviedo	73:0002
	Anonymous	Peñaranda	76:0032
	Anonymous	Peñaranda	116:0095
	Anonymous	Peñaranda	116:0218
	Anonymous	Torrubia	123:0023
	Fernández de Nav., J.	Carpio	115:0365
	Giordano, L.	Peñaranda	116:0001
	Italian-Roman	Leguizamón	8:0004
11H GREGORY 51			
Gregory: Mass – Christ appears above the altar with the instruments of the Passion	Dürer	Castilla	43:0122
11H GREGORY OF NAZIANZUS 51			
Gregory of Nazianzus: Miracles – Gregory fighting against heresy, trampling Lucifer	Parmigianino	Carpio	115:0382
11H HERMENGILD			
Hermengild	Floris, F. (I)	Benavente	56:0013
11H HERMENGILD 6			
Hermengild: Martyrdom	Rubens	Márquez	131:0001
	Veronese	Carpio	49:0317

11H HILARY

Hilary	Anonymous	Molina	93:0182

11H HUBERT

Hubert	Anonymous	Castilla	117:0944
	Anonymous	Jiménez	67:0008

11H HUBERT 34

Hubert: Vision (Conversion) – While hunting on Good Friday he is confronted by a white stag bearing a crucifix between its antlers; Hubert kneels before the stag	Anonymous	Infantado	1:0092
	Flemish	Castilla	117:0566

11H HYACINTH

Hyacinth	Anonymous	Altamirano	35:0009
	Anonymous	Peñaranda	116:0060
	Anonymous	Ugena	134:0085
	Carracci, L.	Carpio	109:0892

11H IGNATIUS

Ignatius	Anonymous	Alburquerque	125:0219
	Anonymous	Altamirano	35:0022
	Anonymous	Altamirano	35:0037
	Anonymous	Arcos	118:0104
	Anonymous	Atrisco	138:0044
	Anonymous	Castilla	18:0013
	Anonymous	Castilla	43:0394
	Anonymous	Castilla	43:0481
	Anonymous	Castilla	52:0007
	Anonymous	Cortavila	77:0074
	Anonymous	Infantado	9:0340
	Anonymous	Infantado	9:0361
	Anonymous	Mayalde	78:0027
	Anonymous	Mayalde	78:0131
	Anonymous	Meneses Bravo	126:0073
	Anonymous	Montesclaros	13:0133
	Anonymous	Paredes de Nava	101:0107
	Anonymous	Spino y Navarro	132:0082
	Anonymous	Spino y Navarro	132:0088
	Anonymous	Torre	91:0110
	Anonymous	Vicuña	121:0048
	Crayer, G.	Salamanca	63:0001
	Sibaro	Puerto	139:0036
	Vadder	Salamanca	63:0001

11H IGNATIUS 341

Ignatius: Visions – Christ appears to Ignatius bearing the cross: 'Ego vobis Romae propitius ero'	Anonymous	Castilla	18:0244

11H IGNATIUS 41

Ignatius: Blesses the kneeling Francis Xavier	Anonymous	Alburquerque	125:0200
	Anonymous	Aytona	106:0124
	Anonymous	Benavente	56:0047

11H ILDEFONSO

Ildefonso	Anonymous	Castilla	18:0227
	Orrente, P.	Arce	75:0005

11H ILDEFONSO 341

Ildefonso: Visions – The Virgin Mary appears to Ildefonso, giving him a chasuble	Anonymous	Arce	75:0109
	Anonymous	Castilla	18:0080
	Anonymous	Castilla	117:0411
	Anonymous	Cruzat	70:0006

	Anonymous	Gómez de Arratia	41:0002
	Anonymous	Infantado	9:0362
	Anonymous	Zavala	108:0032
	Cotera, J.B.	Peñaranda	76:0001
	Herrera Barnuevo, S.	Zuaznabar	136:0009
	Saraceni, Carlo	Oviedo	73:0014
	Saraceni, Carlo	Oviedo	73:0014
11H ISIDORE			
Isidore	Anonymous	Alburquerque	68:0083
	Anonymous	Alburquerque	68:0109
	Anonymous	Altamirano	35:0016
	Anonymous	Atrisco	138:0043
	Anonymous	Benavente	56:0011
	Anonymous	Borja y Velasco	42:0121
	Anonymous	Castilla	18:0190
	Anonymous	Castilla	18:0219
	Anonymous	Castilla	43:0577
	Anonymous	Celada	2:0026
	Anonymous	Díaz de Ontiveros	26:0029
	Anonymous	Infantado	9:0340
	Anonymous	Infantado	9:0446
	Anonymous	Jaraba	122:0052
	Anonymous	Márquez	103:0030
	Anonymous	Montesclaros	13:0101
	Anonymous	Montesclaros	13:0109
	Anonymous	Montesclaros	13:0139
	Anonymous	Paredes de Nava	101:0065
	Anonymous	Sobroso	107:0029
	Anonymous	Torre	91:0113
11H ISIDORE 51			
Isidore: Miracles – While Isidore is praying in the field before a statue (of the Madonna), an angel ploughs for him with white oxen	Anonymous	Aytona	106:0067
	Anonymous	Borja y Velasco	42:0135
11H JAMES			
James	Anonymous	Díaz de la Hoz	64:0013
	Anonymous	Oñate	112:0172
11H JAMES DE LA MARCA OF ANCONA			
James de la Marca of Ancona	Anonymous	Meneses Bravo	126:0019
11H JAMES THE GREAT			
James the Great	Anonymous	Altamirano	35:0023
	Anonymous	Arce	75:0029
	Anonymous	Borja y Velasco	42:0074
	Anonymous	Borja y Velasco	42:0089
	Anonymous	Carnero	72:0044
	Anonymous	Carpio	115:0743
	Anonymous	Castilla	117:0417
	Anonymous	Castilla	117:0861
	Anonymous	Cruzat	70:0019
	Anonymous	Fernández	16:0003
	Anonymous	Fernández	16:0013
	Anonymous	Infantado	9:0401
	Anonymous	Jiménez	67:0013
	Anonymous	Justiniano	19:0016
	Anonymous	Lezama	99:0003
	Anonymous	Lezama	99:0027
	Anonymous	Mayalde	78:0033
	Anonymous	Meneses Bravo	126:0002
	Anonymous	Monterrey	58:0132
	Anonymous	Montesclaros	13:0113
	Anonymous	Prado Bravo	48:0029

	Anonymous	Torre	91:0108
	Anonymous	Valle de la Cerda	87:0005
	Anonymous	Vicuña	121:0064
	Italian-Neapolitan	Carpio	109:0778
	Ribera	Cotes y la Carcel	120:0041
	Ribera	Márquez	103:0002
11H JAMES THE GREAT : 48A9875 : 25G41			
James the Great with Garland of Flowers	Anonymous	Alburquerque	125:0130
	Anonymous	Alburquerque	127:0128
11H JAMES THE LESS			
James the Less	Anonymous	Borja y Velasco	42:0077
	Anonymous	Borja y Velasco	42:0092
11H JANUARIUS			
Januarius	Anonymous	Borja y Velasco	42:0123
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Carpio	114:0133
	Anonymous	Lemos	11:0077
	Anonymous	Márquez	103:0010
	Anonymous	Monterrey	61:0088
	Anonymous	Peñaranda	116:0055
	Anonymous	Peñaranda	116:0279
	Anonymous	Torre	91:0126
	Giordano, L.	Peñaranda	116:0001
11H JANUARIUS 11			
Januarius: As protector against eruptions of Vesuvius, standing beside the volcano or stopping the flow of lava	Anonymous	Monterrey	57:0165
	Anonymous	Monterrey	58:0175
11H JANUARIUS 6			
Januarius: Martyrdom	Anonymous	Oñate	112:0008
11H JANUARIUS 68			
Januarius: Death – He is beheaded (usually together with his companions)	Anonymous	Castilla	43:0349
	Anonymous	Castilla	74:0025
11H JANUARIUS 7			
Januarius: Apotheosis	Anonymous	Oñate	112:0009
11H JEROME			
Jerome	Anonymous	Alburquerque	68:0033
	Anonymous	Alburquerque	68:0099
	Anonymous	Alburquerque	68:0114
	Anonymous	Alburquerque	125:0022
	Anonymous	Alburquerque	125:0070
	Anonymous	Alburquerque	125:0076
	Anonymous	Alburquerque	125:0160
	Anonymous	Alburquerque	125:0198
	Anonymous	Alburquerque	127:0022
	Anonymous	Alburquerque	127:0070
	Anonymous	Alburquerque	127:0077
	Anonymous	Alvarado	84:0024
	Anonymous	Arcos	118:0063
	Anonymous	Arenberg	31:0044
	Anonymous	Aytona	106:0060
	Anonymous	Balbi	39:0016
	Anonymous	Benavente	56:0054
	Anonymous	Borja y Velasco	42:0067
	Anonymous	Borja y Velasco	42:0115
	Anonymous	Borja y Velasco	42:0119
	Anonymous	Borja y Velasco	42:0133
	Anonymous	Brizuela	5:0013

Anonymous	Brizuela	5:0021
Anonymous	Carnero	72:0001
Anonymous	Carnero	72:0059
Anonymous	Carpio	45:0066
Anonymous	Carpio	45:0088
Anonymous	Carpio	115:0533
Anonymous	Carpio	115:0916
Anonymous	Castilla	18:0152
Anonymous	Castilla	18:0160
Anonymous	Castilla	18:0231
Anonymous	Castilla	43:0193
Anonymous	Castilla	43:0322
Anonymous	Castilla	43:0406
Anonymous	Castilla	43:0433
Anonymous	Castilla	43:0457
Anonymous	Castilla	52:0002
Anonymous	Castilla	74:0027
Anonymous	Castilla	74:0080
Anonymous	Castilla	74:0087
Anonymous	Castilla	117:0194
Anonymous	Castilla	117:0276
Anonymous	Castilla	117:0347
Anonymous	Castilla	117:0683
Anonymous	Castilla	117:0691
Anonymous	Castilla	117:0952
Anonymous	Cortavila	77:0064
Anonymous	Cotes y la Carcel	120:0003
Anonymous	Cotes y la Carcel	120:0019
Anonymous	Cotes y la Carcel	120:0040
Anonymous	Cruzat	70:0017
Anonymous	Cuéllar	90:0050
Anonymous	Cuéllar	90:0071
Anonymous	Cuéllar	90:0087
Anonymous	Delgado	94:0012
Anonymous	Díaz de Ontiveros	26:0023
Anonymous	Fernández	16:0040
Anonymous	Galarreta Osarez	69:0011
Anonymous	Gómez de Arratia	41:0018
Anonymous	González Cossio	88:0083
Anonymous	González Cossio	88:0084
Anonymous	González Cossio	88:0085
Anonymous	González Cossio	88:0098
Anonymous	Hinojosa	12:0012
Anonymous	Hinojosa	12:0023
Anonymous	Jaraba	122:0045
Anonymous	Jaraba	122:0045
Anonymous	Justiniano	19:0002
Anonymous	Ledesma Meriño	4:0009
Anonymous	Lemos	11:0010
Anonymous	Márquez	103:0012
Anonymous	Matute	14:0032
Anonymous	Mayalde	78:0018
Anonymous	Mayalde	78:0086
Anonymous	Mayalde	78:0111
Anonymous	Melgarejo	36:0007
Anonymous	Monterrey	57:0033
Anonymous	Monterrey	57:0158
Anonymous	Monterrey	57:0172
Anonymous	Monterrey	57:0173
Anonymous	Monterrey	57:0188
Anonymous	Monterrey	57:0202
Anonymous	Monterrey	58:0131
Anonymous	Monterrey	58:0168
Anonymous	Monterrey	58:0182
Anonymous	Monterrey	58:0183

Anonymous	Monterrey	58:0198
Anonymous	Monterrey	58:0212
Anonymous	Monterrey	61:0013
Anonymous	Monterrey	61:0062
Anonymous	Montesclaros	13:0087
Anonymous	Montesclaros	13:0138
Anonymous	Oñate	112:0115
Anonymous	Oñate	112:0148
Anonymous	Ordoñez y Rueda	82:0012
Anonymous	Ortiz	95:0058
Anonymous	Oviedo	73:0030
Anonymous	Pacheco	71:0016
Anonymous	Pacheco	71:0056
Anonymous	Paredes de Nava	101:0043
Anonymous	Paredes de Nava	101:0130
Anonymous	Peñaranda	116:0030
Anonymous	Peñaranda	116:0073
Anonymous	Peñaranda	116:0102
Anonymous	Peñaranda	116:0256
Anonymous	Prado Bravo	48:0030
Anonymous	Quevedo y Azcona	135:0017
Anonymous	Ramírez	3:0022
Anonymous	Ramírez	3:0043
Anonymous	Ramírez	3:0055
Anonymous	Sastago	50:0024
Anonymous	Sobroso	107:0088
Anonymous	Soria Arteaga	40:0065
Anonymous	Spino y Navarro	132:0002
Anonymous	Spino y Navarro	132:0036
Anonymous	Torre	91:0038
Anonymous	Torre	91:0046
Anonymous	Torre	91:0099
Anonymous	Torre	91:0106
Anonymous	Torre	91:0146
Anonymous	Torre	92:0019
Anonymous	Torre	92:0027
Anonymous	Torre	92:0077
Anonymous	Torre	92:0080
Anonymous	Torre	92:0083
Anonymous	Torrubia	123:0008
Anonymous	Torrubia	123:0018
Anonymous	Torrubia	123:0059
Anonymous	Ugena	134:0006
Anonymous	Valle de la Cerda	87:0020
Anonymous	Vicuña	121:0007
Anonymous	Vicuña	121:0032
Anonymous	Villarreal	79:0001
Anonymous	Villarreal	79:0034
Anonymous	Zabalza	97:0035
Anonymous	Zabalza	97:0045
Anonymous	Zavala	108:0012
Anonymous	Zavala	108:0033
Anonymous	Zuaznabar	136:0051
Barocci	Carpio	115:0636
Bloemaert, A.	Arenberg	31:0094
Bloemaert, A.	Torre	92:0041
Cambiaso, L.	Monterrey	58:0033
Caravaggio	Saavedra Guzmán	15:0016
Carducho, V.	Alviz	27:0002
Caxés, E.	Ramírez de Vargas	32:0003
Cerezo, Mateo (II)	Castañeda	119:0007
Chiriboga, Gaspar	Soria Arteaga	40:0015
Correggio	Carpio	115:1103
Crayer, G.	Salamanca	63:0001
Dürer	Atrisco	138:0049

	Dürer	Lemos	11:0027
	Dürer	Mayalde	78:0062
	Dürer	Ugena	134:0007
	Eyck, J.	Salamanca	63:0006
	Fernández de Nav., J.	Soria Arteaga	40:0019
	German	Castilla	43:0174
	Greco, El	Fernández	16:0007
	Greco, El	Melgarejo	36:0001
	Greco, El	Moreno	137:0006
	Greco, El	Soria Arteaga	40:0030
	Italian-Roman	Cruzat	70:0009
	León y Leal, Simón	Spino y Navarro	132:0096
	Leonardo da Vinci	Castilla	43:0255
	Maratti	Carpio	109:0006
	Muziano	Carpio	109:0851
	Nardi, Angelo	Tufiño de Vallejo	66:0013
	Orrente, P.	Arce	75:0019
	Palma Vecchio	Carpio	109:0458
	Pereda y Salgado, A.	Mardones	80:0001
	Pereda y Salgado, A.	Villarán	110:0029
	Ribera	Benavente	55:0011
	Ribera	Castilla	43:0183
	Ribera	Castilla	43:0586
	Ribera	Cotes y la Carcel	120:0016
	Ribera	Monterrey	57:0129
	Ribera	Monterrey	58:0140
	Ribera	Monterrey	61:0048
	Ribera	Olmo	133:0041
	Rubens	Carpio	115:0490
	Spanish	Castilla	117:0101
	Spanish	Castilla	117:0102
	Spanish	Castilla	117:0107
	Tintoretto, J.	Carpio	109:0726
	Tiziano	Mayalde	78:0050
	Vadder	Salamanca	63:0001
11H JEROME : 48A9875 : 25G41			
Jerome with Garland of Flowers	Anonymous	Arce Calderón	89:0015
11H JEROME 12			
Jerome: In his Study	Anonymous	Altamirano	35:0032
	Anonymous	Carpio	114:0272
	Anonymous	Castilla	117:0788
	Anonymous	Infantado	9:0368
	Anonymous	Villanueva	59:0027
	Anonymous	Zavala	108:0048
	Schedoni	Carpio	109:0904
11H JEROME 121			
Jerome: Translating the Old and New Testament into Latin	Anonymous	Peñaranda	116:0209
	Anonymous	Villanueva del Fresno	20:0087
11H JEROME 3			
Jerome: Personal Devotion	Anonymous	Cortés	17:0018
11H JEROME 341			
Jerome: Visions – In a dream Jerome is whipped hy angels after having been accused by God of preferring Cicero to the Bible: 'Ciceronianus es'	Anonymous	Villanueva	6:0022
	Caxés, E.	Sobroso	107:0066
11H JEROME 342			
Jerome: Visions – Jerome listens to angels blowing trumpets of the Last Judgement	Anonymous	Carpio	114:0007

11H JEROME 36

Jerome: Penitent in the desert	Anonymous	Alburquerque	125:0064
	Anonymous	Alburquerque	127:0064
	Anonymous	Atrisco	138:0109
	Anonymous	Carpio	45:0034
	Anonymous	Castilla	117:0867
	Anonymous	Cortés	17:0021
	Anonymous	Loyola	85:0017
	Anonymous	Márquez	131:0016
	Anonymous	Molina	93:0130
	Anonymous	Zuaznabar	136:0025
	Carracci, Annib.	Carpio	109:0176
	Caxés, E.	Alburquerque	68:0049
	Claude Lorrain	Carpio	115:0390
	Perugino	Carpio	115:0305
	Ribera	Zuaznabar	136:0002
	Tintoretto, J.	Carpio	109:0970
	Tiziano	Carpio	109:0970
	Tiziano	Carpio	109:1013
	Tiziano	Carpio	114:0257

11H JEROME 681

Jerome: Last Communion – He is attended and supported by younger priests; usually St. Paula is present	Anonymous	Castilla	18:0220
	Italian-Roman	Cruzat	70:0020

11H JEROME SIMON, BLESSED

Blessed Jerome Simon	Anonymous	Hinojosa	12:0025

11H JOACHIM

Joachim	Anonymous	Borja y Velasco	42:0158
	Anonymous	Paredes de Nava	101:0054
	Camilo, F.	Atrisco	138:0051

11H JOHN

John	Andrea del Sarto	Castilla	43:0014
	Anonymous	Alburquerque	68:0106
	Anonymous	Alburquerque	125:0074
	Anonymous	Alburquerque	127:0051
	Anonymous	Alburquerque	127:0075
	Anonymous	Altamirano	35:0048
	Anonymous	Arce Calderón	89:0026
	Anonymous	Arce Calderón	89:0033
	Anonymous	Atrisco	138:0117
	Anonymous	Benavente	56:0042
	Anonymous	Carpio	115:0582
	Anonymous	Carpio	115:0714
	Anonymous	Castañeda	119:0041
	Anonymous	Castilla	43:0194
	Anonymous	Castilla	43:0449
	Anonymous	Castilla	117:0369
	Anonymous	Castilla	117:0481
	Anonymous	Castilla	117:0523
	Anonymous	Castilla	117:0792
	Anonymous	Córdoba y Verdes	129:0016
	Anonymous	Cruzat	70:0001
	Anonymous	Cuéllar	90:0073
	Anonymous	Díaz de la Hoz	64:0032
	Anonymous	Gómez de Arratia	41:0029
	Anonymous	González Cossío	22:0063
	Anonymous	Infantado	1:0066
	Anonymous	Infantado	1:0066
	Anonymous	Infantado	9:0374
	Anonymous	Lemos	11:0064

	Anonymous	Lezama	99:0034
	Anonymous	Mardones	80:0046
	Anonymous	Matute	14:0032
	Anonymous	Mayalde	78:0055
	Anonymous	Monterrey	57:0012
	Anonymous	Monterrey	57:0139
	Anonymous	Monterrey	57:0197
	Anonymous	Monterrey	58:0009
	Anonymous	Monterrey	58:0041
	Anonymous	Monterrey	58:0149
	Anonymous	Monterrey	58:0207
	Anonymous	Monterrey	61:0003
	Anonymous	Montesclaros	13:0103
	Anonymous	Montesclaros	13:0108
	Anonymous	Montesclaros	13:0142
	Anonymous	Olmo	133:0015
	Anonymous	Oñate	112:0003
	Anonymous	Oñate	112:0058
	Anonymous	Oñate	112:0118
	Anonymous	Ortiz	95:0051
	Anonymous	Oviedo	73:0119
	Anonymous	Ramírez	3:0045
	Anonymous	Real	44:0007
	Anonymous	Saavedra Guzmán	15:0011
	Anonymous	Soria Arteaga	40:0056
	Anonymous	Soria Arteaga	40:0076
	Anonymous	Soria Arteaga	40:0079
	Anonymous	Torre	91:0054
	Anonymous	Torre	92:0033
	Anonymous	Torrubia	123:0045
	Anonymous	Ugena	134:0055
	Anonymous	Vucht	34:0015
	Baliote	Infantado	1:0113
	Caravaggio	Saavedra Guzmán	15:0010
	Çingalo	Castilla	43:0068
	Greco, El	Melgarejo	36:0001
	Italian-Roman	Cruzat	70:0014
	Rossi, Pasquale	Carpio	109:0367
11H JOHN OF AVILA			
John of Ávila	Anonymous	Aytona	106:0009
11H JOHN OF CAPISTRANO			
John of Capistrano	Anonymous	Borja y Velasco	42:0071
11H JOHN OF GOD			
John of God	Anonymous	Arcos	118:0056
	Anonymous	Lemos	11:0108
11H JOHN OF THE CROSS			
John of the Cross	Anonymous	Arcos	118:0106
	Anonymous	Peñaranda	116:0098
	Anonymous	Peñaranda	116:0100
11H JOHN THE BAPTIST			
John the Baptist	Anonymous	Alburquerque	68:0096
	Anonymous	Alburquerque	125:0093
	Anonymous	Alburquerque	125:0201
	Anonymous	Alburquerque	127:0094
	Anonymous	Alvarado	84:0006
	Anonymous	Arce	75:0065
	Anonymous	Arce	75:0074
	Anonymous	Aytona	106:0043
	Anonymous	Balbi	39:0001
	Anonymous	Balbi	39:0003

Anonymous	Benavente	65:0013
Anonymous	Borja y Velasco	42:0099
Anonymous	Borja y Velasco	42:0187
Anonymous	Cardona	37:0039
Anonymous	Carnero	72:0057
Anonymous	Carpio	114:0225
Anonymous	Carpio	115:0723
Anonymous	Castilla	18:0149
Anonymous	Castilla	18:0166
Anonymous	Castilla	43:0015
Anonymous	Castilla	43:0570
Anonymous	Castilla	117:0353
Anonymous	Cortavila	77:0005
Anonymous	Cortés	17:0096
Anonymous	Cotes y la Carcel	120:0029
Anonymous	Delgado	94:0010
Anonymous	Fernández	16:0012
Anonymous	Fernández	16:0013
Anonymous	González Cossío	22:0053
Anonymous	González Cossio	88:0066
Anonymous	González Cossio	88:0088
Anonymous	González Cossio	88:0119
Anonymous	Hinojosa	12:0064
Anonymous	Humanes	21:0025
Anonymous	Infantado	1:0066
Anonymous	Infantado	9:0192
Anonymous	Infantado	9:0291
Anonymous	Infantado	9:0348
Anonymous	Infantado	9:0365
Anonymous	Jaraba	122:0052
Anonymous	Ledesma Meriño	4:0014
Anonymous	Legasa	100:0030
Anonymous	Loyola	85:0022
Anonymous	Matute	14:0017
Anonymous	Melgarejo	36:0013
Anonymous	Meneses Bravo	126:0071
Anonymous	Monterrey	57:0035
Anonymous	Monterrey	57:0083
Anonymous	Monterrey	58:0039
Anonymous	Monterrey	61:0015
Anonymous	Oñate	112:0123
Anonymous	Ordoñez y Rueda	82:0004
Anonymous	Peñaranda	116:0036
Anonymous	Peñaranda	116:0108
Anonymous	Peñaranda	116:0180
Anonymous	Prado Bravo	48:0012
Anonymous	Ramírez	3:0059
Anonymous	Rodríguez	130:0006
Anonymous	Soria Arteaga	40:0063
Anonymous	Spino y Navarro	132:0092
Anonymous	Ugena	134:0037
Anonymous	Velasco	81:0015
Anonymous	Villanueva	6:0014
Anonymous	Villanueva	59:0006
Anonymous	Villarán	110:0047
Anonymous	Zavala	108:0053
Anonymous	Zavala	108:0057
Anonymous	Zuaznabar	136:0025
Caravaggio	Castilla	43:0289
Caravaggio	Matute	14:0013
Carracci, Annib.	Carpio	109:0972
Çingalo	Castilla	43:0148
Coello, Claudio	Ugena	134:0043
Correggio	Carpio	109:0972
Crayer, G.	Salamanca	63:0001

Italian	Díaz de Ontiveros	26:0010
Mola, P.F.	Carpio	109:0828
Orrente, P.	Castilla	117:0332
Orrente, P.	Tinoco	54:0003
Pedraza, Fr.	Castañeda	119:0044
Raffaello Santi	Carpio	49:0158
Ribera	Castilla	43:0348
Ribera	Monterrey	58:0085
Ribera	Olmo	133:0017
Schedoni	Carpio	109:0464
Spanish	Castilla	117:0099
Tintoretto	Carpio	109:0689
Vadder	Salamanca	63:0001

11H JOHN THE EVANGELIST

John the Evangelist

Andrea del Sarto	Castilla	43:0013
Anonymous	Alburquerque	68:0100
Anonymous	Altamirano	35:0024
Anonymous	Altamirano	35:0043
Anonymous	Arenberg	31:0072
Anonymous	Borja y Velasco	42:0075
Anonymous	Borja y Velasco	42:0090
Anonymous	Borja y Velasco	42:0158
Anonymous	Carpio	114:0033
Anonymous	Carpio	115:1097
Anonymous	Castilla	18:0125
Anonymous	Castilla	18:0233
Anonymous	Castilla	43:0451
Anonymous	Castilla	43:0475
Anonymous	Castilla	52:0013
Anonymous	Castilla	117:0732
Anonymous	Castilla	117:0920
Anonymous	Cortés	17:0060
Anonymous	Fernández	16:0039
Anonymous	Fernández	16:0041
Anonymous	González Cossío	22:0053
Anonymous	Infantado	9:0400
Anonymous	Infantado	9:0402
Anonymous	Legasa	100:0003
Anonymous	Legasa	100:0030
Anonymous	Mardones	80:0028
Anonymous	Mayalde	78:0038
Anonymous	Oñate	112:0136
Anonymous	Paredes de Nava	101:0134
Anonymous	Peñaranda	116:0279
Anonymous	Prado Bravo	48:0028
Anonymous	Ramírez	3:0029
Anonymous	Ramírez	3:0059
Anonymous	Spino y Navarro	132:0104
Anonymous	Ugena	134:0077
Anonymous	Valle de la Cerda	87:0059
Anonymous	Velasco	81:0015
Anonymous	Velasco	81:0021
Anonymous	Villanueva	59:0017
Anonymous	Villanueva del Fresno	20:0058
Anonymous	Zabalza	97:0046
Carducho, V.	Tinoco	54:0004
Caxés, E.	Arce	75:0025
Corte, J.	Alvíz	27:0009
Flemish	Castilla	43:0241
Gerardo	Vucht	34:0007
Giordano, L.	Peñaranda	116:0001
Mola, P.F.	Carpio	109:0340
Morales, L.	Velasco	81:0018

	Nardi, Angelo	Tinoco	54:0004
	Ribalta, Fr.	Arce	75:0060
11H JOHN THE EVANGELIST 12			
John the Evangelist: Writing the Gospel, usually the eagle present	Anonymous	Infantado	9:0313
11H JOHN THE EVANGELIST 122			
John the Evangelist: Writing the Gospel, with inspiratory figure, e.g. angel, hand of God, Mary	Anonymous	Carpio	115:0551
11H JOSEPH			
Joseph	Anonymous	Alburquerque	125:0031
	Anonymous	Alburquerque	125:0245
	Anonymous	Arce Calderón	89:0028
	Anonymous	Aytona	106:0043
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Castilla	43:0015
	Anonymous	Castilla	74:0048
	Anonymous	Castilla	74:0093
	Anonymous	Croy	24:0070
	Anonymous	Infantado	9:0396
	Anonymous	Márquez	131:0027
	Anonymous	Meneses Bravo	126:0020
	Anonymous	Monterrey	61:0077
	Anonymous	Olmo	133:0009
	Anonymous	Olmo	133:0044
	Anonymous	Oñate	112:0172
	Anonymous	Paredes de Nava	101:0048
	Anonymous	Peñaranda	116:0279
	Anonymous	Spino y Navarro	132:0035
	Anonymous	Torre	91:0024
	Anonymous	Torre	92:0009
	Anonymous	Villanueva	59:0077
	Anonymous	Villarán	110:0012
	Camilo, F.	Atrisco	138:0051
	Carreño de Miranda	Córdoba y Verdes	129:0003
	Giordano, L.	Peñaranda	116:0001
	Nardi, Angelo	Legasa	100:0045
	Orrente, P.	Paredes de Nava	101:0049
	Ribera	Carpio	49:0055
	Ribera	Castilla	43:0327
	Spanish-Valencian	Meneses Bravo	126:0045
11H JUAN DE RIBERA			
Juan de Ribera	Anonymous	Borja y Velasco	42:0163
11H JUDE THADDAEUS			
Jude Thaddaeus	Anonymous	Borja y Velasco	42:0082
	Anonymous	Borja y Velasco	42:0097
	Anonymous	Ledesma Meriño	4:0028
11H JULIAN			
Julian	Anonymous	Real	44:0012
11H LAURENCE			
Laurence	Anonymous	Borja y Velasco	42:0309
	Anonymous	Carnero	72:0052
	Anonymous	Castilla	18:0011
	Anonymous	Castilla	18:0169
	Anonymous	Lemos	11:0123
	Anonymous	Molina	93:0095
	Anonymous	Peñaranda	116:0002
	Anonymous	Torre	91:0059

	Anonymous	Torre	92:0037
	Anonymous	Valle de la Cerda	87:0088
	Anonymous	Zabalza	97:0046
	Bandinelli	Ledesma Meriño	4:0078
	Cesari, G.	Carpio	109:0874
	Escalante, Juan	Peñaranda	76:0035
	Italian-Roman	Cruzat	70:0018
	Orrente, P.	González Cossío	22:0004
	Tiziano	Castilla	43:0058
	Tiziano	Cortés	17:0084
11H LAURENCE 6			
Laurence: Martyrdom	Anonymous	Alburquerque	125:0025
	Anonymous	Alburquerque	127:0025
	Anonymous	Atrisco	138:0052
	Anonymous	Atrisco	138:0081
	Anonymous	Castilla	117:0639
	Anonymous	Cotes y la Carcel	120:0028
	Anonymous	Díaz de Quevedo	104:0014
	Anonymous	González Cárdena	47:0027
	Anonymous	Olmo	133:0039
	Anonymous	Quevedo y Azcona	135:0023
	Anonymous	Torrubia	123:0050
	Rubens	Castilla	43:0392
	Tiziano	Lezana	105:0002
11H LAURENCE 62			
Laurence: Martyrdom – Roasted on a gridiron	Anonymous	Borja y Velasco	42:0100
	Anonymous	Carpio	115:0181
	Anonymous	Castilla	117:0522
	Anonymous	Castilla	117:0650
	Anonymous	Monterrey	57:0068
	Anonymous	Spino y Navarro	132:0052
	Borgianni, O.	Monterrey	58:0065
	Ribera	Monterrey	57:0002
	Ribera	Monterrey	58:0029
11H LAZARUS			
Lazarus	Anonymous	Márquez	103:0013
11H LEONARD			
Leonard	Anonymous	Carpio	114:0285
	Anonymous	Cotes y la Carcel	120:0025
11H LOUIS			
Louis	Anonymous	Fernández	16:0026
11H LOUIS 09			
Louis IX	Anonymous	Alburquerque	68:0089
	Anonymous	Borja y Velasco	42:0127
	Anonymous	Borja y Velasco	42:0130
	Anonymous	Montesclaros	13:0136
11H LOUIS BERTRAND OF VALENCIA			
Louis Bertrand of Valencia	Anonymous	Melgarejo	36:0017
	Anonymous	Paredes de Nava	101:0060
11H LUKE			
Luke	Anonymous	Arenberg	31:0072
	Anonymous	Soria Arteaga	40:0070
11H LUKE 51			
Luke: Painting the Madonna	Anonymous	Infantado	9:0430
	Anonymous	Mardones	80:0053
	Gramatica, A.	Villarreal	79:0023

11H MACARIUS

Macarius	Anonymous	Infantado	1:0066
	Anonymous	Infantado	1:0066

11H MARK

Mark	Anonymous	Alburquerque	68:0104
	Anonymous	Castilla	43:0432
	Anonymous	Castilla	43:0483
	Anonymous	Castilla	52:0014
	Anonymous	Castilla	117:0986

11H MARTIN

Martin	Anonymous	Cortavila	77:0013
	Anonymous	Márquez	103:0025
	Anonymous	Oñate	112:0020
	Anonymous	Oñate	112:0104
	Anonymous	Prado Bravo	48:0031
	Anonymous	Saavedra Guzmán	15:0028
	Greco, El	Melgarejo	36:0001

11H MARTIN 41

Martin: Martin Divides his Cloak (i.e. the Charity of Martin)	Anonymous	Jaraba	122:0037

11H MATTHEW

Matthew	Anonymous	Borja y Velasco	42:0080
	Anonymous	Borja y Velasco	42:0083
	Anonymous	Borja y Velasco	42:0095
	Anonymous	Borja y Velasco	42:0098
	Anonymous	Castilla	43:0439
	Anonymous	Infantado	1:0066
	Anonymous	Oviedo	73:0119
	Anonymous	Real	44:0017
	Anonymous	Villarán	110:0073

11H MATTHEW 12

Matthew: Writing the Gospel, usually the angel present	Anonymous	Alburquerque	68:0098

11H MUCIO

Muçio	Anonymous	Infantado	1:0066

11H NARCISSUS

Narcissus	Palomino	Córdoba y Verdes	129:0005

11H NICHOLAS

Nicholas	Anonymous	Alburquerque	125:0036
	Anonymous	Alburquerque	125:0251
	Anonymous	Alburquerque	127:0036
	Anonymous	Cardona	37:0023
	Anonymous	Castilla	18:0212
	Anonymous	González de Villa	124:0009
	Anonymous	González de Villa	124:0029
	Anonymous	Hinojosa	12:0029
	Anonymous	Jaraba	122:0043
	Anonymous	Márquez	103:0032
	Anonymous	Mayalde	78:0006
	Anonymous	Meneses Bravo	126:0054
	Anonymous	Monterrey	58:0127
	Anonymous	Olmo	133:0005
	Anonymous	Oñate	112:0116
	Anonymous	Oñate	112:0174
	Anonymous	Paredes de Nava	101:0046
	Anonymous	Peñaranda	116:0054

	Anonymous	Peñaranda	116:0070
	Anonymous	Peñaranda	116:0107
	Anonymous	Peñaranda	116:0279
	Anonymous	Quevedo y Azcona	135:0039
	Anonymous	Rodríguez	130:0018
	Giordano, L.	Peñaranda	116:0001
	Giordano, L.	Vicuña	121:0010
11H NICHOLAS OF TOLENTINO			
Nicholas of Tolentino	Anonymous	Benavente	65:0026
	Anonymous	Castilla	18:0012
	Anonymous	Castilla	43:0428
	Anonymous	Castilla	117:0655
	Anonymous	Infantado	9:0456
	Anonymous	Montesclaros	13:0132
	Anonymous	Tinoco	54:0002
	Ezquerra, J.A.	Córdoba y Verdes	129:0004
	Molina, Manuel	Peñaranda	76:0014
11H NICHOLAS OF TRANI			
Nicholas of Trani	Anonymous	Arcos	118:0108
11H NICOLAS FACTOR, BLESSED			
Blessed Nicolás Factor	Anonymous	Borja y Velasco	42:0156
11H NORBERT			
Norbert	Crayer, G.	Salamanca	63:0001
	Palomino	Quevedo y Azcona	135:0020
	Vadder	Salamanca	63:0001
11H ONUPHRIUS			
Onuphrius	Anonymous	Alburquerque	68:0050
	Anonymous	Arce	75:0058
	Anonymous	Carnero	72:0040
	Anonymous	Castilla	18:0213
	Anonymous	Celada	2:0002
	Anonymous	Infantado	1:0066
	Anonymous	Infantado	1:0066
	Anonymous	Monterrey	57:0085
	Anonymous	Ordoñez y Rueda	82:0024
	Anonymous	Oviedo	73:0030
	Anonymous	Ramírez	3:0039
	Anonymous	Torre	91:0109
	Anonymous	Vicuña	121:0007
	Carreño de Miranda	Villarán	110:0006
	Ribera	Monterrey	58:0086
	Ribera	Torre	91:0007
	Ribera	Villarán	110:0006
11H ONXENES			
Onxenes	Anonymous	Infantado	1:0066
11H ORONZO			
Oronzo	Anonymous	Castilla	117:0035
11H PANCRAS			
Pancras	Anonymous	Infantado	1:0066
11H PASCHAL BAYLON OF VILLA REALE			
Paschal Baylon of Villa Reale	Anonymous	Borja y Velasco	42:0116
	Anonymous	Borja y Velasco	42:0120
	Anonymous	Castilla	117:0684
	Anonymous	Castilla	117:0759
	Anonymous	Montealegre	111:0005

11H PASCHAL BAYLON OF VILLA REALE 1

Paschal Baylon of Villa Reale: Specific Aspects	Giordano, L.	Olmo	133:0026

11H PAUL

Paul	Anonymous	Alburquerque	125:0070
	Anonymous	Alburquerque	125:0143
	Anonymous	Alburquerque	127:0070
	Anonymous	Alburquerque	127:0141
	Anonymous	Álvarez	86:0014
	Anonymous	Borja y Velasco	42:0086
	Anonymous	Borja y Velasco	42:0152
	Anonymous	Cardona	37:0041
	Anonymous	Carpio	45:0180
	Anonymous	Carpio	114:0303
	Anonymous	Carpio	115:0527
	Anonymous	Carpio	115:0738
	Anonymous	Castilla	18:0158
	Anonymous	Castilla	43:0536
	Anonymous	Castilla	117:0170
	Anonymous	Castilla	117:0274
	Anonymous	Castilla	117:0347
	Anonymous	Castilla	117:0527
	Anonymous	Castilla	117:0708
	Anonymous	Castilla	117:0864
	Anonymous	Cotes y la Carcel	120:0004
	Anonymous	Cotes y la Carcel	120:0040
	Anonymous	Cruzat	70:0003
	Anonymous	Justiniano	19:0015
	Anonymous	Ledesma Meriño	4:0057
	Anonymous	Lezama	99:0018
	Anonymous	Márquez	103:0011
	Anonymous	Mayalde	78:0095
	Anonymous	Monterrey	58:0001
	Anonymous	Monterrey	58:0120
	Anonymous	Monterrey	61:0086
	Anonymous	Moreno	137:0062
	Anonymous	Ortiz	95:0052
	Anonymous	Peñaranda	116:0279
	Anonymous	Saavedra Guzmán	15:0012
	Anonymous	Valle de la Cerda	87:0054
	Anonymous	Velasco	81:0014
	Anonymous	Villanueva del Fresno	20:0114
	Claude Lorrain	Carpio	49:0126
	Giordano, L.	Peñaranda	116:0001
	Guercino	Carpio	109:0401
	Maratti	Carpio	109:0001
	Pietro da Cortona	Castilla	43:0276
	Ribera	Carpio	109:0785
	Ribera	Carpio	115:0171
	Ribera	Castilla	43:0140
	Ribera	Cea	51:0007
	Ribera	Monterrey	57:0008
	Ribera	Torre	91:0011
	Rubens	Díaz de Quevedo	104:0002
	Veronese	Molina	93:0002

11H PAUL THE HERMIT

Paul the Hermit	Anonymous	Castilla	43:0362
	Anonymous	Díaz de Ontiveros	26:0046
	Anonymous	Espejo	23:0028
	Anonymous	Infantado	1:0066
	Anonymous	Jaraba	122:0052
	Anonymous	Jiménez	67:0008
	Anonymous	Mayalde	78:0076

	Anonymous	Oviedo	73:0067
	Maratti	Carpio	109:0008
	Ribera	Carpio	115:0184

11H PETER

Peter

Anonymous	Alburquerque	125:0068
Anonymous	Alburquerque	125:0142
Anonymous	Alburquerque	125:0176
Anonymous	Alburquerque	127:0068
Anonymous	Alburquerque	127:0140
Anonymous	Alburquerque	127:0163
Anonymous	Altamirano	35:0025
Anonymous	Álvarez	86:0014
Anonymous	Arce	75:0046
Anonymous	Borja y Velasco	42:0072
Anonymous	Borja y Velasco	42:0087
Anonymous	Borja y Velasco	42:0152
Anonymous	Borja y Velasco	42:0158
Anonymous	Borja y Velasco	42:0188
Anonymous	Carculli	128:0015
Anonymous	Carpio	45:0079
Anonymous	Carpio	45:0180
Anonymous	Carpio	115:0727
Anonymous	Castilla	18:0161
Anonymous	Castilla	43:0314
Anonymous	Castilla	52:0008
Anonymous	Castilla	74:0081
Anonymous	Castilla	117:0168
Anonymous	Castilla	117:0170
Anonymous	Castilla	117:0398
Anonymous	Celada	2:0015
Anonymous	Cortavila	77:0008
Anonymous	Cortés	17:0086
Anonymous	Cruzat	70:0003
Anonymous	Delgado	94:0014
Anonymous	Díaz de la Hoz	64:0034
Anonymous	Díaz de Ontiveros	26:0006
Anonymous	Díaz de Ontiveros	26:0029
Anonymous	Fernández	16:0033
Anonymous	González Cossio	88:0056
Anonymous	Humanes	21:0031
Anonymous	Jaraba	122:0060
Anonymous	Justiniano	19:0014
Anonymous	Ledesma Meriño	4:0011
Anonymous	Ledesma Meriño	4:0055
Anonymous	Lemos	11:0082
Anonymous	Lezama	99:0017
Anonymous	Loyola	85:0028
Anonymous	Mardones	80:0028
Anonymous	Márquez	103:0011
Anonymous	Márquez	103:0012
Anonymous	Mayalde	78:0022
Anonymous	Mayalde	78:0090
Anonymous	Melgarejo	36:0006
Anonymous	Montealegre	111:0018
Anonymous	Monterrey	57:0065
Anonymous	Monterrey	58:0001
Anonymous	Monterrey	58:0120
Anonymous	Monterrey	61:0028
Anonymous	Monterrey	61:0086
Anonymous	Montesclaros	13:0081
Anonymous	Olmo	133:0038
Anonymous	Oñate	112:0020
Anonymous	Oñate	112:0028

	Anonymous	Oñate	112:0101
	Anonymous	Oñate	112:0130
	Anonymous	Ordoñez y Rueda	82:0011
	Anonymous	Ortiz	95:0051
	Anonymous	Peñaranda	116:0279
	Anonymous	Prado Bravo	48:0017
	Anonymous	Quevedo y Azcona	135:0010
	Anonymous	Ramírez	3:0045
	Anonymous	Saavedra Guzmán	15:0014
	Anonymous	Spino y Navarro	132:0008
	Anonymous	Spino y Navarro	132:0022
	Anonymous	Spino y Navarro	132:0070
	Anonymous	Spino y Navarro	132:0082
	Anonymous	Tinoco	54:0013
	Anonymous	Valle de la Cerda	87:0054
	Anonymous	Villanueva	59:0027
	Anonymous	Villanueva del Fresno	28:0082
	Anonymous	Villanueva del Fresno	28:0086
	Anonymous	Zavala	108:0025
	Borgianni, O.	Monterrey	58:0061
	Caxés, E.	González Cossío	22:0067
	Claude Lorrain	Carpio	49:0126
	Crayer, G.	Salamanca	63:0001
	Giordano, L.	Peñaranda	116:0001
	Greco, El	Arcos	118:0022
	Greco, El	Carculli	128:0014
	Greco, El	Melgarejo	36:0001
	Greco, El	Villanueva del Fresno	20:0055
	Guercino	Carpio	109:0401
	Guercino	Castilla	74:0061
	Indies	Meneses Bravo	126:0061
	Joseph Napolitan	Ramírez de Vargas	32:0012
	Pereda y Salgado, A.	Mardones	80:0001
	Pietro da Cortona	Carpio	109:0217
	Rembrandt	Carpio	109:0555
	Reni	Castilla	43:0139
	Ribera	Carpio	109:0785
	Ribera	Carpio	115:0167
	Ribera	Castilla	43:0182
	Ribera	Castilla	117:0289
	Ribera	Jiménez	67:0012
	Ribera	Monterrey	57:0007
	Ribera	Torre	91:0003
	Ribera	Ugena	134:0049
	Ribera	Villanueva del Fresno	20:0063
	Ribera	Zuaznabar	136:0019
	Rubens	Mayalde	78:0105
	Vadder	Salamanca	63:0001
	Veronese	Molina	93:0002

11H PETER ARBUEZ

Peter Arbuez	Anonymous	Jaraba	122:0061
	Anonymous	Vicuña	121:0046

11H PETER MARTYR

Peter Martyr	Anonymous	Carpio	115:0550
	Anonymous	Castilla	18:0010
	Anonymous	Castilla	43:0478
	Anonymous	Castilla	52:0007
	Anonymous	Celada	7:0030
	Anonymous	Medina	83:0065
	Mola, P.F.	Carpio	109:0177
	Pellegrini	Arce	75:0084
	Tiziano	Carpio	109:0177

11H PETER MARTYR 68

Peter Martyr: Death	Anonymous	Castilla	74:0121

11H PETER NOLASCO

Peter Nolasco	Anonymous	Castilla	18:0100
	Carreño de Miranda	Salamanca	63:0001
	Caxés, E.	Salamanca	63:0001

11H PETER NOLASCO 343

Peter Nolasco: The Virgin Mary ('Madonna de la	Anonymous	Benavente	65:0025
Merced') appears to Peter	Anonymous	Borja y Velasco	42:0284
	Anonymous	Peñaranda	116:0239

11H PETER OF ALCANTARA

Peter of Alcantara	Anonymous	Alburquerque	125:0052
	Anonymous	Alburquerque	127:0052
	Anonymous	Arcos	118:0069
	Anonymous	Carnero	72:0016
	Anonymous	Carpio	45:0089
	Anonymous	Castilla	18:0036
	Anonymous	Infantado	9:0460
	Anonymous	Mardones	80:0068
	Anonymous	Olmo	133:0022
	Anonymous	Paredes de Nava	101:0104
	Anonymous	Paredes de Nava	101:0118
	Anonymous	Peñaranda	116:0028
	Anonymous	Peñaranda	116:0059
	Anonymous	Peñaranda	116:0279
	Anonymous	Peñaranda	116:0281
	Anonymous	Rodríguez	130:0015
	Anonymous	Villarreal	79:0022
	Giordano, L.	González de Villa	124:0021
	Giordano, L.	Peñaranda	116:0001

11H PETER OF ALEXANDRIA 68

Peter of Alexandria: Death	Anonymous	Cotes y la Carcel	120:0045

11H PETER OF THE CONCEPTION

Peter of the Conception	Anonymous	Aytona	106:0048

11H PETER REGALATI

Peter Regalati	Anonymous	Borja y Velasco	42:0311
	Anonymous	Monterrey	61:0090

11H PHILIP

Philip	Anonymous	Borja y Velasco	42:0078
	Anonymous	Borja y Velasco	42:0093
	Anonymous	Castilla	117:0274
	Anonymous	Infantado	9:0340
	Anonymous	Oñate	112:0002
	Anonymous	Oñate	112:0022
	Morales, L.	Sobroso	107:0072

11H PHILIP NERI

Philip Neri	Anonymous	Alburquerque	68:0115
	Anonymous	Arcos	118:0033
	Anonymous	Aytona	106:0092
	Anonymous	Carpio	114:0132
	Anonymous	Castilla	43:0578
	Anonymous	González de Villa	124:0022
	Anonymous	Mayalde	78:0099
	Anonymous	Montesclaros	13:0100
	Anonymous	Moreno	137:0014
	Anonymous	Oñate	112:0113
	Anonymous	Oñate	112:0202

	Anonymous	Paredes de Nava	101:0038
	Anonymous	Paredes de Nava	101:0113
	Anonymous	Peñaranda	116:0281
	Anonymous	Valle de la Cerda	87:0062
11H PHILIP NERI 41			
Philip Neri: Meeting Carlo Borromeo	Anonymous	Carpio	109:1008
	Maratti	Carpio	114:0062
11H PIAMMON			
Piammon	Anonymous	Infantado	1:0066
11H PLACIDUS OF SICILY 6			
Placidus of Sicily: Martyrdom	Correggio	Carpio	109:0488
11H PRUDENTIUS			
Prudentius	Anonymous	Castilla	18:0212
11H RAYMUND			
Raymund	Anonymous	Castilla	52:0007
	Anonymous	Castilla	52:0068
	Anonymous	Melgarejo	36:0016
	Anonymous	Ramírez	3:0057
11H RAYMUND 51			
Raymund: Miracles – Raymund, without boat, miraculously crosses the sea by using his cloak as a sail and his staff as a mast	Anonymous	Alburquerque	68:0095
11H ROCH			
Roch	Anonymous	Castilla	117:0171
	Tiziano	Castilla	43:0093
11H SALVADOR OF VALENCIA			
Salvador of Valencia	Anonymous	Carpio	45:0198
11H SEBASTIAN			
Sebastian	Anonymous	Alburquerque	125:0065
	Anonymous	Alburquerque	127:0065
	Anonymous	Aytona	106:0043
	Anonymous	Borja y Velasco	42:0110
	Anonymous	Carnero	72:0013
	Anonymous	Carpio	45:0123
	Anonymous	Carpio	45:0156
	Anonymous	Carpio	114:0069
	Anonymous	Carpio	115:0744
	Anonymous	Castilla	43:0320
	Anonymous	Cortés	17:0050
	Anonymous	Cortés	17:0079
	Anonymous	Cotes y la Carcel	120:0027
	Anonymous	Díaz de la Hoz	64:0033
	Anonymous	Díaz de Ontiveros	26:0011
	Anonymous	González de Villa	124:0014
	Anonymous	Ledesma Meriño	4:0012
	Anonymous	Ledesma Meriño	4:0027
	Anonymous	Mayalde	78:0021
	Anonymous	Monterrey	57:0176
	Anonymous	Monterrey	57:0184
	Anonymous	Monterrey	58:0186
	Anonymous	Monterrey	58:0194
	Anonymous	Oñate	112:0005
	Anonymous	Oñate	112:0139
	Anonymous	Oviedo	73:0015
	Anonymous	Oviedo	73:0015
	Anonymous	Peñaranda	116:0062

	Anonymous	Prado Bravo	48:0027
	Anonymous	Real	44:0011
	Anonymous	Saavedra Guzmán	15:0008
	Anonymous	Sobroso	107:0020
	Anonymous	Spino y Navarro	132:0009
	Anonymous	Torre	91:0047
	Anonymous	Torre	91:0049
	Anonymous	Torre	91:0060
	Anonymous	Torre	92:0038
	Anonymous	Torrubia	123:0036
	Anonymous	Velasco	81:0011
	Anonymous	Villanueva del Fresno	20:0035
	Anonymous	Villanueva del Fresno	28:0070
	Anonymous	Villarreal	79:0002
	Anonymous	Zabalza	97:0032
	Anonymous	Zavala	108:0011
	Barocci	Carpio	109:0559
	Caravaggio	Carpio	115:0420
	Caxés, E.	Alviz	27:0008
	Caxés, E.	González Cossío	22:0066
	Correggio	Carpio	109:0991
	Dyck, Anth. van	Monterrey	58:0059
	Dyck, Anth. van	Ortiz	95:0008
	Giotto	Carpio	109:0514
	Parmigianino	Carpio	109:0991
	Perugino	Carpio	115:0104
	Raffaello Santi	Monterrey	57:0121
	Raffaello Santi	Monterrey	58:0095
	Reni	Castilla	43:0210
	Reni	Castilla	43:0587
	Ribera	Castilla	43:0361
	Ribera	Castilla	74:0022
	Ribera	Torre	91:0012
	Ribera	Ugena	134:0005
	Ribera	Villanueva del Fresno	20:0015
	Tiziano	González Cossío	22:0002
	Tiziano	Mardones	80:0032
	Vouet, S.	Castilla	43:0186
11H SEBASTIAN 6			
Sebastian: Martyrdom	Anonymous	Monterrey	58:0180
11H SEBASTIAN 62			
Sebastian: Tied to a tree or pillar, he is pierced by arrows	Andrea del Sarto	Matute	14:0012
	Anonymous	Arenberg	31:0129
	Anonymous	Carpio	45:0191
	Anonymous	Carpio	49:0260
	Anonymous	Castilla	117:0163
	Anonymous	Castilla	117:0166
	Anonymous	Castilla	117:0275
	Anonymous	Castilla	117:0895
	Anonymous	Castilla	117:0896
	Anonymous	Monterrey	57:0170
	Anonymous	Monterrey	58:0082
	Anonymous	Villanueva	6:0004
	Caravaggio	Carpio	115:0143
	Caravaggio	Montealegre	111:0062
	Dyck, Anth. van	Carpio	49:0300
	Dyck, Anth. van	Monterrey	57:0063
	Giordano, L.	Carpio	115:0911
	Mantegna, A.	Carpio	109:0251
	Ribera	Monterrey	57:0084
	Ribera	Monterrey	58:0080
	Ribera	Oviedo	73:0010
	Spanish	Castilla	117:0098

	Tintoretto	Carpio	49:0307
	Tintoretto	Molina	93:0112
	Tristán de Escamilla	Oviedo	73:0016
11H SEBASTIAN 63			
Sebastian: Nursed by the widow Irene, who removes the arrows	Anonymous	Carpio	115:0907
	Anonymous	Monterrey	57:0060
	Anonymous	Monterrey	58:0057
	Anonymous	Spino y Navarro	132:0102
	Caravaggio	Carpio	109:0301
11H SEBASTIAN 64			
Sebastian: Succoured by Angels, who untie him and remove the arrows	Anonymous	Villanueva	59:0061
	Borgianni, O.	Carpio	45:0090
11H SIMON			
Simon	Anonymous	Borja y Velasco	42:0081
	Anonymous	Borja y Velasco	42:0096
	Anonymous	Brizuela	5:0010
11H SIMON DE ROJAS, BLESSED			
Blessed Simón de Rojas	Anonymous	Aytona	106:0035
	Anonymous	Benavente	65:0005
	Anonymous	Castilla	18:0117
	Anonymous	Castilla	43:0188
	Anonymous	Castilla	52:0018
	Anonymous	Torre	91:0115
11H SIMON STOCK 34			
Simon Stock: Kneeling before a vision of the Virgin Mary, he receives a scapular from her, or from the infant Christ	Anonymous	Alburquerque	68:0113
	Anonymous	Jaraba	122:0025
	Anonymous	Moreno	137:0078
11H STANISLAUS			
Stanislaus	Anonymous	Altamirano	35:0012
	Anonymous	Olmo	133:0009
11H STANISLAUS 6			
Stanislaus: Martyrdom	Anonymous	Castilla	117:0021
11H STEPHEN			
Stephen	Anonymous	Alburquerque	68:0062
	Anonymous	Borja y Velasco	42:0151
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0308
	Anonymous	Carnero	72:0054
	Anonymous	Castilla	18:0127
	Anonymous	Castilla	18:0168
	Anonymous	Castilla	43:0434
	Anonymous	Infantado	9:0457
	Anonymous	Lemos	11:0123
	Anonymous	Oñate	112:0027
	Anonymous	Real	44:0014
	Anonymous	Valle de la Cerda	87:0055
	Anonymous	Vucht	34:0027
	Matteis, P.	González de Villa	124:0018
11H THEONAS			
Theonas	Anonymous	Infantado	1:0066
11H THOMAS			
Thomas	Anonymous	Alburquerque	68:0012
	Anonymous	Borja y Velasco	42:0076
	Anonymous	Borja y Velasco	42:0091
	Anonymous	Castilla	43:0205

		Anonymous	Pérez Dávila	25:0010
		Caravaggio	Saavedra Guzmán	15:0020
11H THOMAS AQUINAS				
	Thomas Aquinas	Anonymous	Castilla	52:0020
		Anonymous	Castilla	74:0113
		Anonymous	Melgarejo	36:0012
		Anonymous	Monterrey	58:0115
		Anonymous	Moreno	137:0092
		Giordano, L.	Peñaranda	116:0001
		Tiziano	Monterrey	57:0109
11H THOMAS OF VILLANUEVA				
	Thomas of Villanueva	Anonymous	Aytona	106:0003
		Anonymous	Borja y Velasco	42:0106
		Anonymous	Borja y Velasco	42:0117
		Anonymous	Mayalde	78:0087
		Anonymous	Paredes de Nava	101:0060
		Anonymous	Peñaranda	116:0211
11H THOMAS OF VILLANUEVA 41				
	Thomas of Villanueva: Charity – He gives alms to the poor and the crippled	Anonymous	Mayalde	78:0098
		Spanish	Castilla	117:0092
11H VINCENT				
	Vincent	Anonymous	Borja y Velasco	42:0132
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Mayalde	78:0036
11H VINCENT 694				
	Vincent: The body of Vincent, washed ashore, is buried by angels	Anonymous	Borja y Velasco	42:0153
11H VINCENT FERRER				
	Vincent Ferrer	Anonymous	Alburquerque	125:0194
		Anonymous	Alburquerque	125:0194
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Borja y Velasco	42:0305
		Anonymous	Cuéllar	90:0086
		Anonymous	González Cossío	22:0063
		Anonymous	Mayalde	78:0019
		Anonymous	Mayalde	78:0034
		Anonymous	Valle de la Cerda	87:0105
11H WILLIAM				
	William	Anonymous	Aytona	106:0101
11H YLARION				
	Ylarion	Anonymous	Infantado	1:0066
11H0	**Group of Saints**	Herrera, Fr.	Carpio	115:0414
		Mayno, J.B.	Molina	93:0076
11HH	**Saints: Female**	Anonymous	Carpio	45:0164
		Anonymous	Carpio	115:0217
		Anonymous	Carpio	115:0619
		Anonymous	Carpio	115:0718
		Anonymous	Carpio	115:0763
		Anonymous	Castilla	18:0192
		Anonymous	Castilla	18:0200
		Anonymous	Castilla	18:0251
		Anonymous	Castilla	43:0562
		Anonymous	Castilla	117:0656
		Anonymous	Castilla	117:0762
		Anonymous	Díaz de Ontiveros	26:0024

		Anonymous	Lemos	11:0100
		Anonymous	Paredes de Nava	101:0064
		Anonymous	Peñaranda	116:0080
		Anonymous	Vicuña	121:0031
		Anonymous	Villanueva del Fresno	20:0074
		Anonymous	Villanueva del Fresno	20:0109
		Gentile, L.	Molina	93:0125
		Guercino	Carpio	115:0364
		Guercino	Castilla	43:0484
		Ribera	Castilla	117:0292
11HH 6	**Female Saint: Martyrdom**	Anonymous	Alburquerque	125:0140
		Anonymous	Alburquerque	127:0138
		Anonymous	Carpio	114:0056
		Anonymous	Castilla	18:0102
		Anonymous	Castilla	117:0876
		Anonymous	Loyola	85:0023
		Veronese	Carpio	114:0014
11HH 6 : 31E23621				
	Female Saint: Martyrdom – Beheading	Anonymous	Castilla	117:0779
		Anonymous	Villanueva del Fresno	20:0051
11HH AGATHA				
	Agatha	Anonymous	Arenberg	31:0061
		Anonymous	Castilla	18:0086
		Anonymous	Castilla	18:0102
		Anonymous	Castilla	43:0234
		Anonymous	Castilla	43:0508
		Anonymous	Castilla	74:0028
		Anonymous	Castilla	117:0170
		Anonymous	Echauz	113:0008
		Anonymous	Hinojosa	12:0062
		Anonymous	Infantado	9:0364
		Anonymous	Justiniano	19:0017
		Anonymous	Monterrey	58:0155
		Anonymous	Peñaranda	116:0171
		Anonymous	Tinoco	54:0011
		Ribera	Ugena	134:0049
11HH AGATHA 62				
	Agatha: Martyrdom – Her breasts are cut or sheared off	Anonymous	Castilla	117:0884
		Anonymous	Monterrey	57:0145
		Anonymous	Oñate	112:0056
11HH AGATHA 63				
	Agatha: Martyrdom – Miraculously healed in prison by St. Peter; sometimes an angel is present	Anonymous	Borja y Velasco	42:0128
11HH AGNES				
	Agnes	Anonymous	Alburquerque	68:0044
		Anonymous	Arenberg	31:0139
		Anonymous	Castilla	18:0026
		Anonymous	Castilla	18:0170
		Anonymous	Castilla	74:0033
		Anonymous	Castilla	74:0099
		Anonymous	Celada	2:0003
		Anonymous	Celada	7:0007
		Anonymous	Cortavila	77:0034
		Anonymous	Echauz	113:0004
		Anonymous	Echauz	113:0008
		Anonymous	Echauz	113:0025
		Anonymous	Echauz	113:0027
		Anonymous	Fernández	16:0027
		Anonymous	Fernández de Vega	60:0012

	Anonymous	Jaraba	122:0037
	Anonymous	Legasa	100:0003
	Anonymous	Monje	96:0009
	Anonymous	Montesclaros	13:0135
	Anonymous	Paredes de Nava	101:0051
	Anonymous	Ramírez	3:0025
	Anonymous	Sobroso	107:0012
	Anonymous	Tinoco	54:0008
	Anonymous	Torre	91:0135
	Escalante, Juan	Moreno	137:0042
	Ribera	Torre	91:0014
	Vaccaro, A.	Zuaznabar	136:0012
11HH AGNES 6			
Agnes: Martyrdom	Anonymous	Alburquerque	125:0199
	Anonymous	Arce	75:0109
	Anonymous	Castilla	43:0353
11HH AGNES OF MONTE PULCIANO			
Agnes of Monte Pulciano	Anonymous	Castilla	74:0070
11HH ANASTASIA			
Anastasia	Anonymous	Tinoco	54:0007
11HH ANNA			
Anna	Anonymous	Borja y Velasco	42:0158
	Anonymous	Castilla	43:0015
	Anonymous	Ledesma Meriño	4:0007
	Anonymous	Monterrey	61:0093
	Anonymous	Paredes de Nava	101:0054
	Anonymous	Paredes de Nava	101:0090
11HH APOLLONIA			
Apollonia	Anonymous	Benavente	56:0016
	Anonymous	Castilla	18:0025
	Anonymous	Castilla	18:0212
	Anonymous	Castilla	43:0523
	Anonymous	Castilla	74:0053
	Anonymous	Echauz	113:0008
	Anonymous	Oñate	112:0091
	Anonymous	Torre	91:0070
	Anonymous	Torre	91:0135
	Anonymous	Torre	92:0048
	Veronese	Molina	93:0002
11HH BARBARA			
Barbara	Anonymous	Carpio	115:1055
	Anonymous	Castilla	18:0024
	Anonymous	Castilla	18:0176
	Anonymous	Castilla	43:0446
	Anonymous	Castilla	117:0659
	Anonymous	Echauz	113:0008
	Anonymous	González Cossio	88:0118
	Anonymous	Lemos	11:0127
	Anonymous	Meneses Bravo	126:0012
	Anonymous	Monterrey	57:0092
	Anonymous	Monterrey	58:0089
	Anonymous	Oñate	112:0072
	Anonymous	Vicuña	121:0014
	Anonymous	Zuaznabar	136:0042
	Anonymous	Zuaznabar	136:0060
11HH BIBIANA			
Bibiana	Anonymous	Atrisco	138:0084

11HH BRIDGET
Bridget Anonymous Castilla 18:0019

11HH BRIGID
Brigid Bassano Carpio 115:0303

11HH CASILDA
Casilda Anonymous Carpio 45:0171
Anonymous Meneses Bravo 126:0026
Anonymous Ugena 134:0057

11HH CATHERINE
Catherine Anonymous Alburquerque 68:0060
Anonymous Alburquerque 68:0066
Anonymous Alvarado 84:0037
Anonymous Álvarez 86:0006
Anonymous Arenberg 31:0139
Anonymous Borja y Velasco 42:0112
Anonymous Borja y Velasco 42:0137
Anonymous Borja y Velasco 42:0150
Anonymous Brizuela 5:0009
Anonymous Carpio 45:0157
Anonymous Carpio 49:0332
Anonymous Carpio 115:0147
Anonymous Carpio 115:0729
Anonymous Carpio 115:0935
Anonymous Castañeda 119:0015
Anonymous Castilla 18:0002
Anonymous Castilla 18:0151
Anonymous Castilla 43:0208
Anonymous Castilla 74:0011
Anonymous Castilla 74:0060
Anonymous Castilla 117:0346
Anonymous Castilla 117:0865
Anonymous Castilla 117:0871
Anonymous Cea 51:0010
Anonymous Cortavila 77:0023
Anonymous Cortavila 77:0028
Anonymous Cuéllar 90:0080
Anonymous Díaz de la Hoz 64:0014
Anonymous Fernández 16:0011
Anonymous Fernández 16:0032
Anonymous Fernández de Vega 60:0013
Anonymous González Cossío 22:0041
Anonymous González Cossío 22:0062
Anonymous González Cossio 88:0033
Anonymous González Cossio 88:0122
Anonymous Humanes 21:0022
Anonymous Infantado 9:0328
Anonymous Justiniano 19:0019
Anonymous Lemos 11:0054
Anonymous Lezama 99:0010
Anonymous Lezama 99:0016
Anonymous Loyola 85:0007
Anonymous Mardones 80:0017
Anonymous Mardones 80:0064
Anonymous Márquez 131:0025
Anonymous Mayalde 78:0001
Anonymous Meneses Bravo 126:0012
Anonymous Montealegre 111:0027
Anonymous Monterrey 57:0031
Anonymous Monterrey 58:0031
Anonymous Monterrey 58:0068
Anonymous Montesclaros 13:0110
Anonymous Montesclaros 13:0140

	Anonymous	Oñate	112:0069
	Anonymous	Oñate	112:0105
	Anonymous	Oñate	112:0114
	Anonymous	Oñate	112:0205
	Anonymous	Paredes de Nava	101:0085
	Anonymous	Peñaranda	76:0033
	Anonymous	Quevedo y Azcona	135:0031
	Anonymous	Ramírez	3:0024
	Anonymous	Salamanca	63:0030
	Anonymous	Sobroso	107:0076
	Anonymous	Tinoco	54:0009
	Anonymous	Torrubia	123:0058
	Anonymous	Villanueva	59:0055
	Anonymous	Villarán	110:0033
	Anonymous	Villarreal	79:0028
	Anonymous	Villarreal	79:0059
	Anonymous	Vucht	34:0040
	Anonymous	Zuaznabar	136:0025
	Bassano	Carpio	115:0505
	Cano, A.	Cruzat	70:0002
	Carracci, Ant.	Carpio	109:0952
	Gentileschi, A.	Monterrey	58:0176
	Martínez	Velasco	81:0020
	Reni	Monterrey	57:0072
	Rubens	Soria Arteaga	40:0014
	Tiziano	Carpio	49:0155
	Tiziano	Monterrey	57:0069
	Tiziano	Monterrey	58:0064
	Vaccaro, A.	Carpio	114:0023
11HH CATHERINE 34			
Catherine: Mystic Marriage	Anonymous	Alburquerque	68:0017
	Anonymous	Alburquerque	68:0084
	Anonymous	Álvarez	86:0022
	Anonymous	Benavente	65:0028
	Anonymous	Carpio	45:0005
	Anonymous	Carpio	45:0080
	Anonymous	Carpio	45:0182
	Anonymous	Carpio	49:0313
	Anonymous	Carpio	114:0032
	Anonymous	Carpio	115:0628
	Anonymous	Carpio	115:0731
	Anonymous	Carpio	115:0772
	Anonymous	Castilla	43:0325
	Anonymous	Castilla	74:0094
	Anonymous	Castilla	117:0160
	Anonymous	Castilla	117:0742
	Anonymous	Castilla	117:0772
	Anonymous	Castilla	117:0866
	Anonymous	Cortavila	77:0015
	Anonymous	Cortavila	77:0065
	Anonymous	Cruzat	70:0004
	Anonymous	Díaz de Ontiveros	26:0002
	Anonymous	Espejo	23:0013
	Anonymous	Espejo	23:0015
	Anonymous	González Cossio	88:0031
	Anonymous	Infantado	9:0452
	Anonymous	Jaraba	122:0014
	Anonymous	Jaraba	122:0038
	Anonymous	Justiniano	19:0012
	Anonymous	Lemos	11:0075
	Anonymous	Lemos	11:0116
	Anonymous	Mayalde	78:0114
	Anonymous	Melgarejo	36:0005
	Anonymous	Melgarejo	36:0014

	Anonymous	Meneses Bravo	126:0083
	Anonymous	Montesclaros	13:0085
	Anonymous	Moreno	137:0048
	Anonymous	Ortiz	95:0046
	Anonymous	Peñaranda	76:0017
	Anonymous	Peñaranda	116:0072
	Anonymous	Sobroso	107:0039
	Anonymous	Sobroso	107:0063
	Anonymous	Sobroso	107:0077
	Anonymous	Soria Arteaga	40:0068
	Anonymous	Torre	91:0008
	Anonymous	Torre	92:0002
	Anonymous	Villanueva	59:0052
	Anonymous	Vucht	34:0003
	Anonymous	Zabalza	97:0032
	Anonymous	Zuaznabar	136:0049
	Cambiaso, L.	Carpio	115:0182
	Cerezo, Mateo (II)	Castañeda	119:0051
	Cerezo, Mateo (II)	Olmo	133:0010
	Cerezo, Mateo (II)	Vallejo	98:0005
	Cerezo, Mateo (II)	Zabalza	97:0014
	Correggio	Carpio	49:0103
	Correggio	Carpio	109:0991
	Correggio	Carpio	114:0323
	Correggio	Díaz de la Hoz	64:0007
	Correggio	Lemos	11:0001
	Dyck, Anth. van	Villarán	110:0028
	Escalante, Juan	Castañeda	119:0001
	Fernández de Nav., J.	Carpio	45:0069
	Fernández de Nav., J.	Carpio	49:0016
	Fernández de Nav., J.	Carpio	115:0358
	Italian-Roman	Cruzat	70:0020
	Núñez, P.	Zabalza	97:0020
	Palma	Carpio	115:0052
	Palma Vecchio	Carpio	109:0458
	Parmigianino	Carpio	109:0476
	Parmigianino	Carpio	109:0991
	Raffaello Santi	Castilla	117:0232
	Rossi, Pasquale	Carpio	109:0538
	Rubens	Carpio	49:0167
	Rubens	Carpio	115:0493
	Tintoretto	Mayalde	78:0014
	Tiziano	Carpio	115:0561
11HH CATHERINE 41			
Catherine: Dispute with fifty philosophers; sometimes emperor Maxentius present	Rossi, Pasquale	Carpio	109:0011
11HH CATHERINE 6			
Catherine: Martyrdom	Anonymous	Arce	75:0109
	Anonymous	Carpio	45:0042
	Anonymous	Castilla	52:0011
	Anonymous	Castilla	117:0742
	Anonymous	Cortés	17:0027
	Anonymous	Espejo	23:0014
	Anonymous	Montesclaros	13:0134
	Anonymous	Oñate	112:0081
	Anonymous	Oñate	112:0128
	Anonymous	Paredes de Nava	101:0137
	Corte, J.	Cortavila	77:0009
	Palma Giovane	Carpio	109:0264
11HH CATHERINE 63			
Catherine: Martyrdom – Tortured on a wheel with iron spikes	Anguissola	Carpio	109:0846
	Anonymous	Díaz de Quevedo	104:0003

	Anonymous	Infantado	9:0405
	Garofalo, B.	Carpio	109:0627
	Rossi, Pasquale	Carpio	109:0343
	Tiziano	Carpio	109:0745
11HH CATHERINE 631			
Catherine: Martyrdom – The wheel is destroyed by a thunderbolt from heaven, or by angels with a sword	Anonymous	Castilla	74:0120
	Anonymous	Castilla	117:0343
	Gentileschi, A.	Monterrey	57:0166
	Gentileschi, A.	Monterrey	61:0056
	Procaccini, Cam.	Carpio	109:0613
11HH CATHERINE 68			
Catherine: Death – She is beheaded	Anonymous	Villanueva del Fresno	28:0079
11HH CATHERINE OF BOLOGNA			
Catherine of Bologna	Anonymous	Paredes de Nava	101:0038
11HH CATHERINE OF SIENA			
Catherine of Siena	Anonymous	Arcos	118:0040
	Anonymous	Atrisco	138:0112
	Anonymous	Borja y Velasco	42:0105
	Anonymous	Borja y Velasco	42:0125
	Anonymous	Borja y Velasco	42:0138
	Anonymous	Borja y Velasco	42:0143
	Anonymous	Borja y Velasco	42:0148
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Carpio	115:0703
	Anonymous	Castilla	18:0016
	Anonymous	Castilla	18:0167
	Anonymous	Castilla	74:0073
	Anonymous	Celada	2:0010
	Anonymous	Hinojosa	12:0061
	Anonymous	Infantado	9:0360
	Anonymous	Lemos	11:0103
	Anonymous	Mardones	80:0056
	Anonymous	Matute	14:0032
	Anonymous	Paredes de Nava	101:0096
	Anonymous	Villarán	110:0064
	Bronzino	Castilla	43:0078
11HH CATHERINE OF SIENA 34			
Catherine of Siena: Visions	Anonymous	Quevedo y Azcona	135:0049
11HH CECILIA			
Cecilia	Anonymous	Alburquerque	125:0016
	Anonymous	Alburquerque	127:0016
	Anonymous	Arenberg	31:0139
	Anonymous	Borja y Velasco	42:0131
	Anonymous	Castilla	18:0038
	Anonymous	Castilla	18:0172
	Anonymous	Castilla	43:0185
	Anonymous	Castilla	43:0453
	Anonymous	Fernández de Vega	60:0020
	Anonymous	González de Villa	124:0031
	Anonymous	Jaraba	122:0036
	Anonymous	Jaraba	122:0044
	Anonymous	Ledesma Meriño	4:0017
	Anonymous	Mayalde	78:0080
	Anonymous	Peñaranda	116:0037
	Anonymous	Prado Bravo	48:0026
	Anonymous	Sobroso	107:0085
	Anonymous	Villanueva	59:0080
	Correggio	Márquez	131:0010

	Reni	Quevedo y Azcona	135:0001
	Reni	Quevedo y Azcona	135:0009
11HH CECILIA 111			
Cecilia: Making Music and/or Singing	Andrea del Sarto	Matute	14:0011
	Anonymous	Infantado	9:0387
	Anonymous	Oviedo	73:0033
	Anonymous	Villanueva	6:0029
11HH CECILIA 6			
Cecilia: Martyrdom	Anonymous	Castilla	43:0149
11HH CECILIA 68			
Cecilia: Death	Anonymous	Villanueva	6:0017
11HH CLARA OF MONTE FALCO			
Clara of Monte Falco	Anonymous	Paredes de Nava	101:0131
11HH CLARE			
Clare	Anonymous	Borja y Velasco	42:0158
	Anonymous	Borja y Velasco	42:0270
	Anonymous	Borja y Velasco	42:0280
	Anonymous	Castilla	18:0214
	Anonymous	Castilla	43:0574
	Anonymous	González de Villa	124:0008
	Anonymous	Infantado	9:0458
	Anonymous	Mayalde	78:0101
	Anonymous	Montesclaros	13:0129
	Anonymous	Oñate	112:0057
	Brueghel	Arenberg	31:0135
	Rubens	Carpio	115:0490
11HH DOROTHEA			
Dorothea	Anonymous	Lezama	99:0014
	Anonymous	Peñaranda	116:0065
	Anonymous	Rodríguez	130:0012
11HH ELENA, BLESSED			
Blessed Elena	Anonymous	Paredes de Nava	101:0099
11HH ELISABETH			
Elisabeth	Anonymous	Alburquerque	68:0131
	Anonymous	Jaraba	122:0003
11HH ELISABETH OF HUNGARY			
Elisabeth of Hungary	Anonymous	Aytona	106:0079
	Anonymous	Carpio	115:0641
	Anonymous	Zavala	108:0045
11HH ELISABETH OF PORTUGAL			
Elisabeth of Portugal	Anonymous	Borja y Velasco	42:0102
	Anonymous	Borja y Velasco	42:0145
	Anonymous	Borja y Velasco	42:0149
	Anonymous	Borja y Velasco	42:0301
	Anonymous	Castilla	18:0027
	Anonymous	Castilla	43:0436
	Anonymous	Castilla	74:0085
	Anonymous	Castilla	117:0657
	Anonymous	Mayalde	78:0100
	Anonymous	Villarreal	79:0003
11HH FRANCES			
Frances	Anonymous	Benavente	65:0006
	Anonymous	Borja y Velasco	42:0140

	Anonymous	Borja y Velasco	42:0147
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Carpio	114:0131
	Anonymous	Castilla	18:0020
11HH GERTRUDE			
Gertrude	Anonymous	Arcos	118:0046
	Anonymous	Borja y Velasco	42:0134
	Anonymous	Castilla	18:0085
	Anonymous	Mayalde	78:0005
	Anonymous	Montesclaros	13:0115
	Anonymous	Oñate	112:0202
11HH HELENA			
Helena	Anonymous	Aytona	106:0076
	Anonymous	Carpio	45:0205
	Anonymous	Castilla	18:0150
	Anonymous	Castilla	117:0525
11HH ISABEL CALVO, BLESSED			
Blessed Isabel Calvo	Anonymous	Paredes de Nava	101:0112
11HH JUANA DE LA CRUZ			
Juana de la Cruz	Anonymous	Alburquerque	68:0102
	Anonymous	Cardona	37:0069
	Anonymous	Castilla	18:0088
	Anonymous	Castilla	18:0235
	Anonymous	Castilla	74:0086
	Anonymous	Cortavila	77:0012
	Anonymous	Delgado	94:0008
	Anonymous	Díaz de Ontiveros	26:0004
	Anonymous	Legasa	100:0047
11HH LEOCADIA OF TOLEDO			
Leocadia of Toledo	Anonymous	Alvarado	84:0015
	Anonymous	Aytona	106:0138
	Anonymous	Celada	2:0034
	Anonymous	Villarreal	79:0057
11HH LEOCADIA OF TOLEDO 5			
Leocadia of Toledo: Miracles	Anonymous	Cortés	17:0019
11HH LUCY			
Lucy	Anonymous	Carpio	114:0221
	Anonymous	Castilla	18:0018
	Anonymous	Castilla	74:0005
	Anonymous	Castilla	74:0083
	Anonymous	Castilla	117:0170
	Anonymous	Celada	7:0026
	Anonymous	Echauz	113:0008
	Anonymous	Hinojosa	12:0063
	Anonymous	Lezama	99:0015
	Anonymous	Lezama	99:0035
	Anonymous	Mardones	80:0012
	Anonymous	Tinoco	54:0012
	Anonymous	Villanueva	59:0070
	Caravaggio	Saavedra Guzmán	15:0005
	Veronese	Molina	93:0002
11HH MARGARET			
Margaret	Anonymous	Arce	75:0109
	Anonymous	Aytona	106:0137
	Anonymous	Carpio	115:1038
	Anonymous	Castilla	74:0029
	Anonymous	Cortés	17:0004

	Anonymous	Fernández	16:0021
	Anonymous	Infantado	9:0392
	Anonymous	Infantado	10:0025
	Anonymous	Jaraba	122:0036
	Anonymous	Lemos	11:0104
	Anonymous	Oñate	112:0210
	Anonymous	Ordoñez y Rueda	82:0008
	Anonymous	Pacheco	71:0020
	Anonymous	Paredes de Nava	101:0085
	Reni	Oviedo	73:0034
	Scarsellino	Carpio	109:0632
	Tiziano	Carpio	115:0065
	Tiziano	Sobroso	107:0043
11HH MARGARET 51			
Margaret: Miracles – In her dungeon she is swallowed by a dragon (Satan)	Anonymous	Carpio	45:0103
11HH MARGARET 6			
Margaret: Martyrdom	Anonymous	Oñate	112:0150
11HH MARGARET 68			
Margaret: Death – She is beheaded	Anonymous	Montesclaros	13:0110
11HH MARGARET COLONNA OF ROME, BLESSED			
Blessed Margaret Colonna of Rome	Anonymous	Castilla	18:0032
	Anonymous	Castilla	43:0447
11HH MARIA DE LA CABEZA			
María de la Cabeza	Anonymous	Celada	2:0026
	Anonymous	Sobroso	107:0029
	Escalante, Juan	Peñaranda	76:0037
	Giordano, L.	Cotes y la Carcel	120:0015
11HH MARINA			
Marina	Anonymous	Peñaranda	116:0067
11HH MARTHA			
Martha	Anonymous	Castilla	18:0003
	Anonymous	Castilla	43:0445
	Anonymous	Castilla	117:0905
	Anonymous	Cortés	17:0059
	Anonymous	Soria Arteaga	40:0003
	Anonymous	Zavala	108:0044
11HH MARTHA 41			
Martha: Rebuking her sister Mary Magdalene for her vanity	Anonymous	Arce	75:0075
	Anonymous	Ramírez	3:0037
11HH MARY MAGDALENE			
Mary Magdalene	Anonymous	Alburquerque	125:0192
	Anonymous	Alburquerque	125:0198
	Anonymous	Alburquerque	125:0213
	Anonymous	Alburquerque	125:0224
	Anonymous	Alburquerque	125:0235
	Anonymous	Altamirano	35:0023
	Anonymous	Altamirano	35:0035
	Anonymous	Alvarado	84:0021
	Anonymous	Álvarez	86:0013
	Anonymous	Álvarez	86:0018
	Anonymous	Arce	75:0063
	Anonymous	Arcos	118:0070
	Anonymous	Aytona	106:0063
	Anonymous	Aytona	106:0068
	Anonymous	Balbi	39:0018

Anonymous	Benavente	56:0049
Anonymous	Benavente	65:0008
Anonymous	Borja y Velasco	42:0109
Anonymous	Borja y Velasco	42:0118
Anonymous	Borja y Velasco	42:0124
Anonymous	Borja y Velasco	42:0129
Anonymous	Borja y Velasco	42:0158
Anonymous	Carnero	72:0045
Anonymous	Carpio	114:0215
Anonymous	Carpio	114:0218
Anonymous	Carpio	115:0478
Anonymous	Carpio	115:0582
Anonymous	Carpio	115:0629
Anonymous	Carpio	115:0866
Anonymous	Carpio	115:0912
Anonymous	Carpio	115:1013
Anonymous	Carpio	115:1094
Anonymous	Castañeda	119:0019
Anonymous	Castilla	18:0004
Anonymous	Castilla	18:0049
Anonymous	Castilla	18:0074
Anonymous	Castilla	18:0087
Anonymous	Castilla	18:0091
Anonymous	Castilla	18:0111
Anonymous	Castilla	18:0184
Anonymous	Castilla	18:0228
Anonymous	Castilla	43:0046
Anonymous	Castilla	43:0084
Anonymous	Castilla	43:0099
Anonymous	Castilla	43:0146
Anonymous	Castilla	43:0474
Anonymous	Castilla	43:0479
Anonymous	Castilla	43:0539
Anonymous	Castilla	43:0565
Anonymous	Castilla	74:0052
Anonymous	Castilla	74:0084
Anonymous	Castilla	117:0474
Anonymous	Castilla	117:0739
Anonymous	Celada	2:0001
Anonymous	Celada	2:0027
Anonymous	Cortavila	77:0059
Anonymous	Cortés	17:0023
Anonymous	Cortés	17:0059
Anonymous	Cruzat	70:0001
Anonymous	Cuéllar	90:0073
Anonymous	Díaz de la Hoz	64:0017
Anonymous	Espejo	23:0016
Anonymous	Gómez de Arratia	41:0017
Anonymous	Infantado	9:0281
Anonymous	Infantado	9:0438
Anonymous	Jaraba	122:0018
Anonymous	Jaraba	122:0044
Anonymous	Justiniano	19:0010
Anonymous	Ledesma Meriño	4:0015
Anonymous	Legasa	100:0052
Anonymous	Lemos	11:0039
Anonymous	Lemos	11:0107
Anonymous	Mardones	80:0045
Anonymous	Mardones	80:0048
Anonymous	Márquez	103:0026
Anonymous	Medina	83:0053
Anonymous	Medina	83:0054
Anonymous	Meneses Bravo	126:0077
Anonymous	Molina	93:0030
Anonymous	Montealegre	111:0020

Anonymous	Monterrey	57:0028
Anonymous	Monterrey	57:0039
Anonymous	Monterrey	57:0127
Anonymous	Monterrey	57:0146
Anonymous	Monterrey	57:0155
Anonymous	Monterrey	57:0180
Anonymous	Monterrey	57:0198
Anonymous	Monterrey	57:0226
Anonymous	Monterrey	58:0027
Anonymous	Monterrey	58:0038
Anonymous	Monterrey	58:0124
Anonymous	Monterrey	58:0138
Anonymous	Monterrey	58:0165
Anonymous	Monterrey	58:0190
Anonymous	Monterrey	58:0208
Anonymous	Monterrey	58:0236
Anonymous	Monterrey	61:0011
Anonymous	Monterrey	61:0018
Anonymous	Montesclaros	13:0096
Anonymous	Montesclaros	13:0096
Anonymous	Montesclaros	13:0116
Anonymous	Montesclaros	13:0148
Anonymous	Moreno	137:0002
Anonymous	Oñate	112:0137
Anonymous	Ortiz	95:0067
Anonymous	Pacheco	71:0040
Anonymous	Pacheco	71:0082
Anonymous	Paredes de Nava	101:0136
Anonymous	Peñaranda	116:0032
Anonymous	Peñaranda	116:0057
Anonymous	Peñaranda	116:0101
Anonymous	Peñaranda	116:0105
Anonymous	Prado Bravo	48:0014
Anonymous	Quevedo y Azcona	135:0018
Anonymous	Ramírez	3:0044
Anonymous	Ramírez	3:0053
Anonymous	Ramírez	3:0103
Anonymous	Sastago	50:0016
Anonymous	Soria Arteaga	40:0003
Anonymous	Soria Arteaga	40:0065
Anonymous	Spino y Navarro	132:0027
Anonymous	Spino y Navarro	132:0077
Anonymous	Tinoco	54:0013
Anonymous	Torre	91:0015
Anonymous	Torrubia	123:0033
Anonymous	Torrubia	123:0043
Anonymous	Torrubia	123:0052
Anonymous	Ugena	134:0069
Anonymous	Vicuña	121:0008
Anonymous	Vicuña	121:0013
Anonymous	Vicuña	121:0027
Anonymous	Villanueva	59:0079
Anonymous	Villanueva del Fresno	28:0048
Anonymous	Villarán	110:0048
Anonymous	Villarreal	79:0014
Anonymous	Villarreal	79:0020
Anonymous	Villarreal	79:0028
Anonymous	Villarreal	79:0033
Anonymous	Villarreal	79:0058
Anonymous	Zabalza	97:0052
Anonymous	Zavala	108:0039
Anonymous	Zuaznabar	136:0016
Bacazo	González de Villa	124:0025
Bassano	Arce	75:0004
Bronzino	Carpio	114:0268

	Cagnacci	Carpio	109:0817
	Cambiaso, L.	Carpio	109:0016
	Cambiaso, L.	Carpio	115:0070
	Carracci	Carpio	109:0917
	Carracci	Carpio	114:0273
	Carracci, Annib.	Carpio	109:0885
	Correggio	Carpio	109:0872
	Correggio	Carpio	115:1107
	Correggio	Márquez	131:0011
	Domenichino	Castilla	43:0257
	Flemish	Zabalza	97:0057
	Gentile, L.	Molina	93:0126
	Italian-Roman	Cruzat	70:0009
	Italian-Roman	Cruzat	70:0014
	Leonardo da Vinci	Carpio	109:0849
	Leonardo da Vinci	Castilla	43:0259
	Lucas van Leyden	Cotes y la Carcel	120:0037
	Morales, L.	Velasco	81:0018
	Morazzone	Carpio	109:0639
	Muziano	Carpio	109:0765
	Palma	Arce	75:0110
	Palma	Molina	93:0061
	Pomarancio	Carpio	115:0412
	Reni	Carpio	109:0711
	Reni	Carpio	109:0722
	Reni	Castilla	43:0209
	Ribalta, Fr.	Arce	75:0060
	Ribera	Cotes y la Carcel	120:0033
	Scarsellino	Carpio	109:0586
	Stanzione	Puerto	139:0004
	Strozzi, B.	Carpio	109:0713
	Tiziano	Fernández	16:0035
	Tiziano	Villarán	110:0015
	Veronese	Carpio	115:0483
	Viva, C.	Carpio	109:0580
11HH MARY MAGDALENE : 31B1			
Mary Magdalene sleeping	Anonymous	Cardona	37:0014
11HH MARY MAGDALENE 33			
Mary Magdalene: Renounces the vanities of the world, laying aside her jewels	Anonymous	Fernández de Vega	60:0016
	Anonymous	Soria Arteaga	40:0049
	Bassano	Soria Arteaga	40:0050
11HH MARY MAGDALENE 36			
Mary Magdalene: Penitent	Anonymous	Baeza	102:0004
	Anonymous	Baeza	102:0019
	Anonymous	Benavente	56:0050
	Anonymous	Borja y Velasco	42:0307
	Anonymous	Carpio	45:0083
	Anonymous	Carpio	49:0234
	Anonymous	Carpio	114:0164
	Anonymous	Carpio	115:0732
	Anonymous	Carpio	115:0750
	Anonymous	Castilla	117:0026
	Anonymous	Castilla	117:0162
	Anonymous	Castilla	117:0196
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0409
	Anonymous	Castilla	117:0919
	Anonymous	Castilla	117:0940
	Anonymous	Castilla	117:0948
	Anonymous	Celada	2:0013
	Anonymous	Celada	7:0015
	Anonymous	Cortés	17:0102

	Anonymous	Díaz de Ontiveros	26:0027
	Anonymous	Díaz de Quevedo	104:0015
	Anonymous	Fernández de Vega	60:0018
	Anonymous	Infantado	9:0380
	Anonymous	Loyola	85:0021
	Anonymous	Meneses Bravo	126:0033
	Anonymous	Monterrey	57:0203
	Anonymous	Monterrey	58:0156
	Anonymous	Monterrey	58:0213
	Anonymous	Monterrey	61:0051
	Anonymous	Oñate	112:0019
	Anonymous	Oñate	112:0053
	Anonymous	Oviedo	73:0061
	Anonymous	Peñaranda	116:0053
	Anonymous	Ugena	134:0096
	Anonymous	Valle de la Cerda	87:0103
	Carracci, Annib.	Carpio	109:0848
	Carracci, L.	Carpio	109:0823
	Dughet	Carpio	115:0233
	Francesco Giovane	Carpio	109:0907
	Mayno, J.B.	Matute	14:0014
	Sirani	Carpio	109:0636
	Spanish	Castilla	117:0093
	Tintoretto	Carpio	109:0306
	Tiziano	Carpio	109:0468
	Tiziano	Carpio	115:1098
	Veronese	Carpio	115:0092
11HH MARY MAGDALENE 361			
Mary Magdalene: Assumption	Anonymous	Oviedo	73:0042
	Anonymous	Villarán	110:0025
11HH MARY MAGDALENE 68			
Mary Magdalene: Death	Anonymous	Benavente	56:0033
	Anonymous	Lezama	99:0013
	Anonymous	Torre	91:0017
	Anonymous	Ugena	134:0090
11HH MARY MAGDALENE OF PAZZI			
Mary Magdalene of Pazzi	Anonymous	Peñaranda	116:0223
11HH MARY OF EGYPT			
Mary of Egypt	Anonymous	Arce	75:0058
	Anonymous	Cortés	17:0022
	Anonymous	Díaz de Ontiveros	26:0026
	Anonymous	Mayalde	78:0026
	Anonymous	Oñate	112:0149
	Anonymous	Villarán	110:0046
	Ribera	Torre	91:0013
11HH MARY OF EGYPT 31			
Mary of Egypt: Mary is converted on the threshold of the church of the Holy Sepulchre at Jerusalem; an angel with a sword prevents her from entering the church	Anonymous	Peñaranda	116:0167
11HH MONICA			
Monica	Anonymous	Altamirano	35:0017
	Anonymous	Aytona	106:0084
	Anonymous	Borja y Velasco	42:0101
	Anonymous	Borja y Velasco	42:0158
	Anonymous	Castilla	18:0034
	Anonymous	Castilla	18:0067
	Anonymous	Castilla	43:0454
	Anonymous	Villanueva	6:0048

	Anonymous	Villarán	110:0009
	Liberi, P.	Carpio	109:0864
11HH OLIVA			
Oliva	Anonymous	Castilla	74:0026
	Anonymous	Castilla	74:0059
11HH PRAXEDES			
Praxedes	Anonymous	Benavente	65:0014
	Anonymous	Castilla	18:0229
	Anonymous	Lemos	11:0011
11HH PUDENTIANA			
Pudentiana	Anonymous	Castilla	18:0071
	Anonymous	Castilla	18:0229
	Anonymous	Castilla	43:0571
11HH RITA OF CASCIA			
Rita of Cascia	Anonymous	Alburquerque	125:0225
	Anonymous	Zuaznabar	136:0060
11HH ROSA			
Rosa	Anonymous	Benavente	56:0034
	Anonymous	Jaraba	122:0020
	Anonymous	Meneses Bravo	126:0041
	Anonymous	Oñate	112:0203
	Anonymous	Quevedo y Azcona	135:0014
	Anonymous	Torre	91:0138
	Ferri, C.	Carpio	109:0709
11HH ROSA OF LIMA			
Rosa of Lima	Anonymous	Peñaranda	116:0210
11HH ROSA OF VITERBO			
Rosa of Viterbo	Anonymous	Paredes de Nava	101:0051
11HH ROSALIA			
Rosalia	Anonymous	Castilla	74:0032
	Anonymous	Córdoba y Verdes	129:0018
	Anonymous	Oñate	112:0185
	Anonymous	Ortiz	95:0045
	Anonymous	Peñaranda	116:0066
	Anonymous	Real	44:0006
	Anonymous	Torre	91:0097
	Anonymous	Torre	92:0075
	Dyck, Anth. van	Carpio	45:0002
	Dyck, Anth. van	Castilla	43:0219
	Dyck, Anth. van	Villarán	110:0013
11HH ROSALIA 11			
Rosalia: Interceding for the plague-striken of Palermo	Dyck, Anth. van	Carpio	115:0276
11HH ROSALIA 7			
Rosalia: Apotheosis	Dyck, Anth. van	Carpio	49:0303
	Dyck, Anth. van	Carpio	115:0123
11HH SCHOLASTICA			
Scholastica	Anonymous	Castilla	18:0021
11HH THERESA			
Theresa	Anonymous	Alburquerque	125:0216
	Anonymous	Altamirano	35:0049

	Anonymous	Arce Calderón	89:0033
	Anonymous	Atrisco	138:0037
	Anonymous	Atrisco	138:0087
	Anonymous	Atrisco	138:0132
	Anonymous	Aytona	106:0132
	Anonymous	Borja y Velasco	42:0259
	Anonymous	Carnero	72:0045
	Anonymous	Castilla	18:0043
	Anonymous	Castilla	18:0239
	Anonymous	Castilla	74:0043
	Anonymous	Castilla	74:0103
	Anonymous	Castilla	74:0131
	Anonymous	Cortavila	77:0073
	Anonymous	Cuéllar	90:0081
	Anonymous	Echauz	113:0004
	Anonymous	Echauz	113:0033
	Anonymous	Espejo	23:0006
	Anonymous	Fernández	16:0025
	Anonymous	Galarreta Osarez	69:0015
	Anonymous	González de Villa	124:0009
	Anonymous	Infantado	9:0317
	Anonymous	Infantado	9:0340
	Anonymous	Infantado	9:0449
	Anonymous	Jaraba	122:0003
	Anonymous	Justiniano	19:0018
	Anonymous	Legasa	100:0051
	Anonymous	Lezama	99:0028
	Anonymous	Márquez	103:0029
	Anonymous	Mayalde	78:0029
	Anonymous	Meneses Bravo	126:0091
	Anonymous	Montesclaros	13:0114
	Anonymous	Montesclaros	13:0139
	Anonymous	Oñate	112:0119
	Anonymous	Oñate	112:0175
	Anonymous	Oviedo	73:0043
	Anonymous	Pacheco	71:0081
	Anonymous	Paredes de Nava	101:0059
	Anonymous	Peñaranda	116:0279
	Anonymous	Quevedo y Azcona	135:0015
	Anonymous	Ramírez de Vargas	32:0021
	Anonymous	Rodríguez	130:0019
	Anonymous	Salamanca	63:0023
	Anonymous	Sobroso	107:0087
	Anonymous	Torrubia	123:0005
	Anonymous	Valle de la Cerda	87:0058
	Anonymous	Villanueva	6:0010
	Anonymous	Villanueva	6:0021
	Anonymous	Villanueva	6:0035
	Anonymous	Villanueva	59:0060
	Anonymous	Villarán	110:0014
	Anonymous	Villarreal	79:0022
	Crayer, G.	Salamanca	63:0001
	Giordano, L.	Peñaranda	116:0001
	Palomino	Quevedo y Azcona	135:0020
	Rossi, Pasquale	Carpio	109:0013
	Vadder	Salamanca	63:0001
11HH THERESA 1			
Theresa: Specific Aspects	Anonymous	Castilla	117:0020
11HH THERESA 11			
Theresa: Kneeling before Christ, Interceding for the Souls in Purgatory	Anonymous	Peñaranda	116:0220

11HH THERESA 341

Theresa: Visions – An angel pierces the heart of the (swooning) Theresa with a spear of dart with a flaming tip	Anonymous	Peñaranda	116:0178
	Maratti	Carpio	114:0147

11HH THERESA 342

Theresa: Personal Devotion – The Virgin Mary and Joseph appear to Theresa; the first gives her a necklace, the second a cloak	Anonymous	Castilla	117:0342

11HH THERESA 37

Theresa: Meditating, in Ecstasy	Anonymous	Monterrey	57:0091
	Anonymous	Monterrey	58:0088

11HH THERESA 41

Theresa: Receives the Sacrament from Peter of Alcantara	Cabezalero	Zuaznabar	136:0005

11HH URSULA

Ursula	Anonymous	Castilla	18:0037
	Anonymous	Castilla	74:0006
	Anonymous	Castilla	117:0492
	Anonymous	Echauz	113:0008
	Anonymous	Infantado	9:0427
	Anonymous	Ortiz	95:0057
	Anonymous	Peñaranda	116:0002
	Anonymous	Tinoco	54:0010
	Vaccaro, A.	Zuaznabar	136:0012

11HH URSULA 415

Ursula: The Pilgrimage to Rome – The return journey by boat, with pope Ciriacus and cardinals	Anonymous	Alburquerque	68:0042

11HH URSULA 6

Ursula: Martyrdom	Compagno, S.	Castilla	43:0254

11HH VERONICA

Veronica	Anonymous	Alburquerque	125:0047
	Anonymous	Alburquerque	125:0058
	Anonymous	Alburquerque	125:0193
	Anonymous	Alburquerque	127:0047
	Anonymous	Alburquerque	127:0058
	Anonymous	Arce	75:0069
	Anonymous	Arce Calderón	89:0032
	Anonymous	Aytona	106:0061
	Anonymous	Aytona	106:0066
	Anonymous	Borja y Velasco	42:0015
	Anonymous	Cardona	37:0018
	Anonymous	Carpio	45:0011
	Anonymous	Carpio	115:0722
	Anonymous	Castilla	18:0137
	Anonymous	Castilla	43:0102
	Anonymous	Castilla	74:0063
	Anonymous	Fernández	16:0019
	Anonymous	González Cossío	22:0014
	Anonymous	Jaraba	122:0022
	Anonymous	Lemos	11:0045
	Anonymous	Mardones	80:0061
	Anonymous	Márquez	103:0037
	Anonymous	Monterrey	57:0135
	Anonymous	Monterrey	58:0146
	Anonymous	Monterrey	61:0049
	Anonymous	Montesclaros	13:0090
	Anonymous	Montesclaros	13:0091
	Anonymous	Oñate	112:0184

		Anonymous	Ortiz	95:0056
		Anonymous	Paredes de Nava	101:0082
		Anonymous	Peñaranda	116:0263
		Anonymous	Salamanca	63:0022
		Anonymous	Torrubia	123:0057
		Anonymous	Tufiño de Vallejo	66:0006
		Anonymous	Vicuña	121:0066
		Anonymous	Villanueva del Fresno	28:0023
		Anonymous	Villarán	110:0030
		Anonymous	Villarán	110:0035
		Leonardo da Vinci	Soria Arteaga	40:0043
		Rubens	Márquez	131:0006
11HH	VICTORIA			
	Victoria	Anonymous	Castilla	18:0005
11I	**Prophets, Sibyls, Evangelists, Doctors of the Church**	Anonymous	Benavente	65:0050
		Anonymous	Carpio	115:0937
		Anonymous	Carpio	115:1023
		Anonymous	Medina	83:0007
		Daniele da Volterra	Carpio	109:0567
		Daniele da Volterra	Carpio	109:0567
11I1	**Groups of Prophets**	Anonymous	Infantado	10:0009
		Anonymous	Infantado	10:0026
11I2	**Sibyl**	Anonymous	Alburquerque	125:0085
		Anonymous	Alburquerque	125:0126
		Anonymous	Alburquerque	127:0086
		Anonymous	Alburquerque	127:0124
		Anonymous	Altamirano	35:0046
		Anonymous	Altamirano	35:0051
		Anonymous	Arenberg	31:0138
		Anonymous	Atrisco	138:0111
		Anonymous	Castilla	18:0196
		Anonymous	Castilla	43:0495
		Anonymous	Castilla	117:0669
		Anonymous	Castilla	117:0868
		Anonymous	Díaz de Ontiveros	26:0030
		Anonymous	Echauz	113:0052
		Anonymous	Galló de Escalada	46:0028
		Anonymous	Gutiérrez	53:0009
		Anonymous	Infantado	9:0211
		Anonymous	Infantado	9:0212
		Anonymous	Medina	83:0007
		Anonymous	Meneses Bravo	126:0034
		Anonymous	Moreno	137:0077
		Anonymous	Oviedo	73:0099
		Anonymous	Ramírez	3:0073
		Anonymous	Torrubia	123:0026
		Anonymous	Villarroel	62:0013
11I3	**The Twelve Apostles (as a group)**	Anonymous	Alburquerque	125:0232
		Anonymous	Alburquerque	125:0232
		Anonymous	Alburquerque	125:0260
		Anonymous	Arenberg	31:0166
		Anonymous	Benavente	65:0046
		Anonymous	Borja y Velasco	42:0086
		Anonymous	Cardona	37:0019
		Anonymous	Castilla	18:0099
		Anonymous	Castilla	43:0440
		Anonymous	Castilla	117:0280
		Anonymous	Castilla	117:0686
		Anonymous	Meneses Bravo	126:0018
		Anonymous	Oñate	112:0199

		Anonymous	Paredes de Nava	101:0116
		Anonymous	Prado Bravo	48:0003
		Anonymous	Torre	91:0120
		Anonymous	Torrubia	123:0028
		Anonymous	Velasco	81:0002
		Raffaello Santi	Carpio	114:0114
		Ribera	Monterrey	57:0009
		Tintoretto	Carpio	109:0847
11I35	**Groups of Apostles**	Anonymous	Alburquerque	125:0145
		Anonymous	Alburquerque	125:0152
		Anonymous	Alburquerque	127:0143
		Anonymous	Alburquerque	127:0150
		Anonymous	Baeza	102:0018
		Anonymous	Carpio	115:0492
		Anonymous	Carpio	115:0881
		Anonymous	Castilla	117:0434
		Anonymous	González Cárdena	47:0021
		Anonymous	Ledesma Meriño	4:0056
		Anonymous	Ledesma Meriño	4:0067
		Anonymous	Ledesma Meriño	4:0068
		Anonymous	Márquez	131:0014
		Anonymous	Moreno	137:0061
		Anonymous	Torre	91:0026
		Anonymous	Torre	92:0010
		Bellini, Giov.	Carpio	109:0332
		Fernández de Nav., J.	Ledesma Meriño	4:0074
		Ribera	Castilla	117:0289
11I4	**Evangelists**	Anonymous	Alburquerque	68:0011
		Anonymous	Arenberg	31:0166
		Anonymous	Castilla	18:0006
		Anonymous	Monterrey	57:0112
		Anonymous	Monterrey	57:0213
		Anonymous	Monterrey	58:0112
		Anonymous	Monterrey	58:0223
11I41	**The four evangelists together (author portraits)**	Anonymous	Infantado	9:0374
		Anonymous	Infantado	10:0009
		Anonymous	Infantado	10:0026
		Anonymous	Mayalde	78:0071
		Rubens	Carpio	115:0512
11I42	**The four symbols of the evangelists**	Raffaello Santi	Lemos	11:0052
11I5	**Doctors of the Church**	Anonymous	Alburquerque	68:0003
		Anonymous	Alburquerque	68:0011
		Anonymous	Castilla	18:0007
		Anonymous	Cortavila	77:0072
		Anonymous	Mayalde	78:0046
		Anonymous	Real	44:0019
		Anonymous	Torrubia	123:0024
11I62 ABRAHAM				
	Abraham	Anonymous	Infantado	1:0066
11I62 ADAM				
	Adam	Anonymous	Castilla	117:0544
		Anonymous	Ramírez	3:0042
11I62 ADAM & EVE				
	Adam and Eve	Anonymous	Altamirano	35:0002
		Anonymous	Monterrey	57:0221
		Anonymous	Monterrey	57:0241
		Anonymous	Monterrey	58:0231
		Anonymous	Monterrey	58:0251

11I62 DAVID				
	David	Anonymous	Castilla	18:0237
11I62 GIDEON				
	Gideon	Giordano, L.	Atrisco	138:0003
11I62 JACOB				
	Jacob	Anonymous	Benavente	65:0049
		Anonymous	Cortavila	77:0068
		Anonymous	Cortavila	77:0069
		Anonymous	Medina	83:0020
		Ribera	Medina	83:0006
11I62 MELCHIZEDEK 41				
	Melchizedek offers bread and wine in a chalice	Anonymous	González Cossio	88:0018
		Anonymous	González Cossio	88:0018
11I62 MOSES : 11I62 AARON				
	Moses and Aaron	Anonymous	Villanueva del Fresno	20:0047
11I62 TOBIAS				
	Tobias	Anonymous	Castilla	117:0544
		Anonymous	Jiménez	67:0003
11I63 RACHEL				
	Rachel	Bassano	Soria Arteaga	40:0008
		Torres, Matías	Castañeda	119:0010
		Torres, Matías	Castañeda	119:0010
11I63 SARAH				
	Sarah	Anonymous	Melgarejo	36:0019
11K	**Devil(s) and Demons**	Anonymous	Carpio	115:0217
		Anonymous	Castilla	52:0038
		Anonymous	Castilla	117:0380
		Anonymous	Castilla	117:0630
		Anonymous	Castilla	117:0986
11L	**Christian Doctrine**			
11L5413	**Doctrine on Original Sin, and Redemption**	Anonymous	Lemos	11:0015
11M1	**'Sapientia', mother of the Virtues**	Anonymous	Carpio	114:0214
11M2	**The Seven Virtues (symbolized)**	Anonymous	Alburquerque	127:0071
		Anonymous	Castilla	74:0074
		Anonymous	Infantado	1:0004
		Anonymous	Infantado	9:0268
		Anonymous	Legasa	100:0019
		Anonymous	Monterrey	57:0106
		Anonymous	Monterrey	58:0110
		Anonymous	Oñate	112:0020
		Correggio	Carpio	109:0508
		Correggio	Carpio	109:0508
		Italian-Roman	Salamanca	63:0019
		Leyva, D.	Salamanca	63:0019
11M3	**The Three Theological Virtues**	Anonymous	Infantado	1:0086
		Anonymous	Infantado	10:0034
		Anonymous	Peñaranda	116:0103
11M31	**Faith, 'Fides', 'Fede'**	Anonymous	Castilla	18:0101
		Anonymous	Ramírez	3:0030
		Anonymous	Ramírez	3:0035
		Anonymous	Villarreal	79:0026

11M32	**Hope, 'Spes', 'Speranza divina e certa'**	Anonymous	Ramírez	3:0030
		Anonymous	Ramírez	3:0035
		Anonymous	Villarreal	79:0026
11M33	**Charity, 'Caritas'; 'Carità'**	Anonymous	Alburquerque	68:0041
		Anonymous	Carpio	49:0143
		Anonymous	Ramírez	3:0035
		Anonymous	Villarreal	79:0026
		Brueghel	Carpio	115:0308
		Dyck, Anth. van	Carpio	49:0100
		Dyck, Anth. van	Carpio	115:0298
		Giordano, L.	Zuaznabar	136:0007
		Lanfranco	Carpio	109:0478
		Rubens	Carpio	115:0296
		Rubens	Carpio	115:0476
		Vaccaro, A.	Carpio	115:0141
11M4	**The Four Cardinal Virtues**	Anonymous	Borja y Velasco	42:0219
		Anonymous	Lemos	11:0053
11M41	**Prudence, 'Prudentia'; 'Prudenza'**	Anonymous	Carpio	114:0105
		Anonymous	Ramírez	3:0035
		Giulio Romano	Carpio	109:0143
		Tintoretto, Marietta	Carpio	109:0591
11M42	**Temperance, 'Temperantia'; 'Temperanza'**	Anonymous	Carpio	114:0106
11M43	**Fortitude, 'Fortitudo'; 'Fortezza'**	Giulio Romano	Carpio	109:0143
11M44	**Justice, 'Justitia'; 'Giustitia divina'**	Anonymous	Carpio	114:0214
11N1	**Vice, Evil, Sin; 'Peccato'**	Anonymous	Lemos	11:0015
		Barocci	Carpio	109:0427
		Correggio	Carpio	109:0427
11N3	**The Seven Deadly Sins (personified)**	Anonymous	Castilla	117:0506
		Anonymous	Fernández de Vega	60:0024
11N32	**Envy; 'Invidia' (Ripa) personification of one of the Seven Deadly Sins**	Brandi, Giac.	Carpio	109:0985
11N34	**Covetousness, 'Avarita', Avarice**	Anonymous	Arenberg	31:0099
11N41	**Idolatry**	Anonymous	Carpio	49:0114
		Anonymous	Castilla	117:0585
		Anonymous	Castilla	117:0924
		Rubens	Carpio	115:0269
11O1 : 11M31 : 11N42	**Faith, 'Fides', 'Fede' vs. Heresy, 'Hersia'**	Rubens	Carpio	115:0261
11P	**The Church (as institution)**			
11P110	**Triumph of the Church (or Religion)**	Anonymous	Cardona	37:0032
		Anonymous	Prado Bravo	48:0039
		Rubens	Carpio	115:0265
		Rubens	Carpio	115:0482
11P3111	**Pope**	Anonymous	Benavente	56:0036
		Anonymous	Carpio	115:0570
		Anonymous	Márquez	131:0013
		Anonymous	Oviedo	73:0100
		Anonymous	Villarreal	79:0031
		Raffaello Santi	Carpio	109:0930
		Zuccari, F.	Carpio	109:0836

11P3112 **Cardinal**	Anonymous	Carpio	115:0538
	Anonymous	Carpio	115:0815
	Anonymous	Carpio	115:0858
	Anonymous	Carpio	115:0876
	Anonymous	Carpio	115:0927
	Anonymous	Oviedo	73:0100
	Anonymous	Villarreal	79:0031
	Raffaello Santi	Carpio	109:0930
	Raffaello Santi	Carpio	115:1099
11P3113 **Archbishop, Bishop**	Anonymous	Carpio	115:0654
	Anonymous	Carpio	115:0689
	Anonymous	Carpio	115:0747
	Anonymous	Infantado	9:0345
	Anonymous	Torre	91:0105
	Campi, B.	Carpio	109:0384
11P3121 **Priest**	Anonymous	Carpio	115:0528
	Anonymous	Carpio	115:0806
	Anonymous	Carpio	115:0828
	Anonymous	Carpio	115:0931
	Anonymous	Castilla	18:0107
	Anonymous	Castilla	117:0191
	Anonymous	Castilla	117:0234
	Anonymous	Castilla	117:0237
	Anonymous	Castilla	117:0388
	Anonymous	Castilla	117:0503
	Anonymous	Castilla	117:0584
	Anonymous	Mayalde	78:0134
	Anonymous	Montesclaros	13:0137
	Anonymous	Sobroso	107:0007
	Tintoretto	Alvarado	84:0052
	Tintoretto	Carpio	115:0812
	Tintoretto	Carpio	115:0819
	Tintoretto, J.	Carpio	109:0600
11P3121 : 31A311 : 41D222 RUFF			
Priest with Eyeglasses and Ruff	Anonymous	Carpio	115:0809
11P3121 : 31A534			
Priest with Beard	Anonymous	Carpio	115:0790
	Tintoretto	Carpio	115:0807
11P3121 : 41D2664 : 48C24 : 31A23			
Priest with Ring and Sculpture of Figure	Anonymous	Carpio	115:0850
11P3121 THEATINE			
Theatine Priest	Codazzi, V.	Montealegre	111:0103
11P313 SEXTON			
Sexton	Anonymous	Castilla	117:0935
11P315 AUGUSTINIANS			
Monastic Orders: Augustinians	Anonymous	Carnero	72:0051
11P315 BENEDICTINES			
Monastic Orders: Benedictines	Tintoretto, J.	Carpio	109:0102
11P315 DOMINICANS			
Monastic Orders: Dominicans	Spanish	Castilla	117:0096
11P315 FRANCISCANS			
Monastic Orders: Franciscans	Anonymous	Alburquerque	125:0089
	Anonymous	Alburquerque	127:0090
	Anonymous	Carpio	115:0501

		Anonymous	Infantado	9:0426
		Spanish	Castilla	117:0096
11P3151 THEATINE				
	Monastery: Theatine	Anonymous	Cuéllar	90:0018
11P31521				
	Monk(s), Friar(s)	Anonymous	Carpio	109:0736
		Anonymous	Hinojosa	12:0039
11P31521 : 11P315 AUGUSTINIANS				
	Augustinian Monk, Friar	Anonymous	Arcos	118:0025
		Anonymous	Castilla	117:0340
11P31521 : 11P315 CAPUCHINS				
	Capuchin Monk(s), Friar(s)	Barocci	Carpio	109:0620
11P31521 : 11P315 CARMELITES				
	Carmelite Monk(s), Friar(s)	Anonymous	Arcos	118:0027
11P31521 : 11P315 DOMINICANS : 48C1422 : 11Q712				
	Dominican Monk, Friar with Model of Church	Anonymous	Castilla	117:0873
11P31521 : 11P315 FRANCISCANS				
	Franciscan Monk(s), Friar(s)	Anonymous	Castilla	18:0110
		Anonymous	Castilla	18:0129
		Anonymous	Castilla	43:0452
		Anonymous	Castilla	117:0892
		Anonymous	Monterrey	61:0089
		Anonymous	Ugena	134:0091
		Anonymous	Zuaznabar	136:0037
		Greco, El	Villanueva del Fresno	20:0059
11P31522				
	Nun(s)	Anonymous	Carpio	109:0845
		Anonymous	Carpio	115:0821
		Anonymous	Castilla	117:0986
11P31522 : 11P315 CISTERCIANS				
	Cistercian Nun(s)	Anonymous	Montesclaros	13:0137
11P31522 : 11P315 FRANCISCANS				
	Franciscan Nun(s)	Anonymous	Castilla	117:0727
11P3161	**Regular clerics, e.g. Jesuits, Redemptorists**	Anonymous	Lemos	11:0131
		Anonymous	Monterrey	58:0123
11P3162	**Military Orders in the Roman Catholic Church**	Anonymous	Carpio	115:0854
		Anonymous	Castilla	117:0362
11P3162 KNIGHT OF ALCANTARA				
	Knight of Alcántara	Anonymous	Castilla	117:0455
11P3162 KNIGHT OF CALATRAVA				
	Knight of Calatrava	Anonymous	Castilla	117:0362
11P3162 KNIGHT OF SAINT JOHN				
	Knight of Saint John	Anonymous	Castilla	117:0455
11P3162 KNIGHT OF SANTIAGO				
	Knight of Santiago	Anonymous	Castilla	117:0293
11P442	**Religious War, Crusade**	Anonymous	Atrisco	138:0064
		Anonymous	Castilla	117:0002

		Anonymous	Castilla	117:0062
		Anonymous	Castilla	117:0259
		Anonymous	Castilla	117:0266
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0730
		Anonymous	Jiménez	67:0009
		Falcone	Carpio	49:0140
		Terrasa, Gab.	Carpio	49:0289
		Toledo, J.B.	Carpio	49:0122
11Q	**The Worship of God**			
11Q1	**Conversion and Belief**	Anonymous	Castilla	43:0427
		Rubens	Cuéllar	90:0036
11Q14	**Martyr(s)**	Anonymous	Alburquerque	125:0018
		Anonymous	Alburquerque	127:0018
		Anonymous	Paredes de Nava	101:0064
		Anonymous	Real	44:0013
		Anonymous	Villanueva	59:0001
11Q14 : 11P315 THEATINE				
	Theatine Martyr(s)	Anonymous	Pérez Dávila	25:0013
11Q331	**Anchorite, Hermit**	Anonymous	Alburquerque	125:0063
		Anonymous	Alburquerque	127:0063
		Anonymous	Arcos	118:0071
		Anonymous	Atrisco	138:0113
		Anonymous	Aytona	106:0038
		Anonymous	Benavente	65:0048
		Anonymous	Brizuela	5:0026
		Anonymous	Carpio	115:0906
		Anonymous	Castilla	18:0083
		Anonymous	Castilla	18:0090
		Anonymous	Castilla	18:0144
		Anonymous	Castilla	18:0202
		Anonymous	Castilla	18:0207
		Anonymous	Castilla	43:0121
		Anonymous	Castilla	43:0504
		Anonymous	Castilla	43:0519
		Anonymous	Castilla	43:0566
		Anonymous	Castilla	43:0568
		Anonymous	Castilla	43:0580
		Anonymous	Castilla	74:0041
		Anonymous	Castilla	74:0127
		Anonymous	Castilla	117:0027
		Anonymous	Castilla	117:0386
		Anonymous	Castilla	117:0427
		Anonymous	Castilla	117:0649
		Anonymous	Castilla	117:0700
		Anonymous	Castilla	117:0796
		Anonymous	Castilla	117:0979
		Anonymous	Díaz de Ontiveros	26:0028
		Anonymous	Echauz	113:0029
		Anonymous	Echauz	113:0061
		Anonymous	Fernández	16:0006
		Anonymous	Fernández de Vega	60:0022
		Anonymous	González Cossio	88:0022
		Anonymous	González Cossio	88:0060
		Anonymous	Herrera	33:0033
		Anonymous	Hinojosa	12:0018
		Anonymous	Humanes	21:0002

		Anonymous	Infantado	1 0066
		Anonymous	Infantado	1 0066
		Anonymous	Infantado	1 0066
		Anonymous	Infantado	9 0213
		Anonymous	Infantado	9 0314
		Anonymous	Infantado	9 0320
		Anonymous	Infantado	9 0419
		Anonymous	Infantado	10 0014
		Anonymous	Ledesma Meriño	4 0038
		Anonymous	Legasa	100 0010
		Anonymous	Lemos	11 0084
		Anonymous	Meneses Bravo	126 0006
		Anonymous	Paredes de Nava	101 0063
		Anonymous	Peñaranda	76 0018
		Anonymous	Peñaranda	116 0136
		Anonymous	Peñaranda	116 0136
		Anonymous	Peñaranda	116 0136
		Anonymous	Peñaranda	116 0139
		Anonymous	Portago	140 0041
		Anonymous	Puerto	139 0043
		Anonymous	Ramírez	3 0046
		Anonymous	Sobroso	107 0053
		Anonymous	Torre	91 0078
		Anonymous	Torre	92 0055
		Anonymous	Torrubia	123 0007
		Anonymous	Valle de la Cerda	87 0096
		Anonymous	Villanueva	59 0002
		Anonymous	Villanueva	59 0004
		Anonymous	Villanueva del Fresno	20 0099
		Anonymous	Villarreal	79 0042
		Bloemaert, A	Torre	91 0062
		Caxés, E	Ramírez de Vargas	32 0020
		Domenichino	Carpio	109 0290
		Poussin, N	Carpio	109 1007
		Ribera	Ugena	134 0076
11Q3311	**Thebaid**	Anonymous	Matute	14 0008
11Q621	**Pilgrim(s)**	Anonymous	Castilla	18 0216
		Anonymous	Castilla	117 0793
		Bril, P	Ledesma Meriño	4 0051
		Caravaggio	Castilla	43 0572
		Palma	Carpio	115 0247
11Q651	**Devotional Objects: Crucifix**	Tintoretto, J	Carpio	109 0484
11Q652 : 61G SANTA FAZ				
	Relics (and Reliquaries): Santa Faz	Anonymous	Montesclaros	13 0145
		Anonymous	Olmo	133 0021
11Q712	**Church (unidentified)**	Anonymous	Infantado	1 0088
11Q713	**Church Interior**	Anonymous	Peñaranda	116 0238
		Monogrammist P N E	Carpio	49 0046
11Q713 : 61F SAN PIETRO : 61E ROMA				
	Church Interior: San Pietro, Roma	Francesco d'Hibernia	Carpio	109 0959
		Hoort, Ferdinando	Carpio	109 0959
11Q7131 CHAPEL : 61F CAPILLA REAL				
	Church Interior: Chapel – Capilla Real	Valdés Leal	Montealegre	111 0017
11Q71441				
	Chalice	Anonymous	Ledesma Meriño	4 0036

11Q7321	**Baptism**	Raffaello Santi	Castilla	117:0230
11Q7324	**Eucharist**	Anonymous	Paredes de Nava	101:0092
		Anonymous	Vucht	34:0028
		Carreño de Miranda	Carculli	128:0011
11Q732421				
	'Disputa'	Anonymous	Alburquerque	68:0071
11Q73244				
	Legends and miracles associated with the Eucharist (or the Host)	Anonymous	Aytona	106:0046
11Q732731				
	Rudolf of Habsburg offers his horse to a priest	Anonymous	Arenberg	31:0076
		Anonymous	Arenberg	31:0076
		Anonymous	Arenberg	31:0076
		Anonymous	Arenberg	31:0076
		Anonymous	Arenberg	31:0173
		Anonymous	Aytona	106:0041
11Q75121				
	The (Fifteen) Secrets of the Rosary	Anonymous	Arce Calderón	89:0029
		Anonymous	Castilla	18:0093
		Anonymous	Castilla	43:0201
		Anonymous	Castilla	74:0035
		Anonymous	Infantado	1:0087
		Anonymous	Torre	91:0098
		Anonymous	Torre	92:0076
		Anonymous	Ugena	134:0039
11Q758	**Procession**	Anonymous	Peñaranda	116:0158
11Q7614	**Epiphany**	Anonymous	Peñaranda	116:0205
11Q7615	**Candlemas**	Torres, Matías	Castañeda	119:0004
11Q762	**Passion Cycle, Lent**	Anonymous	Melgarejo	36:0020
		Anonymous	Molina	93:0096
11QQ14	**Female Martyr(s)**	Anonymous	Soria Arteaga	40:0079
11R5	**Personifications of 'Vanitas', the vanity of human life; Fragilità humana**	Anonymous	Carpio	114:0017
		Anonymous	Ramírez	3:0051
11R51	**Scenes Symbolizing 'Vanitas'**	Anonymous	Meneses Bravo	126:0010
		Anonymous	Ordoñez y Rueda	82:0019
11R61	**Person(s) sitting among objects forming a 'Vanitas' still life**	Anonymous	Castilla	117:0127
11S	**Heaven**	Anonymous	Arcos	118:0030
		Anonymous	González de Villa	124:0028
		Anonymous	Mardones	80:0059
		Brueghel	Molina	93:0162
		Herrera, Fr.	Carpio	115:0414
		Tiziano	Prado Bravo	48:0004
11T	**Hell and Purgatory**			
11T1	**Representations of Hell**	Anonymous	Castilla	117:0382
		Anonymous	Castilla	117:0718
		Anonymous	Castilla	117:0946
		Bosch, H.	Lemos	11:0030
		Brueghel	Molina	93:0162

11T6	**Purgatory**	Anonymous	Croy	24:0075
11T61	**Liberation of the souls from purgatory**	Anonymous	Arenberg	31:0144
11U	**Last Judgement**	Anonymous	Alburquerque	125:0197
		Anonymous	Castilla	117:0911
		Anonymous	Legasa	100:0021
		Anonymous	Medina	83:0057
		Anonymous	Oviedo	73:0062
		Anonymous	Peñaranda	116:0117
		Bosch, H.	Castañeda	119:0046
		Brueghel	Molina	93:0162
		Michelangelo	Castilla	74:0114
12	**Non-Christian Religions**			
12A532	**Rabbi**	Anonymous	Castilla	117:0584
12A7	**The Jews, Jewish life**	Anonymous	Castilla	117:0623
12B212	**Sacrifice**	Anonymous	Borja y Velasco	42:0221
		Anonymous	Carpio	114:0248
		Anonymous	Carpio	115:0560
		Anonymous	Carpio	115:0764
		Cesari, G.	Castilla	43:0125
		Dughet	Ugena	134:0075
		Poussin, N.	Ugena	134:0075
		Vaccaro, A.	Carpio	114:0237
12B216	**Non-Christian religious procession**	Anonymous	Valle de la Cerda	87:0090
12B61	**Temple, Shrine, etc.**	Anonymous	Atrisco	138:0058
		Anonymous	Carpio	114:0143
		Anonymous	Carpio	114:0248
		Anonymous	Infantado	9:0264
13	**Magic**			
13B1	**Witch**	Anonymous	Castilla	43:0500
		Anonymous	Castilla	117:0169
13B2	**Sorcerer, Magician**	German	Castilla	43:0066
		Ribera	Castilla	43:0037
		Tiziano	González Cossio	88:0089
13B3	**Witches' sabbath, i.e. ceremonial gathering of witches and/or sorcerers**	Anonymous	Arenberg	31:0089
13E421	**Gipsy Woman (or Gipsy) Handreading**	Anonymous	Valle de la Cerda	87:0029
14	**Astrology**	Anonymous	Alburquerque	68:0009

2 Nature

21	**Four Elements**	Anonymous	Arenberg	31:0042
		Anonymous	Borja y Velasco	42:0198
		Anonymous	Díaz de Ontiveros	26:0050
		Anonymous	Jiménez	67:0008
		Anonymous	Montesclaros	13:0024
		Anonymous	Valle de la Cerda	87:0032
		Anonymous	Villanueva	59:0035

		Anonymous	Villanueva del Fresno	20:0004
		Anonymous	Villanueva del Fresno	28:0047
		Gerardo	Vucht	34:0005
		Giordano, L.	Carpio	114:0205
		Giordano, L.	Carpio	114:0205
		Giordano, L.	Carpio	114:0205
		Giordano, L.	Carpio	114:0205
		Rossi, Pasquale	Carpio	109:0037
		Veronese	Tinoco	54:0014
21A	**Air**	Anonymous	Ramírez	3:0075
		Bassano	Castilla	117:0137
21A0	**'Aria', 'Carro dell'aria' (Ripa)**	Rossi, Pasquale	Carpio	109:0046
21B	**Earth**	Anonymous	Ramírez	3:0075
		Bassano	Castilla	117:0137
21C	**Fire**	Anonymous	Ramírez	3:0075
		Bassano	Castilla	117:0137
21C0	**'Fuoco', 'Carro del fuoco' (Ripa)**	Rossi, Pasquale	Carpio	109:0067
21D	**Water**	Anonymous	Ramírez	3:0075
		Bassano	Castilla	117:0137
21D0	**'Acqua', 'Carro dell'acqua' (Ripa)**	Rossi, Pasquale	Carpio	109:0057
23	**Time**			
23A	**Allegory of Time and Eternity**	Anonymous	Monterrey	57:0076
23A1	**Father Time, man with wings and scythe**	Anonymous	Castilla	117:0223
23A41	**Time revealing Truth; Time carrying Truth aloft**	Farelli	Carpio	109:0003
23D	**Seasons of the Year (especially personifications)**	Anonymous	González Cossío	22:0037
		Anonymous	Pacheco	71:0067
		Domenichino	Carpio	109:0800
		Domenichino	Carpio	109:0800
		Domenichino	Carpio	109:0800
		Domenichino	Carpio	109:0800
		Giordano, L.	Carpio	114:0202
		Giordano, L.	Carpio	114:0202
		Giordano, L.	Carpio	114:0202
		Giordano, L.	Carpio	114:0202
		Guercino	Carpio	109:0881
		Guercino	Carpio	109:0881
		Guercino	Carpio	109:0883
		Guercino	Carpio	109:0883
		Tintoretto	Carpio	115:0908
		Tintoretto, J.	Carpio	109:0249
		Tintoretto, J.	Carpio	109:0249
		Tintoretto, J.	Carpio	109:0249
		Tintoretto, J.	Carpio	109:0249
23D42	**Spring; 'Ver', 'Primavera' (Ripa)**	Albani, Fr.	Carpio	109:0728
		Anonymous	Castilla	117:0602
		Goltzius, Hend.	Carpio	109:0229
		Rossi, Pasquale	Carpio	109:0062
23D44	**Autumn, Fall; 'Autumnus', 'Autunno' (Ripa)**	Anonymous	Castilla	117:0599
23E	**Seasons of the year represented by scenes showing human activities, usually in a landscape**	Albani, Fr.	Carpio	114:0321
		Albani, Fr.	Carpio	114:0321

Albani, Fr.	Carpio	114:0321
Albani, Fr.	Carpio	114:0321
Anonymous	Altamirano	35:0042
Anonymous	Arenberg	31:0126
Anonymous	Borja y Velasco	42:0202
Anonymous	Cardona	37:0063
Anonymous	Castilla	43:0222
Anonymous	Castilla	43:0490
Anonymous	Castilla	52:0048
Anonymous	Espejo	23:0025
Anonymous	Galló de Escalada	46:0015
Anonymous	Infantado	1:0052
Anonymous	Infantado	1:0114
Anonymous	Infantado	9:0235
Anonymous	Infantado	9:0236
Anonymous	Infantado	10:0015
Anonymous	Loyola	85:0004
Anonymous	Márquez	103:0016
Anonymous	Melgarejo	36:0021
Anonymous	Melgarejo	36:0025
Anonymous	Meneses Bravo	126:0035
Anonymous	Molina	93:0180
Anonymous	Montesclaros	13:0025
Anonymous	Montesclaros	13:0031
Anonymous	Salamanca	63:0010
Anonymous	Tinoco	54:0006
Anonymous	Villanueva	6:0063
Anonymous	Villanueva	59:0035
Anonymous	Villanueva del Fresno	20:0003
Anonymous	Villanueva del Fresno	28:0056
Anonymous	Villanueva del Fresno	28:0067
Anonymous	Villanueva del Fresno	28:0069
Bassano	Angulo	29:0005
Bassano	Montesclaros	13:0014
Bassano	Olmo	133:0042
Bassano	Torre	91:0118
Bassano	Villanueva del Fresno	20:0045
Bassano	Villarreal	79:0063
Brueghel	Monterrey	57:0026
Brueghel	Monterrey	58:0024
Laer, P.	Carpio	109:0588
Laer, P.	Carpio	109:0588
Laer, P.	Carpio	109:0588
Laer, P.	Carpio	109:0588
Orrente, P.	Galló de Escalada	46:0024
Vassal	Villanueva del Fresno	28:0066

23E41 **Winter – Human Activities**

Anonymous	Castilla	43:0458
Anonymous	Castilla	43:0499
Anonymous	Castilla	117:0914
Anonymous	Galarreta Osarez	69:0067
Anonymous	Infantado	1:0054
Anonymous	Melgarejo	36:0019
Bassano	Castilla	43:0369
Bordone	Carpio	109:0658
Rossi, Pasquale	Carpio	109:0009
Venne	Molina	93:0004
Venne	Molina	93:0110
Vinne	Molina	93:0004
Vinne	Molina	93:0110

23E42 **Spring – Human Activities**

Anonymous	Castilla	18:0211
Anonymous	Infantado	1:0054
Anonymous	Montealegre	111:0107
Anonymous	Villanueva del Fresno	28:0062

		Bassano	Castilla	43:0365
		Bassano	Saavedra Guzmán	15:0025
		Bassano	Sobroso	107:0047
		Bordone	Carpio	109:0658
23E43	**Summer – Human Activities**	Anonymous	Castañeda	119:0043
		Anonymous	Castilla	18:0211
		Anonymous	Infantado	1:0054
		Rossi, Pasquale	Carpio	109:0033
23E44	**Autumn – Human Activities**	Anonymous	Castilla	18:0211
		Anonymous	Castilla	43:0499
		Anonymous	Infantado	1:0054
		Anonymous	Montealegre	111:0107
		Bassano	Castilla	43:0372
		Bassano	Sobroso	107:0044
		Bassano	Sobroso	107:0047
		Rossi, Pasquale	Carpio	109:0005
23F41	**Landscape symbolizing winter; winter landscape**	Anonymous	Arenberg	31:0019
		Anonymous	Arenberg	31:0071
		Anonymous	Carpio	45:0131
		Anonymous	Castilla	18:0211
		Anonymous	Castilla	117:0037
		Anonymous	Castilla	117:0572
		Anonymous	González Cossio	88:0015
		Anonymous	Peñaranda	116:0136
		Anonymous	Peñaranda	116:0149
		Anonymous	Portago	140:0052
		Anonymous	Zuaznabar	136:0054
		Antolínez, Fr.	Moreno	137:0034
		Flemish	Alvarado	84:0043
		Flemish	Carpio	49:0023
		Flemish	Rodríguez	130:0021
		Momper	Salamanca	63:0012
23F42	**Landscape symbolizing spring; spring landscape**	Anonymous	Cardona	37:0038
		Anonymous	Castañeda	119:0037
23G4	**The four seasons of the year symbolized by still-lives of flowers and/or fruits**	Anonymous	Alvarado	84:0058
		Anonymous	González Cossio	88:0100
		Berrettoni, N.	Carpio	109:0221
		Berrettoni, N.	Carpio	109:0221
		Brueghel, Abr.	Carpio	109:0221
		Brueghel, Abr.	Carpio	109:0221
23K	**The twelve months represented by scenes showing human activities, usually within a landscape; so-called 'Labours of the months'**	Anonymous	Arenberg	31:0071
		Anonymous	Castilla	18:0250
		Anonymous	Castilla	43:0490
		Anonymous	Castilla	52:0049
		Anonymous	Hinojosa	12:0031
		Anonymous	Infantado	1:0074
		Anonymous	Infantado	1:0080
		Anonymous	Infantado	9:0226
		Anonymous	Infantado	9:0227
		Anonymous	Infantado	9:0239
		Anonymous	Justiniano	19:0003
		Anonymous	Mardones	80:0002
		Anonymous	Mayalde	78:0108
		Anonymous	Ramírez	3:0095
		Anonymous	Ramírez	3:0097
		Anonymous	Valle de la Cerda	87:0027
		Anonymous	Villanueva	59:0062
		Bassano	Herrera	33:0014
		Bassano	Humanes	21:0001

		Brueghel	Arenberg	31:0128
		Linsen, Jan	Molina	93:0137
		Michieli, A.	Tinoco	54:0015
23K32	**August and its 'labours'**	Anonymous	Castilla	43:0550
23K33	**September and its 'labours'**	Orrente, P.	Jiménez	67:0018
23L	**The Twelve Months Represented by Landscapes**	Anonymous	Castilla	43:0511
23M	**The twelve months represented by still-lives of flowers and/or fruits**	Anonymous	Infantado	9:0373
23R	**Day and Night**	Anonymous	Torrubia	123:0027
		Anonymous	Torrubia	123:0027
23R11	**Morning**	Anonymous	Infantado	1:0064
		Anonymous	Infantado	9:0265
23R111	**Morning – Landscape**	Anonymous	Castilla	74:0129
23R12	**Afternoon**	Anonymous	Infantado	1:0064
		Anonymous	Infantado	1:0064
		Anonymous	Infantado	9:0265
23R13	**Evening**	Anonymous	Infantado	9:0265
23R14	**Night**	Anonymous	Arcos	118:0045
		Anonymous	Infantado	1:0064
		Anonymous	Infantado	9:0265
		Anonymous	Lezana	105:0018
		Bassano	Castilla	43:0007
23R141	**Night – Landscape**	Anonymous	Alvarado	84:0091
		Anonymous	Arcos	118:0045
		Anonymous	Carpio	45:0009
		Anonymous	Carpio	49:0104
		Anonymous	Carpio	115:1032
		Anonymous	Paredes de Nava	101:0024
		Anonymous	Soria Arteaga	40:0045
		Anonymous	Soria Arteaga	40:0070
		Anonymous	Torre	91:0080
		Anonymous	Torre	92:0057
		Testa, P.	Carpio	109:0624
		Tiziano	Ramírez	3:0009
23R141 (+1)	**Night – Landscape with Figures**	Anonymous	Carpio	114:0292
		Anonymous	Carpio	115:1030
		Bassano	Carpio	115:0491
23R141 (+1) : 24B6	**Night – Landscape with Figures and Moonlight**	Agüero, B.M.	Montealegre	111:0100
23R141 (+1) : 45B	**Night – Landscape with Figures and Soldier**	Anonymous	Carpio	115:0989
23R141 : 25I8	**Night – Landscape with Buildings**	Anonymous	Carpio	45:0040
23U24	**Clock**	Stanchi, G.	Carpio	109:0298
24A1	**Sunrise**	Anonymous	Alvarado	84:0091
		Anonymous	Arcos	118:0100
		Anonymous	Carpio	45:0070

		Banelli	Molina	93:0017
24A2	**Sunset**	Anonymous	Carpio	49:0031
		Banelli	Molina	93:0017
		Cigoli	Carpio	109:0098
24B7	**Moonrise**	Anonymous	Castilla	117:0821
24C1	**Planets; planetary system, solar system**	Anonymous	Montealegre	111:0097
24F	**Firmament, sky**	Anonymous	Castilla	117:0680
25	**Earth, World as Celestial Body**			
25A	**Maps, Atlases**			
25A1	**Maps of the World**	Anonymous	Alburquerque	127:0002
25A3	**Map of Country or Region**	Anonymous	Villarán	110:0034
25A3 : 61D ESPANA, GUIPUZCOA				
	Map of España: Guipúzcoa	Anonymous	Hinojosa	12:0046
25A3 : 61D PUERTO RICO				
	Map of Puerto Rico	Anonymous	Hinojosa	12:0047
25A4 : 61E CADIZ				
	Map of City: Cádiz	Anonymous	Hinojosa	12:0050
25A4 : 61E CARTAGENA				
	Map of City: Cartegena	Anonymous	Hinojosa	12:0048
25A4 : 61E MESSINA				
	Map of City: Messina	Anonymous	Carpio	114:0314
25B	**Continents Represented Allegorically**	Anonymous	Díaz de Quevedo	104:0018
		Giordano, L.	Carpio	114:0208
		Giordano, L.	Carpio	114:0208
		Giordano, L.	Carpio	114:0208
		Giordano, L.	Carpio	114:0208
25B1	**Allegory of Europe**	Anonymous	Cardona	37:0046
25B2	**Allegory of Asia**	Anonymous	Borja y Velasco	42:0216
		Anonymous	Cardona	37:0046
25B3	**Allegory of Africa**	Anonymous	Cardona	37:0046
25B4	**Allegory of America**	Anonymous	Cardona	37:0046
25C11	**Volcano Eruption**	Anonymous	Castilla	117:0563
25F	**Animals**			
25F1	**Groups of Animals**	Anonymous	Alburquerque	68:0126
		Anonymous	Arenberg	30:0025
		Anonymous	Benavente	65:0051
		Anonymous	Carpio	115:0598
		Anonymous	Carpio	115:1074
		Anonymous	Castilla	117:0404
		Anonymous	Cotes y la Carcel	120:0020
		Anonymous	Cuéllar	90:0063
		Anonymous	Galló de Escalada	46:0014
		Anonymous	González Cossío	22:0081
		Anonymous	Infantado	9:0372

		Anonymous	Infantado	10:0042
		Anonymous	Spino y Navarro	132:0007
		Anonymous	Spino y Navarro	132:0094
		Anonymous	Ugena	134:0072
		Anonymous	Valle de la Cerda	87:0017
		Anonymous	Zabalza	97:0061
		Bassano	Carpio	114:0296
		Bassano	Pacheco	71:0033
		Berois, Pedro de	Vucht	34:0009
		Flemish	Ugena	134:0026
		Orrente, P.	Arce	38:0016
		Snyders, F.	Salamanca	63:0008
25F22	**Monkeys, Apes**	Anonymous	Arenberg	31:0029
		Anonymous	Arenberg	31:0161
		Anonymous	Borja y Velasco	42:0192
		Anonymous	Borja y Velasco	42:0208
		Anonymous	Carpio	114:0100
		Anonymous	Portago	140:0017
		Anonymous	Sobroso	107:0038
		Anonymous	Zavala	108:0055
		Carracci, Annib.	Carpio	109:0866
		Flemish	Carpio	49:0088
		Tiziano	Carpio	115:0084
25F22 : 31A572 : 31D16				
	Monkey looking for fleas on old man	Anonymous	Montealegre	111:0105
25F22 : 44G544				
	Theft by Monkeys, Apes	Anonymous	Infantado	1:0095
25F23 FOX				
	Fox	Anonymous	Castilla	117:0765
		Anonymous	Castilla	117:0961
		Anonymous	Croy	24:0080
		Anonymous	Villanueva	59:0063
25F23 LION				
	Lion	Anonymous	Arenberg	31:0170
		Anonymous	Carpio	45:0046
		Anonymous	Carpio	114:0071
		Anonymous	Carpio	115:0892
		Anonymous	Carpio	115:1079
		Anonymous	Ortiz	95:0031
		Anonymous	Ortiz	95:0040
		Anonymous	Peñaranda	116:0010
		Domenichino	Carpio	109:0867
		Núñez, P.	Villarroel	62:0003
		Vos, Paul	Zuaznabar	136:0033
25F23 LION (+41)				
	Birth of a Lion	Anonymous	Cardona	37:0068
		Anonymous	Carpio	45:0098
25F23 LION (+51)				
	Fighting Lion	Anonymous	González Cárdena	47:0023
25F23 OTTER				
	Otter	Anonymous	Castilla	117:0609
25F23 TIGER				
	Tiger	Anonymous	Arenberg	31:0062
		Anonymous	Carpio	45:0125
		Anonymous	Castilla	117:0501
		Anonymous	González Cossio	88:0068

25F23 WILDCAT
Wildcat — Anonymous — Castilla — 117:0016

25F23 WOLF
Wolf — Anonymous — Castilla — 117:0712

25F23 WOLF (+452) : 46C13141
Wolf with prey: Horse — Anonymous — Arenberg — 31:0062
Anonymous — Carpio — 45:0146
Anonymous — Castilla — 117:0958
Vos, Paul — Castilla — 43:0554

25F23 WOLF (+452) : 47I2133
Wolf with prey: Lamb — Vos, Paul — Carpio — 115:0415

25F23 WOLF (+51)
Fighting Wolf — Anonymous — González Cárdena — 47:0023

25F24 **Hoofed Animals** — Anonymous — Valle de la Cerda — 87:0017

25F24 BOAR
Boar — Anonymous — Castilla — 43:0377
Anonymous — González Cossio — 88:0103

25F24 CAMEL
Camel — Anonymous — Carpio — 114:0224
Anonymous — Carpio — 114:0224

25F24 DEER
Deer — Anonymous — Arcos — 118:0004
Anonymous — Arcos — 118:0008

25F24 DEER (+51)
Fighting Deer — Anonymous — Ordoñez y Rueda — 82:0018

25F24 STAG (+33)
Stag Head — Anonymous — Infantado — 1:0026
Anonymous — Infantado — 1:0026

25F26 GUINEA PIG
Guinea Pig — Bonzi, P. — Carpio — 109:0186

25F26 HARE
Hare — Dürer — Alvarado — 84:0069

25F26 RABBIT
Rabbit — Allaert — Molina — 93:0009
Anonymous — Carpio — 115:0498
Anonymous — Puerto — 139:0045
Bonzi, P. — Carpio — 109:0186
Italian — Cea — 51:0003

25F27 WHALE
Whale — Anonymous — Arenberg — 31:0046
Anonymous — Castilla — 117:0300
Anonymous — González Cossio — 88:0068

25F31 **Groups of Birds** — Allaert — Molina — 93:0008
Allaert — Molina — 93:0009
Allaert — Molina — 93:0014
Allaert — Molina — 93:0015
Allaert — Molina — 93:0102
Anonymous — Alburquerque — 68:0126
Anonymous — Alburquerque — 68:0129
Anonymous — Alburquerque — 125:0136

Anonymous	Alburquerque	127:0134
Anonymous	Altamirano	35:0054
Anonymous	Alvarado	84:0039
Anonymous	Alvarado	84:0040
Anonymous	Arce	75:0077
Anonymous	Arenberg	30:0025
Anonymous	Arenberg	31:0170
Anonymous	Carpio	45:0224
Anonymous	Carpio	49:0235
Anonymous	Carpio	114:0058
Anonymous	Carpio	114:0140
Anonymous	Carpio	114:0140
Anonymous	Carpio	114:0140
Anonymous	Carpio	114:0140
Anonymous	Carpio	114:0179
Anonymous	Carpio	114:0179
Anonymous	Carpio	115:0623
Anonymous	Carpio	115:1012
Anonymous	Carpio	115:1014
Anonymous	Castilla	43:0096
Anonymous	Castilla	117:0618
Anonymous	Celada	2:0039
Anonymous	Celada	7:0031
Anonymous	Cortés	17:0064
Anonymous	Cortés	17:0103
Anonymous	Cotes y la Carcel	120:0035
Anonymous	Cotes y la Carcel	120:0051
Anonymous	Cuéllar	90:0063
Anonymous	Díaz de la Hoz	64:0016
Anonymous	Echauz	113:0012
Anonymous	González Cárdena	47:0013
Anonymous	González Cossio	88:0003
Anonymous	González Cossio	88:0129
Anonymous	Infantado	9:0234
Anonymous	Infantado	9:0237
Anonymous	Infantado	9:0272
Anonymous	Infantado	9:0343
Anonymous	Legasa	100:0038
Anonymous	Mardones	80:0024
Anonymous	Molina	93:0178
Anonymous	Peñaranda	116:0090
Anonymous	Prado Bravo	48:0021
Anonymous	Prado Bravo	48:0024
Anonymous	Puerto	139:0039
Anonymous	Saavedra Guzmán	15:0027
Anonymous	Sastago	50:0012
Anonymous	Sobroso	107:0001
Anonymous	Spino y Navarro	132:0007
Anonymous	Torre	91:0093
Anonymous	Torre	92:0068
Anonymous	Ugena	134:0072
Anonymous	Valle de la Cerda	87:0014
Anonymous	Valle de la Cerda	87:0085
Anonymous	Zuaznabar	136:0058
Berois, Pedro de	Vucht	34:0009
Daudine, Gio:	Carpio	109:0693
Flemish	Ugena	134:0026
Nuzzi, M.	Carpio	109:0450
Pietro da Cortona	Carculli	128:0007
Snyders, F.	Carpio	49:0045
Solari, G.	Carpio	109:0219
Solari, G.	Carpio	109:0219

25F31 (+49)

Birds Singing

Anonymous	Arenberg	31:0059
Anonymous	Carpio	45:0141

	Anonymous	Castilla	43:0367
	Anonymous	Castilla	117:0619
	Anonymous	Cuéllar	90:0043
	Anonymous	González Cárdena	47:0017
	Anonymous	Montealegre	111:0056
	Anonymous	Sastago	50:0019
	Flemish	Carpio	49:0071
	Snyders, F.	Salamanca	63:0013
25F31 : 61D INDIES			
Birds from the Indies	Anonymous	Infantado	9:0238
25F32 GOLDFINCH			
Goldfinch	Anonymous	Quevedo y Azcona	135:0036
25F32 NIGHTINGALE			
Nightingale	Bassano	Villanueva del Fresno	20:0096
25F33 EAGLE			
Eagle	Anonymous	Arenberg	31:0170
	Anonymous	Peñaranda	76:0054
	Davide, Gio:	Carpio	109:0541
25F33 EAGLE (+452) : 25F26 HARE			
Eagle with prey: Hare	Anonymous	Arcos	118:0014
25F33 EAGLE (+452) : 25F36 DUCK			
Eagle with prey: Duck	Anonymous	Carpio	49:0197
	Snyders, F.	Carpio	49:0240
25F33 EAGLE (+452) : 34B232 (+52)			
Eagle with prey: Hen	Anonymous	Carpio	45:0109
25F33 FALCON			
Falcon	Anonymous	Castilla	43:0576
	Anonymous	Castilla	117:0952
25F33 FALCON (+45)			
Falcon eating and drinking	Anonymous	Carpio	49:0061
25F33 GYRFALCON			
Gyrfalcon	Anonymous	Infantado	1:0005
25F33 SPARROWHAWK (+451)			
Sparrowhawk in search of food	Anonymous	Carpio	49:0226
25F34 **Owls**	Anonymous	Carpio	114:0058
	Anonymous	González Cossio	88:0005
	Anonymous	González Cossio	88:0006
	Daudine, Gio:	Carpio	109:0693
25F35 MACAW			
Macaw	Anonymous	Altamirano	35:0053
	Anonymous	Díaz de Ontiveros	26:0070
	Anonymous	Gómez de Arratia	41:0035
25F35 PARAKEET			
Parakeet	Anonymous	Infantado	9:0006
	Anonymous	Molina	93:0054
	Anonymous	Montealegre	111:0095
	Dyck, Anth. van	Carpio	115:0131
25F35 PARROT			
Parrot	Anonymous	Castilla	43:0538
	Anonymous	Castilla	117:0549
	Anonymous	González Cossio	88:0039

	Anonymous	Monterrey	57:0070
	Anonymous	Peñaranda	116:0012
	Carracci, Annib.	Carpio	109:0866
	Parmigianino	Carpio	115:0260
25F35 PEACOCK			
Peacock	Anonymous	Carpio	114:0012
	Anonymous	González Cossio	88:0039
	Anonymous	González Cossio	88:0109
	Anonymous	González Cossio	88:0112
	Anonymous	Infantado	9:0343
25F36 DUCK			
Duck	Anonymous	Carpio	115:0684
	Anonymous	Castilla	117:0618
	Anonymous	González Cossio	88:0048
	Anonymous	Herrera	33:0032
	Anonymous	Prado Bravo	48:0025
	Castiglione, G.B.	Carpio	109:0730
	Teniers, D. (II)	Molina	93:0048
25F36 GOOSE			
Goose	Anonymous	Carpio	115:1082
	Anonymous	Herrera	33:0044
25F36 SWAN			
Swan	Anonymous	Altamirano	35:0053
	Anonymous	Altamirano	35:0054
	Anonymous	Carpio	115:1000
	Italian	Cea	51:0001
25F37 CRANE			
Crane	Anonymous	Castilla	117:0909
25F37 HERON			
Heron	Anonymous	Carpio	49:0243
25F37 STORK			
Stork	Anonymous	González Cossio	88:0039
	Anonymous	González Cossio	88:0109
	Anonymous	González Cossio	88:0112
	Anonymous	Infantado	9:0343
25F38 OSTRICH			
Ostrich	Anonymous	Infantado	9:0343
25F38 PARTRIDGE			
Partridge	Anonymous	Carpio	115:1029
	Anonymous	Echauz	113:0044
25F38 PHEASANT			
Pheasant	Anonymous	Díaz de Ontiveros	26:0070
25F38 TURKEY			
Turkey	Anonymous	Altamirano	35:0054
	Anonymous	González Cossio	88:0047
	Anonymous	Infantado	9:0343
	Italian	Cea	51:0002
25F39 DOVE			
Dove	Anonymous	Castilla	117:0588
	Anonymous	Peñaranda	116:0164
	Anonymous	Villanueva del Fresno	20:0070
	Pietro da Cortona	Carculli	128:0007

25F39 HOOPOE				
	Hoopoe	García Ferrer, Pedro	Alvarado	84:0077
25F39 PIGEON				
	Pigeon	Anonymous	González Cossio	88:0077
		Anonymous	Legasa	100:0015
		Anonymous	Sobroso	107:0059
25F43 ALLIGATOR				
	Alligator	Anonymous	Carpio	45:0125
25F44	**Tortoises, Turtles**	Anonymous	Carpio	114:0243
25F51 FROG				
	Frog	Anonymous	Valle de la Cerda	87:0101
25F711 BUTTERFLY				
	Butterfly	Anonymous	Borja y Velasco	42:0049
		Nuzzi, M.	Carpio	109:0450
25FF241	**Unicorn**	Anonymous	Villanueva del Fresno	20:0068
		Tintoretto, Marietta	Carpio	109:0591
25G21	**Fruit**	Anonymous	Alburquerque	125:0129
25G3 OAK TREE : 61C1 GUERNIKAKO ARBOLA				
	Trees: Oak Tree (Guernikako Arbola)	Anonymous	Zavala	108:0001
25G41	**Flowers**	Anonymous	Álvarez	86:0016
		Anonymous	Arce Calderón	89:0022
		Anonymous	Atrisco	138:0032
		Anonymous	Atrisco	138:0034
		Anonymous	Borja y Velasco	42:0257
		Anonymous	Carpio	114:0138
		Anonymous	Carpio	115:0573
		Anonymous	Castilla	74:0115
		Anonymous	Echauz	113:0012
		Anonymous	Infantado	9:0234
		Anonymous	Molina	93:0171
		Anonymous	Molina	93:0178
		Anonymous	Moreno	137:0081
		Anonymous	Puerto	139:0015
		Anonymous	Zuaznabar	136:0058
		Perez, Maria	Córdoba y Verdes	129:0010
25G41 LILY				
	Flowers: Lily	Anonymous	Castilla	117:0733
25G41 ROSE				
	Flowers: Roses	Anonymous	Benavente	56:0034
		Anonymous	Croy	24:0065
25G41 SUNFLOWER				
	Flowers: Sunflower	Anonymous	Croy	24:0065
25H	**Landscape**			
25H1	**Landscape in the Temperate Zone**	Agüero, B.M.	Villarán	110:0005
		Anonymous	Alburquerque	68:0054
		Anonymous	Alburquerque	68:0055
		Anonymous	Alburquerque	125:0006
		Anonymous	Alburquerque	125:0012
		Anonymous	Alburquerque	125:0021
		Anonymous	Alburquerque	125:0105
		Anonymous	Alburquerque	125:0135

Anonymous	Alburquerque	125:0233
Anonymous	Alburquerque	127:0006
Anonymous	Alburquerque	127:0012
Anonymous	Alburquerque	127:0021
Anonymous	Alburquerque	127:0133
Anonymous	Alvarado	84:0066
Anonymous	Alvarado	84:0083
Anonymous	Alvarado	84:0090
Anonymous	Alvarado	84:0093
Anonymous	Alvarado	84:0098
Anonymous	Álvarez	86:0005
Anonymous	Alviz	27:0010
Anonymous	Arce	38:0005
Anonymous	Arce	75:0054
Anonymous	Arce	75:0055
Anonymous	Arce	75:0082
Anonymous	Arce	75:0093
Anonymous	Arce	75:0108
Anonymous	Arce Calderón	89:0013
Anonymous	Arce Calderón	89:0024
Anonymous	Arcos	118:0079
Anonymous	Arcos	118:0084
Anonymous	Arcos	118:0085
Anonymous	Arcos	118:0101
Anonymous	Arenberg	31:0063
Anonymous	Arenberg	31:0119
Anonymous	Arenberg	31:0140
Anonymous	Arenberg	31:0164
Anonymous	Atrisco	138:0031
Anonymous	Atrisco	138:0127
Anonymous	Atrisco	138:0128
Anonymous	Atrisco	138:0129
Anonymous	Aytona	106:0020
Anonymous	Aytona	106:0030
Anonymous	Aytona	106:0146
Anonymous	Aytona	106:0147
Anonymous	Aytona	106:0149
Anonymous	Aytona	106:0150
Anonymous	Aytona	106:0151
Anonymous	Baeza	102:0025
Anonymous	Benavente	56:0030
Anonymous	Benavente	65:0041
Anonymous	Benavente	65:0043
Anonymous	Borja y Velasco	42:0227
Anonymous	Borja y Velasco	42:0228
Anonymous	Borja y Velasco	42:0229
Anonymous	Borja y Velasco	42:0230
Anonymous	Borja y Velasco	42:0231
Anonymous	Borja y Velasco	42:0232
Anonymous	Borja y Velasco	42:0233
Anonymous	Borja y Velasco	42:0234
Anonymous	Borja y Velasco	42:0235
Anonymous	Borja y Velasco	42:0236
Anonymous	Borja y Velasco	42:0237
Anonymous	Borja y Velasco	42:0238
Anonymous	Borja y Velasco	42:0239
Anonymous	Borja y Velasco	42:0240
Anonymous	Borja y Velasco	42:0241
Anonymous	Borja y Velasco	42:0242
Anonymous	Borja y Velasco	42:0243
Anonymous	Borja y Velasco	42:0244
Anonymous	Borja y Velasco	42:0245
Anonymous	Borja y Velasco	42:0246
Anonymous	Borja y Velasco	42:0247
Anonymous	Borja y Velasco	42:0248

Anonymous	Borja y Velasco	42:0249
Anonymous	Borja y Velasco	42:0250
Anonymous	Borja y Velasco	42:0251
Anonymous	Borja y Velasco	42:0252
Anonymous	Carculli	128:0019
Anonymous	Cardona	37:0033
Anonymous	Cardona	37:0047
Anonymous	Cardona	37:0061
Anonymous	Cardona	37:0062
Anonymous	Cardona	37:0071
Anonymous	Carnero	72:0017
Anonymous	Carnero	72:0018
Anonymous	Carnero	72:0019
Anonymous	Carnero	72:0021
Anonymous	Carpio	45:0056
Anonymous	Carpio	45:0067
Anonymous	Carpio	45:0177
Anonymous	Carpio	45:0184
Anonymous	Carpio	49:0263
Anonymous	Carpio	49:0272
Anonymous	Carpio	114:0027
Anonymous	Carpio	114:0045
Anonymous	Carpio	114:0048
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Anonymous	Cortavila	77:0035
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Antolínez, José	Castañeda	119:0029
Antolínez, José	Castañeda	119:0035
Antolínez, José	Castañeda	119:0035
Antolínez, José	Sobroso	107:0022
Arthois	Molina	93:0068
Arthois	Molina	93:0133
Arthois	Molina	93:0156
Arthois	Molina	93:0157
Bassano	Lezama	99:0025
Bassano	Vucht	34:0029
Bastardo	Melgarejo	36:0018
Blau, Abramo	Carpio	109:0568
Blau, Abramo	Carpio	109:0568
Bossche, Philipp	Infantado	1:0057
Boy	Pacheco	71:0006
Bril, P.	Arce	75:0034
Bril, P.	Arce	75:0106
Bril, P.	Carpio	49:0027
Bril, P.	Castilla	43:0108
Bril, P.	Castilla	43:0296
Bril, P.	Castilla	43:0297
Bril, P.	Díaz de Ontiveros	26:0041
Brueghel	Arenberg	31:0084
Brueghel	Carpio	45:0010
Brueghel	Carpio	115:0223
Brueghel	Portago	140:0045
Brueghel	Portago	140:0045
Brueghel	Soria Arteaga	40:0048
Caravaggio	Carpio	109:0184

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Carboneli	Torre	91:0022
Carboni, L.	Castilla	43:0109
Carboni, L.	Castilla	43:0134
Carboni, L.	Castilla	43:0135
Carboni, L.	Monterrey	57:0179
Carboni, L.	Monterrey	58:0079
Caxés, E.	Pacheco	71:0017
Cincinnato	Soria Arteaga	40:0075
Claude Lorrain	Puerto	139:0016
Collantes	Arce	38:0008
Collantes	Díaz de Ontiveros	26:0056
Collantes	Pacheco	71:0008
Cornelio Brusco	Castilla	43:0296
Correggio	Carpio	109:0901
Corte, J.	Díaz de Ontiveros	26:0067
Domenichino	Carpio	109:0799
Domenichino	Carpio	109:0799
Dughet	Carpio	109:0780
Dughet	Carpio	109:0780
Dughet	Carpio	109:0794
Dughet	Carpio	109:0794
Dughet	Carpio	109:0824
Dughet	Carpio	109:0824
Dutch	Molina	93:0067
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Dutch	Molina	93:0085
Estefano	Moreno	137:0029
Falcone	Castilla	43:0141
Filippo Napoletano	Carpio	109:0699
Filippo Napoletano	Carpio	109:0699
Filippo Napoletano	Carpio	109:0699
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Flamenco	Castilla	43:0463
Flemish	Alvarado	84:0072
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Flemish	Cardona	37:0052
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Flemish	Carpio	45:0087
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Flemish	Castilla	43:0031
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Flemish	Castilla	43:0165
Flemish	Delgado	94:0017
Flemish	Espejo	23:0030
Flemish	Infantado	1:0055
Flemish	Justiniano	19:0001
Flemish	Mayalde	78:0023
Flemish	Melgarejo	36:0030
Flemish	Montesclaros	13:0093
Flemish	Oviedo	73:0041
Flemish	Paredes de Nava	101:0006
Flemish	Paredes de Nava	101:0009
Flemish	Portago	140:0010
Flemish	Portago	140:0036
Flemish	Portago	140:0060
Flemish	Rodríguez	130:0021
Flemish	Salamanca	63:0031

Flemish	Sobroso	107:0013
Flemish	Vicuña	121:0006
Flemish	Villarroel	62:0016
Flemish	Villarroel	62:0018
Fran^{co} de Cleves	Infantado	1:0021
García Ferrer, Pedro	Alvarado	84:0077
German	Ugena	134:0041
Giordano, L.	Carpio	109:0699
Giordano, L.	Carpio	109:0699
Giordano, L.	Carpio	109:0699
Giordano, L.	Carpio	109:0699
Grimaldi, G.F.	Carpio	109:0790
Grimaldi, G.F.	Carpio	109:0790
Italian	Carpio	115:0417
Italian	Carpio	115:0443
Italian	Pacheco	71:0058
Italian	Paredes de Nava	101:0020
Italian-Neapolitan	Puerto	139:0037
Mayorquin, El	Pacheco	71:0005
Mayorquin, El	Real	44:0008
Momper	Paredes de Nava	101:0003
Momper	Salamanca	63:0031
Momper, J. (II)	Carpio	109:0223
Núñez, P.	Pacheco	71:0014
Núñez, P.	Pacheco	71:0028
Núñez, P.	Soria Arteaga	40:0051
Núñez, P.	Soria Arteaga	40:0077
Orrente, P.	Arce	75:0012
Orrente, P.	Ledesma Meriño	4:0046
Provechale, Sevastian	Arenberg	31:0009
Ronca, C.	Carpio	109:0224
Rosa, S.	Carpio	109:0797
Rosa, S.	Carpio	109:0797
Rosa, S.	Carpio	114:0270
Smidt, A.	Moreno	137:0033
Snyders, F.	Salamanca	63:0008
Solis, Juan de	Villarreal	79:0037
Tintoretto	Carpio	114:0269
Vargas, Cr.	Jiménez	67:0020
Vargas, Cr.	Jiménez	67:0027
Venne	Molina	93:0003
Venne	Molina	93:0005
Venne	Molina	93:0053
Venne	Molina	93:0068
Verges, Fr.	Soria Arteaga	40:0040
Veronese	Carpio	109:0565
Vinne	Molina	93:0003
Vinne	Molina	93:0005
Vinne	Molina	93:0053
Vinne	Molina	93:0068
Wael, A.	Carpio	109:0923

25H1 (+1)

Landscape with Figures

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Angeluccio	Carpio	109:0020
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	Arthois	Carpio	115:0202
	Arthois	Carpio	115:0237
	Bandestoquen	Molina	93:0050
	Boy	Pacheco	71:0007
	Bril, P.	Carpio	49:0032
	Bril, P.	Carpio	109:0382
	Brueghel	Carpio	115:0318
	Brueghel, Gabriel	Paredes de Nava	101:0007
	Cabel, A.	Carpio	109:0923
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0316
	Carracci	Carpio	114:0322
	Cerquozzi	Carpio	109:0015
	Costantino, G.	Monje	96:0004
	Dughet	Carpio	109:0015
	Dutch	Molina	93:0158
	Flemish	Alvarado	84:0089
	Flemish	Carpio	49:0009
	Flemish	Infantado	10:0037
	Flemish	Villarán	110:0056
	Gentile, L.	Molina	93:0050
	Gentile, L.	Molina	93:0056
	German-Antique	Carpio	109:0132
	Guercino	Carpio	109:0891
	Momper, J. (I)	Carpio	109:0802
	Momper, J. (I)	Carpio	109:0802
	Momper, J. (I)	Carpio	109:0802
	Momper, J. (I)	Carpio	109:0802
	Orrente, P.	González Cossío	22:0057
	Pordenone	Carpio	109:0633
	Poussin, N.	Carpio	109:0015
	Tintoretto	Carpio	114:0269
	Tintoretto, J.	Carpio	109:0696
	Tintoretto, J.	Carpio	109:0696
	Venne	Molina	93:0056
	Venne	Molina	93:0066
	Vinne	Molina	93:0056
	Vinne	Molina	93:0066
	Viola, G.B.	Carpio	109:0801
	Viola, G.B.	Carpio	109:0801
	Viola, G.B.	Carpio	109:0801
	Viola, G.B.	Carpio	114:0325
25H1 (+1) : 11Q712			
Landscape with Figures and Church	Anonymous	Carpio	115:0215
25H1 (+1) : 25F1			
Landscape with Figures and Animals	Anonymous	Galarreta Osarez	69:0050
	Anonymous	Sobroso	107:0050
	Cerquozzi	Carpio	115:0149
	Nardi, Angelo	Tufiño de Vallejo	66:0014
	Orrente, P.	Carpio	115:0267
	Orrente, P.	Pacheco	71:0023
	Savignone, Monsieur	Carpio	109:0216
	Tempesta (P. Mulier)	Carpio	109:0216
25H1 (+1) : 31D14 (+89)			
Landscape with Nude Man	Anonymous	Castilla	117:0117

25H1 (+1) : 34B11

Landscape with Figures and Dog(s)	Anonymous	Carpio	115:0986
	Anonymous	Castilla	117:0456
	Anonymous	Peñaranda	116:0164
	Bril, P.	Castilla	117:0566
	Spierinckx, P.	Carpio	49:0288
	Teniers, D. (II)	Carpio	115:0344

25H1 (+1) : 41B211

Landscape with Figures Warming themselves at a fire	Anonymous	Castilla	117:0820

25H1 (+1) : 43C128

Landscape with Figures and Fisherman	Anonymous	Arce	75:0089
	Anonymous	Spino y Navarro	132:0006
	Flemish	Baeza	102:0024

25H1 (+1) : 43CC128

Landscape with Figures and Fisherwoman	Anonymous	Carpio	115:0542

25H1 (+1) : 44E14

Landscape with Figures and Public Pump or Water Fountain	Anonymous	Carpio	115:1040
	Anonymous	Carpio	115:1052
	Anonymous	Castilla	43:0418
	Anonymous	Infantado	9:0034
	Tihaut	Carpio	49:0280
	Toledo, J.B.	Carpio	49:0212

25H1 (+1) : 45B

Landscape with Figures and Soldier	Anonymous	Carpio	114:0090
	Anonymous	Herrera	33:0050

25H1 (+1) : 46C131

Landscape with Figures and Horseman	Anonymous	Carpio	49:0271
	Anonymous	Castilla	117:0805
	Anonymous	Peñaranda	116:0147
	Brueghel	Molina	93:0037
	Tintoretto, J.	Carpio	109:0808

25H1 (+1) : 46C13141

Landscape with Figures and Horses	Anonymous	Carpio	115:0672

25H1 (+1) : 46C13142

Landscape with Figures and Ass (or Donkey)	Anonymous	Castilla	117:0811
	Cigoli	Carpio	109:0098

25H1 (+1) : 46C13142 : 47I213

Landscape with Figures, Ass (or Donkey), and Sheep	Anonymous	Peñaranda	116:0251

25H1 (+1) : 46C14

Landscape with Figures and Cart	Anonymous	Carpio	115:0651
	Anonymous	Carpio	115:1028
	Anonymous	Carpio	115:1042
	Anonymous	Carpio	115:1054
	Toledo, J.B.	Carpio	49:0205

25H1 (+1) : 46C14 : 46C13141

Landscape with Figures and Horse-cart	Anonymous	Peñaranda	116:0236

25H1 (+1) : 46C144

Landscape with Figures and Cab, Carriage, Coach	Anonymous	Croy	24:0053
	Meulener	Carpio	49:0033

25H1 (+1) : 47I21

Landscape with Figures and Cattle

Anonymous	Castilla	117:0013
Anonymous	Moreno	137:0080
Tintoretto	Carpio	115:0033

25H1 (+1) : 47I21 : 47I213

Landscape with Figures, Cattle, and Sheep

Anonymous	Castilla	117:0547
Veronese	Carpio	45:0026

25H1 (+1) : 47I21 : 47I213 : 47I221

Landscape with Figures, Cattle, Sheep, and Shepherd

Bassano	Carpio	45:0025
Rubens	Castilla	117:0072
Teniers, D. (II)	Castilla	117:0540

25H1 (+1) : 47I21 : 47I221

Landscape with Figures, Cattle, and Shepherd

Anonymous	Borja y Velasco	42:0267
Anonymous	Carpio	49:0030
Anonymous	Lemos	11:0030
Anonymous	Lemos	11:0032
Anonymous	Puerto	139:0019
Anonymous	Puerto	139:0048
Anonymous	Torre	91:0080
Anonymous	Torre	92:0057
Bassano	Castilla	117:0144
Bassano	Ortiz	95:0006

25H1 (+1) : 47I21111 : 47I221

Landscape with Figures, Ox, and Shepherd

Anonymous	Borja y Velasco	42:0281

25H1 (+1) : 47I212

Landscape with Figures and Pig

Anonymous	Castilla	117:0376

25H1 (+1) : 47I213

Landscape with Figures and Sheep

Anonymous	Carpio	114:0224
Anonymous	Carpio	114:0224
Anonymous	Carpio	115:0715
Anonymous	Castilla	117:0309
Anonymous	Peñaranda	116:0148
Dughet	Carpio	109:0816

25H1 (+1) : 47I213 : 47I214 : 47I221

Landscape with Figures, Sheep, Goats, and Shepherd

Anonymous	Infantado	9:0310

25H1 (+1) : 47I213 : 47I221

Landscape with Figures, Sheep, and Shepherd

Anonymous	Alburquerque	125:0154
Anonymous	Alburquerque	127:0152

25H1 (+1) : 47I213 : 47I221 : 34B11

Landscape with Figures, Sheep, Shepherd, and Dog

Orrente, P.	Carpio	49:0004

25H1 (+1) : 47I214

Landscape with Figures and Goats

Correggio	Carpio	109:0813

25H1 (+1) : 47I214 : 47I221

Landscape with Figures, Goats, and Shepherd

Anonymous	Castilla	117:0631
Anonymous	Valle de la Cerda	87:0078

25H1 (+1) : 48C162

Landscape with Figures and Arch

Anonymous	Castilla	117:0652
Anonymous	Castilla	117:0653

25H1 : 11Q712

Landscape with Church	Anonymous	Spino y Navarro	132:0032
	Anonymous	Villanueva del Fresno	20:0069

25H1 : 25F1

Landscape with Animals	Anonymous	Monterrey	58:0077
	Barringuen	Carpio	115:0252
	Cabel, A.	Carpio	109:0757
	Reco, Juan	Ugena	134:0018
	Roos	Ugena	134:0017
	Tempesta (P. Mulier)	Carpio	109:0757

25H1 : 25F1 : 25F31

Landscape with Animals and Birds	Anonymous	Galarreta Osarez	69:0050
	Anonymous	Jaraba	122:0006

25H1 : 25F23 FOX : 34B12

Landscape with Fox and Cat	Anonymous	Paredes de Nava	101:0068

25H1 : 25F24 DEER : 34B11

Landscape with Deer and Dog(s)	Anonymous	Castilla	117:0615

25H1 : 25F31

Landscape with Birds	Anonymous	Espejo	23:0035
	Anonymous	González Cossio	88:0062
	Anonymous	Jaraba	122:0005
	Anonymous	Monterrey	57:0123

25H1 : 25F31 : 47I21

Landscape with Birds and Cattle	Anonymous	Castilla	43:0576

25H1 : 26A

Landscape with Clouds	Anonymous	Infantado	9:0259

25H1 : 34B11

Landscape with Dog(s)	Anonymous	Oviedo	73:0057

25H1 : 41A3911

Landscape with Well	Anonymous	Oviedo	73:0048

25H1 : 41A651

Landscape with Garden Fountain	Anonymous	Castilla	117:0773
	Anonymous	Cortavila	77:0003

25H1 : 44E14

Landscape with Public Pump or Water Fountain	Anonymous	Baeza	102:0005

25H1 : 46C13141

Landscape with Horses	Anonymous	Carpio	115:1056

25H1 : 46C13142

Landscape with Ass (or Donkey)	Anonymous	Borja y Velasco	42:0282
	Anonymous	Castilla	117:0203

25H1 : 46C144

Landscape with Cab, Carriage, Coach	Brueghel	Arenberg	31:0090

25H1 : 47I21

Landscape with Cattle	Anonymous	Borja y Velasco	42:0186
	Anonymous	Castilla	117:0424
	Anonymous	Castilla	117:0428
	Anonymous	Castilla	117:0454
	Anonymous	Mayalde	78:0126
	Anonymous	Puerto	139:0038
	Anonymous	Villanueva del Fresno	20:0067

Anonymous	Villarroel	62:0008
Bassano	Cortés	17:0070
Flemish	Infantado	10:0016
Núñez, P.	Soria Arteaga	40:0012
Orrente, P.	Arce	75:0021
Ranier, Monsieur	Carpio	109:0105
Tintoretto	Castilla	117:0179
Tiziano	Carpio	109:0523
Wit, Franciscus	Carpio	109:0594

25H1 : 471213

Landscape with Sheep

Anonymous	Cardona	37:0024

25H1 : 61D ESPANA

Landscape: España

Anonymous	Torre	92:0060

25H1 : 61D INDIES

Landscape: Indies

Anonymous	Benavente	56:0044

25H1 : 61D ITALIA

Landscape: Italia

Anonymous	Castilla	43:0489
Anonymous	Pacheco	71:0004
Anonymous	Pacheco	71:0011

25H1 : 61D U.S.A. – FLORIDA

Landscape: U.S.A. – Florida

Anonymous	Villanueva	59:0066

25H1 : 61D VIZCAYA, ESPANA

Landscape: Vizcaya, España

Anonymous	Lezama	99:0049

25H11 **Landscape with Mountains**

Anonymous	Castilla	117:0455
Anonymous	Castilla	117:0771
Anonymous	Infantado	9:0318

25H11 (+1)

Landscape with Mountains and Figures

Anonymous	Carpio	115:0339
Venne	Molina	93:0055
Vinne	Molina	93:0055

25H11 (+1) : 25F1

Landscape with Mountains, Figures, and Animals

Anonymous	Castilla	117:0443

25H11 : 25H213

Landscape with Mountains and River

Anonymous	Borja y Velasco	42:0275
Anonymous	Borja y Velasco	42:0276
Anonymous	Borja y Velasco	42:0277
Anonymous	Borja y Velasco	42:0278
Anonymous	Castilla	117:0309

25H112 **Landscape with Rocks**

Anonymous	Alvarado	84:0082
Anonymous	Castilla	117:0764
Anonymous	Castilla	117:0856
Anonymous	Castilla	117:0869
Anonymous	Infantado	1:0076
Anonymous	Villanueva del Fresno	20:0067
Anonymous	Villanueva del Fresno	20:0067
Bril, P.	Tufiño de Vallejo	66:0018

25H112 (+1)

Landscape with Rocks and Figures

Anonymous	Carpio	49:0107
Anonymous	Castilla	117:0028
Anonymous	Castilla	117:0040
Anonymous	Peñaranda	116:0231
Anonymous	Peñaranda	116:0242

25H112 (+1) 46C131				
	Landscape with Rocks, Figures, and Horseman	Anonymous	Peñaranda	116 0150
25H112 (+1) 47I21				
	Landscape with Rocks, Figures, and Cattle	Anonymous	Carpio	49 0031
25H112 46C144				
	Landscape with Rocks and Cab, Carriage, Coach	Anonymous	Ortiz	95 0002
25H119	**Landscape with Cave, Grotto**	Anonymous	Oviedo	73 0048
25H119 (+1)				
	Landscape with Cave, Grotto and Figures	Anonymous	Castilla	117 0948
		Flemish	Carpio	49 0099
25H13	**Landscape with Coast**	Anonymous	Carpio	114 0027
		Anonymous	Carpio	114 0031
		Anonymous	Carpio	114 0311
		Anonymous	Peñaranda	116 0136
		Anonymous	Peñaranda	116 0232
		Brueghel	Carpio	115 0323
25H13 (+1)				
	Landscape with Coast and Figures	Rosa, S	Carpio	114 0041
25H13 (+1) 25I9				
	Landscape with Coast, Figures, and Ruins	Toledo, J B	Carpio	49 0171
25H13 (+1) 43C128				
	Landscape with Coast, Figures, and Fisherman	Anonymous	Carpio	45 0038
25H13 (+1) 46C21				
	Landscape with Coast, Figures, and Ships	Anonymous	Carpio	109 0938
		Anonymous	Peñaranda	116 0142
25H13 46C21				
	Landscape with Coast and Ships	Anonymous	Borja y Velasco	42 0265
		Anonymous	Lemos	11 0032
25H13 46C23				
	Landscape with Coast and Boat	Anonymous	Peñaranda	116 0137
		Anonymous	Peñaranda	116 0137
25H133 (+1)				
	Beach with Figures	Anonymous	Carpio	49 0273
25H14	**Landscape with Island**	Anonymous	Alburquerque	125 0005
		Anonymous	Alburquerque	127 0005
		Anonymous	Borja y Velasco	42 0184
		Anonymous	Borja y Velasco	42 0295
25H14 61D MALLORCA				
	Landscape with Island: Mallorca	Anonymous	Montesclaros	13 0001
25H14 61D MENORCA				
	Landscape with Island: Menorca	Anonymous	Montesclaros	13 0001
25H14 61D SAN JUAN DE ULUA				
	Landscape with Island: San Juan de Ulúa	Anonymous	Alburquerque	125 0001
25H14 61D TERNATE				
	Landscape with Island: Ternate	Anonymous	Oviedo	73 0056
25H15	**Landscape with Forest**	Anonymous	Arcos	118 0098
		Anonymous	Atrisco	138 0026

Anonymous	Atrisco	138:0027
Anonymous	Atrisco	138:0029
Anonymous	Atrisco	138:0030
Anonymous	Atrisco	138:0032
Anonymous	Borja y Velasco	42:0180
Anonymous	Borja y Velasco	42:0185
Anonymous	Borja y Velasco	42:0206
Anonymous	Borja y Velasco	42:0265
Anonymous	Carpio	114:0313
Anonymous	Castilla	117:0041
Anonymous	Castilla	117:0311
Anonymous	Castilla	117:0328
Anonymous	Castilla	117:0797
Anonymous	Díaz de Ontiveros	26:0059
Anonymous	Díaz de Ontiveros	26:0060
Anonymous	Lezana	105:0016
Anonymous	Oñate	112:0010
Anonymous	Oñate	112:0029
Anonymous	Oñate	112:0038
Anonymous	Oñate	112:0047
Anonymous	Oñate	112:0061
Anonymous	Oñate	112:0195
Anonymous	Oviedo	73:0069
Anonymous	Ugena	134:0050
Anonymous	Zuaznabar	136:0023
Arthois	Carpio	115:0239
Cotto, Pedro	Puerto	139:0040
Flemish	Carpio	115:0226

25H15 (+1)

Landscape with Forest and Figures

Anonymous	Carpio	114:0301
Anonymous	Castilla	117:0029
Anonymous	González Cossio	88:0101
Anonymous	Oñate	112:0103
Chinese	Carpio	45:0231
Flemish	Carpio	115:0316

25H15 (+1) : 25F31

Landscape with Forest, Figures, and Birds — Anonymous — Carpio — 45:0228

25H15 (+1) : 44G52

Landscape with Forest, Figures, and Robber — Anonymous — Infantado — 9:0231

25H15 (+1) : 46C131

Landscape with Forest, Figures, and Horseman

Anonymous	Borja y Velasco	42:0179
Anonymous	Carpio	115:0254

25H15 (+1) : 47I21

Landscape with Forest, Figures, and Cattle — Anonymous — Castilla — 117:0031

25H15 : 25F1 : 61D ITALIA

Landscape with Forest and Animals: Italia — Anonymous — Pacheco — 71:0003

25H191 **Swamp** — Anonymous — Carpio — 45:0110

25H2 **Landscape with Water** — Anonymous — Ledesma Meriño — 4:0049

25H2 (+1) : 46C23

Landscape with Water, Figures, and Boat — Anonymous — Valle de la Cerda — 87:0075

25H211 (+1)

Spring, Source of River or Stream, with Figures — Anonymous — Castilla — 117:0027

25H212 **Brook** — Anonymous — Arenberg — 31:0071

25H212 (+1) : 43C128				
	Brook with Figures and Fisherman	Toledo, J.B.	Carpio	49:0208
25H213	**River**	Anonymous	Borja y Velasco	42:0178
		Anonymous	Carpio	114:0149
		Anonymous	Castilla	117:0111
		Anonymous	Castilla	117:0418
		Anonymous	Castilla	117:0716
		Anonymous	Castilla	117:0764
		Anonymous	Castilla	117:0930
		Anonymous	Castilla	117:0953
		Anonymous	Cuéllar	90:0001
		Anonymous	Herrera	33:0032
25H213 (+1)				
	River with Figures	Anonymous	Castilla	117:0028
		Anonymous	Castilla	117:0366
		Anonymous	Castilla	117:0376
		Anonymous	Castilla	117:0529
		Anonymous	Tufiño de Vallejo	66:0021
		Carracci	Carpio	109:0178
		Domenichino	Carpio	109:0469
		Spierinckx, P.	Carpio	49:0277
25H213 (+1) : 46C131				
	River with Figures and Horseman	Angeluccio	Carpio	109:0520
25H213 (+1) : 46C23				
	River with Figures and Boat	Anonymous	Borja y Velasco	42:0195
		Anonymous	Castilla	117:0317
25H213 (+1) : 46C24				
	River with Figures and Sailing Ship, Sailboat	Flemish	Carpio	49:0127
25H213 (+1) : 47I21				
	River with Figures and Cattle	Spierinckx, P.	Carpio	49:0286
25H213 (+1) : 47I213				
	River with Figures and Sheep	Claude Lorrain	Carpio	109:0311
25H213 (+1) : 47I221				
	River with Figures and Shepherd	Anonymous	Carpio	49:0115
25H213 : 41A12				
	River with Castle	Bril, P.	Carpio	109:0777
25H213 : 46C23				
	River and Boat	Anonymous	Carpio	49:0275
		Anonymous	Castilla	117:0330
		Anonymous	Infantado	10:0036
		Anonymous	Peñaranda	116:0135
25H214	**Lake**	Veronese	Carpio	109:0522
25H214 : 25F36 SWAN				
	Lake with Swan	Anonymous	Infantado	9:0260
25H216	**Waterfall**	Anonymous	Castilla	117:0778
		Anonymous	Meneses Bravo	126:0046
		Anonymous	Ortiz	95:0002
		Claude Lorrain	Carpio	115:0384
25H216 (+1)				
	Waterfall with Figures	Arthois	Carpio	115:0198

25H217 (+1)	**River bank with Figures**	Anonymous	Herrera	33:0032
25H23	**Seascape**	Anonymous	Altamirano	35:0060
		Anonymous	Alvarado	84:0071
		Anonymous	Alvarado	84:0090
		Anonymous	Alvarado	84:0094
		Anonymous	Arce	75:0091
		Anonymous	Arenberg	31:0040
		Anonymous	Atrisco	138:0027
		Anonymous	Aytona	106:0036
		Anonymous	Baeza	102:0006
		Anonymous	Carculli	128:0006
		Anonymous	Carpio	45:0058
		Anonymous	Carpio	45:0059
		Anonymous	Carpio	49:0068
		Anonymous	Carpio	49:0251
		Anonymous	Carpio	114:0027
		Anonymous	Carpio	114:0097
		Anonymous	Carpio	114:0141
		Anonymous	Carpio	114:0141
		Anonymous	Carpio	114:0142
		Anonymous	Carpio	114:0142
		Anonymous	Carpio	114:0158
		Anonymous	Carpio	114:0161
		Anonymous	Carpio	115:0664
		Anonymous	Carpio	115:0951
		Anonymous	Carpio	115:0952
		Anonymous	Carpio	115:0969
		Anonymous	Castilla	43:0464
		Anonymous	Castilla	43:0465
		Anonymous	Castilla	74:0008
		Anonymous	Castilla	117:0302
		Anonymous	Castilla	117:0425
		Anonymous	Castilla	117:0597
		Anonymous	Castilla	117:0902
		Anonymous	Castilla	117:0938
		Anonymous	Croy	24:0019
		Anonymous	Cuéllar	90:0083
		Anonymous	Echauz	113:0009
		Anonymous	Echauz	113:0010
		Anonymous	Galarreta Osarez	69:0059
		Anonymous	González Cárdena	47:0026
		Anonymous	Legasa	100:0009
		Anonymous	Lemos	11:0085
		Anonymous	Loyola	85:0039
		Anonymous	Meneses Bravo	126:0013
		Anonymous	Montealegre	111:0019
		Anonymous	Montealegre	111:0052
		Anonymous	Montealegre	111:0057
		Anonymous	Monterrey	57:0152
		Anonymous	Monterrey	58:0162
		Anonymous	Moreno	137:0016
		Anonymous	Oñate	112:0193
		Anonymous	Ortiz	95:0026
		Anonymous	Ortiz	95:0034
		Anonymous	Peñaranda	116:0134
		Anonymous	Portago	140:0012
		Anonymous	Portago	140:0031
		Anonymous	Portago	140:0035
		Anonymous	Puerto	139:0020
		Anonymous	Rodríguez	130:0013
		Anonymous	Sobroso	107:0018
		Anonymous	Sobroso	107:0052
		Anonymous	Spino y Navarro	132:0071

	Anonymous	Torre	91:0020
	Anonymous	Torre	91:0053
	Anonymous	Torre	92:0006
	Anonymous	Torre	92:0032
	Anonymous	Vallejo	98:0020
	Anonymous	Vallejo	98:0024
	Anonymous	Vicuña	121:0030
	Anonymous	Vicuña	121:0042
	Anonymous	Villarán	110:0003
	Anonymous	Villarán	110:0004
	Anonymous	Villarán	110:0054
	Anonymous	Zabalza	97:0004
	Bril, P.	Monterrey	57:0125
	Brueghel	Molina	93:0045
	Brueghel	Portago	140:0021
	Brueghel	Portago	140:0063
	Burdone	Molina	93:0034
	Flemish	Arenberg	31:0016
	Flemish	Carpio	49:0081
	Flemish	Paredes de Nava	101:0001
	Flemish	Paredes de Nava	101:0002
	Flemish	Paredes de Nava	101:0004
	Flemish	Puerto	139:0003
	Gorfiano, Oracio	Villarán	110:0002
	Morán	Alvarado	84:0064
	Pietris, Sebastian	Paredes de Nava	101:0021
	Poelenburgh, C.	Carpio	109:0787
	Toledo, J.B.	Sobroso	107:0046
25H23 (+1)			
Seascape with Figures	Anonymous	Castilla	43:0221
	Anonymous	Villanueva del Fresno	20:0014
25H23 (+1) : 23R14 : 46C21			
Seascape with Figures at Night, with Ships	Anonymous	Carpio	115:1047
25H23 (+1) : 43C128			
Seascape with Figures and Fisherman	Anonymous	Arenberg	31:0165
25H23 (+1) : 43C128 : 46C23			
Seascape with Figures, Fisherman, and Boat	Anonymous	Peñaranda	116:0159
25H23 (+1) : 46C21			
Seascape with Figures and Ships	Anonymous	Atrisco	138:0021
	Anonymous	Borja y Velasco	42:0208
	Anonymous	Castilla	117:0006
	Anonymous	Castilla	117:0008
	Anonymous	Peñaranda	116:0168
	Anonymous	Peñaranda	116:0233
	Anonymous	Peñaranda	116:0245
	Dughet	Carpio	109:0374
25H23 (+1) : 46C23			
Seascape with Figures and Boat	Anonymous	Carpio	115:0545
	Anonymous	Peñaranda	116:0135
25H23 : 46C21			
Seascape with Ships	Anonymous	Alviz	27:0022
	Anonymous	Arce	75:0090
	Anonymous	Arce	75:0095
	Anonymous	Borja y Velasco	42:0180
	Anonymous	Borja y Velasco	42:0194
	Anonymous	Borja y Velasco	42:0194

Anonymous	Borja y Velasco	42:0209
Anonymous	Borja y Velasco	42:0210
Anonymous	Borja y Velasco	42:0211
Anonymous	Borja y Velasco	42:0212
Anonymous	Borja y Velasco	42:0213
Anonymous	Borja y Velasco	42:0214
Anonymous	Carpio	45:0024
Anonymous	Carpio	45:0053
Anonymous	Carpio	49:0005
Anonymous	Carpio	49:0113
Anonymous	Carpio	115:0509
Anonymous	Carpio	115:0983
Anonymous	Carpio	115:1062
Anonymous	Carpio	115:1065
Anonymous	Castilla	43:0359
Anonymous	Castilla	43:0360
Anonymous	Castilla	43:0413
Anonymous	Castilla	117:0005
Anonymous	Castilla	117:0007
Anonymous	Castilla	117:0039
Anonymous	Castilla	117:0296
Anonymous	Castilla	117:0300
Anonymous	Castilla	117:0301
Anonymous	Castilla	117:0301
Anonymous	Castilla	117:0303
Anonymous	Castilla	117:0304
Anonymous	Castilla	117:0310
Anonymous	Castilla	117:0310
Anonymous	Castilla	117:0310
Anonymous	Castilla	117:0371
Anonymous	Castilla	117:0487
Anonymous	Castilla	117:0817
Anonymous	Castilla	117:0819
Anonymous	Castilla	117:0894
Anonymous	Croy	24:0013
Anonymous	Croy	24:0017
Anonymous	Croy	24:0018
Anonymous	Croy	24:0038
Anonymous	González Cossio	88:0111
Anonymous	Hinojosa	12:0035
Anonymous	Monterrey	57:0235
Anonymous	Monterrey	58:0245
Anonymous	Peñaranda	116:0130
Anonymous	Peñaranda	116:0132
Anonymous	Peñaranda	116:0136
Anonymous	Peñaranda	116:0153
Anonymous	Peñaranda	116:0222
Anonymous	Peñaranda	116:0250
Anonymous	Spino y Navarro	132:0033
Anonymous	Tufiño de Vallejo	66:0028
Anonymous	Valle de la Cerda	87:0022
Anonymous	Valle de la Cerda	87:0086
Anonymous	Villanueva del Fresno	20:0089
Anonymous	Villanueva del Fresno	20:0090
Bril, P.	Carpio	115:0359
Flemish	Castilla	43:0355
Italian	Castilla	117:0568

25H23 : 46C21 (+64)

Seascape with Ship arrival, coming to anchor	Anonymous	Carpio	49:0270
	Anonymous	Castilla	117:0003
	Anonymous	Peñaranda	116:0134
	Anonymous	Peñaranda	116:0141

25H23 : 46C21 : 46C23221				
	Seascape with Ships and Trireme, Galley	Anonymous	Alburquerque	127:0010
		Anonymous	Carpio	45:0022
		Anonymous	Carpio	49:0257
		Anonymous	Carpio	49:0258
		Anonymous	Castilla	117:0818
		Anonymous	Espejo	23:0037
25H23 : 46C23				
	Seascape with Boat	Anonymous	Borja y Velasco	42:0197
		Anonymous	Borja y Velasco	42:0283
		Anonymous	Castilla	117:0652
		Anonymous	Castilla	117:0720
		Anonymous	Peñaranda	116:0185
		Bril, P.	Carpio	49:0059
25H23 : 46C23 : 46C23231				
	Seascape with Boat and Gondola	Anonymous	Peñaranda	116:0176
25H23 : 46C23221				
	Seascape with Trireme, Galley	Anonymous	Borja y Velasco	42:0184
		Anonymous	Carpio	115:0376
		Anonymous	Castilla	117:0005
		Anonymous	Castilla	117:0306
		Anonymous	Castilla	117:0307
		Anonymous	Galarreta Osarez	69:0061
		Anonymous	Ledesma Meriño	4:0020
		Anonymous	Peñaranda	116:0134
25H23 : 46C24				
	Seascape with Sailing Ship, Sailboat	Anonymous	Carpio	49:0111
		Anonymous	Carpio	49:0267
		Anonymous	Carpio	49:0269
		Anonymous	Carpio	114:0101
		Bril, P.	Carpio	49:0156
25I1	**City-View in General; 'Veduta'**	Anonymous	Atrisco	138:0021
		Anonymous	Borja y Velasco	42:0197
		Anonymous	Borja y Velasco	42:0265
		Anonymous	Carpio	109:0938
		Anonymous	Carpio	114:0251
		Anonymous	González Cossío	22:0034
		Anonymous	Infantado	1:0112
		Anonymous	Infantado	9:0257
		Anonymous	Infantado	9:0263
		Anonymous	Infantado	10:0048
		Anonymous	Montealegre	111:0052
		Anonymous	Peñaranda	116:0140
		Anonymous	Peñaranda	116:0176
		Anonymous	Ramírez	3:0105
		Carracci	Carpio	109:0364
		Flemish	Infantado	10:0047
25I1 : 41B4				
	City On Fire, Ablaze	Anonymous	Carpio	115:0216
25I1 : 61D ITALIA				
	Cityscape in Italia	Anonymous	Castilla	43:0509
25I1 : 61D VLAANDEREN				
	Cityscape in Vlaanderen	Anonymous	Cardona	37:0074
		Anonymous	Pacheco	71:0001

25I1 : 61E ANTWERPEN
Antwerpen — Anonymous — Paredes de Nava — 101:0080
Flemish — González Cossio — 88:0001
Rubens — Carpio — 115:0241

25I1 : 61E BARCELONA
Barcelona — Anonymous — Galló de Escalada — 46:0006
Anonymous — Peñaranda — 116:0276

25I1 : 61E BILBAO
Bilbao — Anonymous — Lezama — 99:0048
Anonymous — Puerto — 139:0050
Anonymous — Salamanca — 63:0031

25I1 : 61E BRUGES
Bruges — Anonymous — Peñaranda — 116:0277
Flemish — González Cossio — 88:0001

25I1 : 61E BRUSSEL
Brussel — Flemish — González Cossio — 88:0001
Riser — Molina — 93:0087

25I1 : 61E BUITRAGO DEL LOZOYA
Buitrago del Lozoya — Anonymous — Infantado — 1:0002
Fran^{co} de Cleves — Infantado — 1:0117

25I1 : 61E CADIZ
Cádiz — Anonymous — Monterrey — 57:0164
Anonymous — Monterrey — 58:0174
Anonymous — Monterrey — 61:0055

25I1 : 61E CAMBRAI
Cambrai — Flemish — González Cossio — 88:0001

25I1 : 61E DUNKERQUE
Dunkerque — Flemish — González Cossio — 88:0001

25I1 : 61E GENOVA
Genova — Anonymous — Balbi — 39:0014

25I1 : 61E GENT
Gent — Anonymous — Infantado — 10:0044
Flemish — González Cossio — 88:0001

25I1 : 61E GIBRALTAR
Gibraltar — Anonymous — Galló de Escalada — 46:0006

25I1 : 61E GUADALAJARA : 41A11 : 61F PALACIO INFANTADOS
Guadalajara: Palace – Palacio de Los Infantados — Anonymous — Infantado — 1:0012
Anonymous — Infantado — 10:0007

25I1 : 61E GUERNICA
Guernica — Anonymous — Zavala — 108:0001

25I1 : 61E ISTANBUL : 41A11 : 61F TOPKAPI
Istanbul: Palace – Topkapi — Allegrini, Fr. — Carpio — 109:0506

25I1 : 61E JERUSALEM
Jerusalem — Anonymous — Villanueva del Fresno — 20:0067

25I1 : 61E KOLN
Köln — Anonymous — Infantado — 10:0044

25I1 : 61E LEON : 11Q712 : 61F CATEDRAL SANTA MARIA LA REGLA

Leon: Church – Catedral Santa María la Regla	Anonymous	Benavente	56:0019

25I1 : 61E LEUVEN

Leuven	Anonymous	Infantado	10:0044

25I1 : 61E MADRID

Madrid	Anonymous	Brizuela	5:0049
	Anonymous	Castilla	52:0040

25I1 : 61E MADRID : 25I144 : 61F PLAZA MAYOR

Madrid: Square – Plaza Mayor	Anonymous	Brizuela	5:0048
	Anonymous	Montealegre	111:0077

25I1 : 61E MADRID : 25I144 : 61F PUERTA DEL SOL

Madrid: Square – Puerta del Sol	Anonymous	Arcos	118:0100

25I1 : 61E MAGDALENA DEL MAR : 11Q73244

Magdalena del Mar: Legends and miracles associated with the Eucharist (or the Host)	Anonymous	Aytona	106:0046

25I1 : 61E MANILVA

Manilva	Anonymous	Arcos	118:0055
	Anonymous	Arcos	118:0076
	Anonymous	Arcos	118:0077

25I1 : 61E MESSINA

Messina	Anonymous	Alburquerque	125:0002

25I1 : 61E MESSINA : 43A4

Messina: Public Festivities	Anonymous	Monterrey	57:0171
	Anonymous	Monterrey	58:0181

25I1 : 61E MILANO : 41A12 : 61F CASTELLO SFORZESCO

Milano: Castle – Castello Sforzesco	Anonymous	Sobroso	107:0027
	Anonymous	Villanueva del Fresno	28:0014

25I1 : 61E NAMUR

Namur	Anonymous	Arenberg	31:0174

25I1 : 61E NAPOLI

Napoli	Anonymous	Benavente	55:0004
	Anonymous	Cruzat	70:0013
	Anonymous	Díaz de la Hoz	64:0012
	Anonymous	Matute	14:0025
	Italian-Neapolitan	Cruzat	70:0013
	Italian-Neapolitan	Saavedra Guzmán	15:0030
	Ribera	Oñate	112:0031

25I1 : 61E ORAN

Oran	Anonymous	Spino y Navarro	132:0109

25I1 : 61E OSTEND

Ostend	Flemish	González Cossio	88:0001

25I1 : 61E PAMPLONA

Pamplona	Mazo	Carpio	115:0315

25I1 : 61E PORT CALLAO

Port Callao	Anonymous	Montesclaros	13:0078

25I1 : 61E ROMA

Roma	Anonymous	Torre	91:0043
	Anonymous	Torre	92:0024

	Italian-Roman	Cruzat	70:0011
	Rosa, S.	Carpio	109:0292
	Tirasso, Costantino	Carpio	109:0516
25I1 : 61E ROMA : 11Q712 : 61F SAN PIETRO			
Roma: Church – San Pietro	Anonymous	Borja y Velasco	42:0188
	Anonymous	Monterrey	57:0181
	Anonymous	Monterrey	58:0191
25I1 : 61E ROMA : 12B61 : 61F TEMPIO DI VENERE E ROMA			
Roma: Temple – Tempio di Venere e Roma	Domenichino	Carpio	109:0818
25I1 : 61E ROMA : 25I144 : 61F PIAZZA DEL CAMPIDOGLIO			
Roma: Square – Piazza del Campidoglio	Codazzi, V.	Arcos	118:0019
25I1 : 61E ROMA : 25I144 : 61F PIAZZA DI SPAGNA			
Roma: Square – Piazza di Spagna	Gianistra, Monsieur	Carpio	109:0958
25I1 : 61E ROMA : 25I9			
Roma: Ruins	Anonymous	Alburquerque	68:0026
	Anonymous	Borja y Velasco	42:0264
	Anonymous	Infantado	1:0077
25I1 : 61E ROMA : 41A162 : 61F VILLA LUDOVISI			
Roma: Villa – Villa Ludovisi	Bril	Carpio	109:0505
	Domenichino	Carpio	109:0505
	Guercino	Carpio	109:0505
	Viola, G.B.	Carpio	109:0505
25I1 : 61E ROMA : 42E31 : 61F TOMBA DI NERONE			
Roma: Tomba di Nerone	Dyck, Anth. van	Carpio	115:0140
25I1 : 61E ROMA : 46C112 : 61F PONTE SANT'ANGELO			
Roma: Bridge – Ponte Sant'Angelo	Tirasso, Costantino	Carpio	109:0516
25I1 : 61E ROMA : 61F COLOSSEO			
Roma: Colosseo	Anonymous	Borja y Velasco	42:0188
25I1 : 61E SAN LORENZO DEL ESCORIAL : 11Q712 SAN LORENZO			
San Lorenzo del Escorial: Church – Monasterio de San Lorenzo	Anonymous	Villanueva	59:0071
25I1 : 61E SEVILLA			
Sevilla	Anonymous	Alburquerque	125:0007
	Anonymous	Alburquerque	127:0007
	Anonymous	González Cossío	22:0033
25I1 : 61E TOLEDO			
Toledo	Anonymous	Brizuela	5:0023
	Anonymous	Castilla	117:0036
	Anonymous	Zavala	108:0051
	Greco, El	Pacheco	71:0012
25I1 : 61E TOLEDO : 41A11 : 61F ALCAZAR			
Toledo: Palace – Alcázar	Anonymous	Zavala	108:0042
25I1 : 61E TOLEDO 8			
Toledo: Environs	Anonymous	González Cossío	22:0025
	Anonymous	González Cossío	22:0026
25I1 : 61E TORTOSA			
Tortosa	Anonymous	Galló de Escalada	46:0020

25I1 : 61E TORTOSA : 11P3151 CARMELITES

	Tortosa: Monastery (Carmelite)	Anonymous	Aytona	106:0045

25I1 : 61E VENEZIA

	Venezia	Anonymous	Benavente	56:0055
		Anonymous	Infantado	10:0044
		Anonymous	Monterrey	57:0156
		Anonymous	Monterrey	58:0166
		Anonymous	Oviedo	73:0005
		Italian-Neapolitan	Saavedra Guzmán	15:0030
		Tiziano	Carpio	115:0039

25I1 : 61E VENEZIA : 25I144 : 61F PIAZZA SAN MARCO

	Venezia: Square – Piazza San Marco	Anonymous	Celada	2:0035
		Anonymous	Celada	7:0008
		Anonymous	Infantado	9:0216
		Tintoretto, J.	Carpio	109:0918
		Tintoretto, J.	Carpio	109:1001

25I1 : 61E ZARAGOZA

	Zaragoza	Anonymous	Carpio	115:1021
		Velázquez, D.	Carpio	115:0340
25I144	**Square, Place**	Anonymous	Alburquerque	125:0121
		Anonymous	Infantado	1:0100
		Anonymous	Peñaranda	116:0183
		Snellinck, J. (I)	Echauz	113:0001
25I151	**Ornamental Fountain**	Corte, J.	Villanueva del Fresno	20:0036
25I171	**Sewers**	Anonymous	Carpio	115:0339
25I2	**Village**	Anonymous	Carpio	49:0283
25I3	**Landscape with Farm or House**	Anonymous	Arenberg	31:0071
		Anonymous	Arenberg	31:0071
		Anonymous	Aytona	106:0142
		Anonymous	Benavente	56:0038
		Anonymous	Carpio	49:0109
		Anonymous	Carpio	49:0275
		Anonymous	Castilla	117:0311
		Anonymous	Castilla	117:0328
		Anonymous	Castilla	117:0329
		Anonymous	Castilla	117:0806
		Anonymous	Castilla	117:0812
		Anonymous	Castilla	117:0857
		Anonymous	Castilla	117:0930
		Anonymous	Castilla	117:0937
		Anonymous	Castilla	117:0986
		Anonymous	González Cossío	22:0026
		Anonymous	Infantado	10:0008
		Anonymous	Peñaranda	116:0134
		Tintoretto, J.	Carpio	109:0834

25I3 (+1)

	Landscape with Farm or House, and Figures	Anonymous	Castilla	117:0038
		Anonymous	Castilla	117:0329
		Anonymous	Castilla	117:0810
		Anonymous	González Cossio	88:0113
		Anonymous	Peñaranda	116:0133
		Anonymous	Peñaranda	116:0136
		Anonymous	Peñaranda	116:0244
		Anonymous	Peñaranda	116:0247
		Anonymous	Valle de la Cerda	87:0075
		Toledo, J.B.	Carpio	49:0110

25I3 (+1) : 25F1				
	Landscape with Farm or House, Figures, and Animals	Anonymous	Castilla	117:0030
25I41	**Landscape with Windmill**	Anonymous	Castilla	117:0030
		Anonymous	Díaz de Ontiveros	26:0059
		Anonymous	Peñaranda	116:0140
		Brueghel	Castilla	117:0567
		Núñez, P.	Villarroel	62:0007
25I41 (+1)				
	Landscape with Windmill and Figures	Anonymous	Infantado	9:0218
		Anonymous	Infantado	9:0257
25I41 (+1) : 47I221				
	Landscape with Windmill, Figures, and Shepherd	Anonymous	Herrera	33:0032
25I5	**Landscape with Tower**	Anonymous	Carpio	114:0311
		Anonymous	Infantado	9:0261
		Bril, P.	Carpio	49:0059
25I6	**Landscape with Bridge, Viaduct or Aquaduct**	Anonymous	Carpio	114:0297
		Anonymous	Carpio	115:0541
		Anonymous	Castilla	117:0373
		Anonymous	Castilla	117:0823
		Anonymous	Herrera	33:0032
		Anonymous	Valle de la Cerda	87:0076
		Wael, A.	Carpio	109:0551
25I6 (+1)				
	Landscape with Bridge and Figures	Anonymous	Borja y Velasco	42:0181
		Anonymous	Carpio	115:0221
		Anonymous	Carpio	115:0466
		Veronese	Carpio	109:0837
		Viola, G.B.	Carpio	109:0619
25I6 (+1) : 46C23				
	Landscape with Bridge, Figures, and Boat	Anonymous	Carpio	49:0034
		Anonymous	Valle de la Cerda	87:0079
		Velázquez, D.	Carpio	115:0340
25I6 : 46C23				
	Landscape with Bridge and Boat	Anonymous	Carpio	115:0216
25I8	**Landscape with Buildings**	Anonymous	Alburquerque	125:0014
		Anonymous	Alburquerque	127:0014
		Anonymous	Arce	75:0037
		Anonymous	Atrisco	138:0029
		Anonymous	Aytona	106:0131
		Anonymous	Cardona	37:0054
		Anonymous	Carpio	45:0221
		Anonymous	Carpio	49:0261
		Anonymous	Carpio	114:0022
		Anonymous	Carpio	114:0097
		Anonymous	Carpio	114:0143
		Anonymous	Carpio	114:0251
		Anonymous	Carpio	115:0870
		Anonymous	Carpio	115:1089
		Anonymous	Castañeda	119:0021
		Anonymous	Castañeda	119:0026
		Anonymous	Castilla	43:0277
		Anonymous	Castilla	43:0321
		Anonymous	Castilla	43:0412
		Anonymous	Castilla	43:0417
		Anonymous	Castilla	43:0430

Anonymous	Castilla	43:0469
Anonymous	Castilla	117:0294
Anonymous	Castilla	117:0351
Anonymous	Castilla	117:0418
Anonymous	Castilla	117:0429
Anonymous	Castilla	117:0449
Anonymous	Castilla	117:0594
Anonymous	Castilla	117:0679
Anonymous	Castilla	117:0685
Anonymous	Castilla	117:0750
Anonymous	Castilla	117:0751
Anonymous	Castilla	117:0774
Anonymous	Castilla	117:0775
Anonymous	Castilla	117:0841
Anonymous	Cortavila	77:0002
Anonymous	Cortavila	77:0054
Anonymous	Cotes y la Carcel	120:0042
Anonymous	Cotes y la Carcel	120:0043
Anonymous	Cotes y la Carcel	120:0047
Anonymous	Cotes y la Carcel	120:0057
Anonymous	Croy	24:0050
Anonymous	Croy	24:0058
Anonymous	Díaz de Quevedo	104:0008
Anonymous	Echauz	113:0016
Anonymous	Echauz	113:0022
Anonymous	González Cárdena	47:0018
Anonymous	González de Villa	124:0010
Anonymous	Herrera	33:0007
Anonymous	Márquez	131:0015
Anonymous	Monterrey	57:0115
Anonymous	Monterrey	57:0193
Anonymous	Monterrey	57:0201
Anonymous	Monterrey	57:0209
Anonymous	Monterrey	57:0218
Anonymous	Monterrey	57:0229
Anonymous	Monterrey	58:0040
Anonymous	Monterrey	58:0113
Anonymous	Monterrey	58:0203
Anonymous	Monterrey	58:0211
Anonymous	Monterrey	58:0219
Anonymous	Monterrey	58:0228
Anonymous	Monterrey	58:0239
Anonymous	Monterrey	61:0043
Anonymous	Monterrey	61:0067
Anonymous	Monterrey	61:0072
Anonymous	Pacheco	71:0010
Anonymous	Pacheco	71:0022
Anonymous	Pacheco	71:0039
Anonymous	Pacheco	71:0063
Anonymous	Paredes de Nava	101:0022
Anonymous	Paredes de Nava	101:0024
Anonymous	Paredes de Nava	101:0025
Anonymous	Paredes de Nava	101:0132
Anonymous	Paredes de Nava	101:0133
Anonymous	Peñaranda	76:0006
Anonymous	Peñaranda	76:0012
Anonymous	Peñaranda	116:0139
Anonymous	Peñaranda	116:0183
Anonymous	Peñaranda	116:0271
Anonymous	Puerto	139:0001
Anonymous	Rodríguez	130:0017
Anonymous	Tinoco	54:0016
Anonymous	Torre	91:0087
Anonymous	Torre	91:0088
Anonymous	Torre	92:0063

Anonymous	Tufiño de Vallejo	66:0020
Anonymous	Ugena	134:0078
Anonymous	Ugena	134:0092
Anonymous	Ugena	134:0093
Anonymous	Vallejo	98:0023
Anonymous	Villanueva del Fresno	28:0050
Anonymous	Villarreal	79:0068
Anonymous	Villarroel	62:0008
Barbera	Castilla	43:0363
Barbera	Castilla	43:0380
Cabel, A.	Carpio	109:0551
Codazzi, V.	Arce	75:0113
Codazzi, V.	Carpio	109:0551
Codazzi, V.	Carpio	109:0698
Codazzi, V.	Carpio	109:0698
Codazzi, V.	Carpio	115:0634
Codazzi, V.	Castilla	43:0323
Codazzi, V.	Castilla	43:0329
Codazzi, V.	Castilla	43:0331
Codazzi, V.	Castilla	43:0382
Codazzi, V.	Lezama	99:0006
Codazzi, V.	Montealegre	111:0098
Codazzi, V.	Sobroso	107:0048
Collantes	Pacheco	71:0009
Corte, J.	Alviz	27:0016
Cotera, J.B.	Peñaranda	76:0003
Cotera, J.B.	Peñaranda	76:0004
Dughet	Castilla	43:0270
Italian	Echauz	113:0006
Italian	Paredes de Nava	101:0027
Italian-Palermitan	Monje	96:0001
Lauri, F.	Carpio	109:0698
Lauri, F.	Carpio	109:0698
Nimpho	Molina	93:0121
Poussin, N.	Castilla	43:0270
Tassi, A.	Castilla	43:0166
Tassi, A.	Castilla	43:0184
Torres, Matías	Castañeda	119:0054

2518 (+1)

Landscape with Buildings and Figures

Anonymous	Carpio	115:0619
Anonymous	Castilla	117:0010
Anonymous	Castilla	117:0293
Anonymous	Castilla	117:0297
Anonymous	Castilla	117:0299
Anonymous	Castilla	117:0677
Anonymous	Castilla	117:0678
Anonymous	Castilla	117:0681
Anonymous	Castilla	117:0702
Anonymous	Castilla	117:0777
Anonymous	Castilla	117:0825
Anonymous	Castilla	117:0837
Anonymous	Castilla	117:0921
Anonymous	Castilla	117:0923
Anonymous	Castilla	117:0984
Anonymous	González Cárdena	47:0019
Anonymous	Molina	93:0147
Anonymous	Monterrey	57:0044
Anonymous	Peñaranda	116:0232
Cerquozzi	Carpio	115:0419
Codazzi, N.	Carpio	109:0789
Codazzi, N.	Carpio	109:0789
Codazzi, V.	Carpio	115:0191
Codazzi, V.	Carpio	115:0204
Codazzi, V.	Carpio	115:0454

		Codazzi, V.	Montealegre	111:0102
		Codazzi, V.	Montealegre	111:0103
		Fran^{co} de Cleves	Infantado	1:0013
		Rubens	Castilla	117:0064
		Tintoretto, J.	Carpio	109:0107
25I8 (+1) : 41A11				
	Landscape with Figures and Palace	Anonymous	Alburquerque	68:0028
		Codazzi, V.	Carpio	115:0189
25I8 (+1) : 41A12				
	Landscape with Figures and Castle	Anonymous	Borja y Velasco	42:0182
25I8 (+1) : 41A12 : 45B				
	Landscape with Figures, Castle, and Soldier	Laer, P.	Carpio	115:0201
25I8 (+1) : 44E14				
	Landscape with Buildings and Figures and Public Pump or Water Fountain	Toledo, J.B.	Carpio	49:0188
25I8 (+1) : 45B				
	Landscape with Figures and Soldier	Anonymous	Castilla	117:0294
25I8 : 41A12				
	Landscape with Castle	Anonymous	Borja y Velasco	42:0184
		Anonymous	Carpio	115:0604
		Anonymous	Castilla	117:0364
25I8 : 41B4				
	Landscape with Buildings on Fire, Ablaze	Anonymous	Peñaranda	116:0136
		Anonymous	Peñaranda	116:0230
25I9	**Landscape with Ruins**	Anonymous	Alburquerque	68:0031
		Anonymous	Arenberg	31:0071
		Anonymous	Carpio	114:0067
		Anonymous	Carpio	115:0977
		Anonymous	Infantado	10:0005
		Anonymous	Legasa	100:0042
		Anonymous	Legasa	100:0043
		Anonymous	Meneses Bravo	126:0043
		Anonymous	Meneses Bravo	126:0046
		Anonymous	Ortiz	95:0002
		Anonymous	Ortiz	95:0010
		Anonymous	Ortiz	95:0049
		Anonymous	Ortiz	95:0049
		Anonymous	Peñaranda	116:0137
		Anonymous	Saavedra Guzmán	15:0031
		Anonymous	Saavedra Guzmán	15:0032
		Bril, P.	Villarroel	62:0004
		Burdone	Molina	93:0034
		Codazzi, V.	Carpio	109:0023
		Codazzi, V.	Carpio	109:0031
		Codazzi, V.	Carpio	109:0792
		Codazzi, V.	Montealegre	111:0099
25I9 (+1)				
	Landscape with Ruins and Figures	Anonymous	Carpio	49:0094
		Anonymous	Castilla	117:0130
		Anonymous	Castilla	117:0298
		Anonymous	Peñaranda	116:0161
		Brueghel	Arenberg	31:0136
		Codazzi, V.	Carpio	115:0203
		Codazzi, V.	Montealegre	111:0110

25I9 (+1) : 25F1				
	Landscape with Ruins, Figures, and Animals	Italian	Echauz	113:0060
25I9 : 41A361				
	Landscape with Ruins and Tower	Anonymous	Carpio	114:0163
		Anonymous	González Cossio	88:0078
		Anonymous	Peñaranda	116:0134
25L : 61E ROMA 1 : 43A43				
	Symbolic Representation: Triumph of Roma	Anonymous	Infantado	1:0106
		Anonymous	Infantado	1:0107
		Anonymous	Infantado	9:0199
25M	**Seven Wonders of the World**	Anonymous	Cuéllar	90:0044
		Anonymous	Galarreta Osarez	69:0048
		Anonymous	Infantado	9:0266
26	**Meteorological Phenomena**			
26C3	**Storm**	Anonymous	Arenberg	31:0040
		Anonymous	Arenberg	31:0149
		Anonymous	Arenberg	31:0150
		Anonymous	Croy	24:0019
		Anonymous	Lemos	11:0030
		Anonymous	Montealegre	111:0084
		Anonymous	Portago	140:0015
		Barocci	Carpio	109:0471
		Porcellis, Jan	Molina	93:0033
26C3 : 23R141				
	Storm at Night	Anonymous	Pacheco	71:0015
26C32	**Storm at Sea**	Anonymous	Borja y Velasco	42:0183
		Anonymous	Carpio	49:0067
		Anonymous	Carpio	49:0265
		Anonymous	Carpio	49:0266
		Anonymous	Castilla	117:0302
		Anonymous	Castilla	117:0302
		Anonymous	Castilla	117:0303
		Anonymous	Castilla	117:0305
		Anonymous	Castilla	117:0307
		Anonymous	Cortavila	77:0047
		Anonymous	Villarán	110:0055
		Porcellis, Jan	Molina	93:0065
26C32 : 46C21				
	Storm at Sea with Ships	Anonymous	Carpio	45:0027
		Anonymous	Castilla	117:0131
		Anonymous	Peñaranda	116:0133
		Anonymous	Peñaranda	116:0157
29	**Surrelia, surrealistic representations**			
29A : 25F22				
	Monkeys acting as human beings	Anonymous	Castilla	117:0483
		Brueghel	Carpio	49:0070
29A : 25F22 : 41C7111 (+1)				
	Animals acting as human beings : Monkeys drinking (a glass of) wine	Anonymous	Zabalza	97:0024
29A : 25F22 : 43C51				
	Animals acting as human beings: Monkeys playing cards	Brueghel	Carpio	49:0069

29A : 25F22 : 49G11				
	Animals acting as human beings: Monkeys as barbers, surgeons	Anonymous	Infantado	1:0094

3 Human Being, Man in General

31A	**The (Nude) Human Figure**	Anonymous	Zavala	108:0016
		Michelangelo	Carpio	109:0496
		Michelangelo	Carpio	109:0496
		Tiziano	Carculli	128:0005
31A221	**Parts of the Human Body: Head**	Anonymous	Cardona	37:0031
		Anonymous	Castañeda	119:0033
		Anonymous	Castañeda	119:0033
		Anonymous	Castilla	117:0440
		Anonymous	Castilla	117:0498
		Anonymous	Castilla	117:0575
		Anonymous	Castilla	117:0635
		Anonymous	Gómez de Arratia	41:0014
		Anonymous	Ledesma Meriño	4:0076
		Anonymous	Mayalde	78:0012
		Anonymous	Moreno	137:0018
		Anonymous	Moreno	137:0026
		Caxés, E.	Monterrey	57:0134
		Caxés, E.	Monterrey	58:0019
		Caxés, E.	Monterrey	58:0145
		Dyck, Anth. van	Moreno	137:0019
		Ribera	Monterrey	58:0002
31A221 (+7)				
	Parts of the Human Body: Heads	Anonymous	Sastago	50:0044
31A221 : 41D221 TURBAN				
	Parts of the Human Body: Head, with Turban	Anonymous	Moreno	137:0093
31A221 : 48A9875 : 25G41				
	Parts of the Human Body: Head, with Garland of Flowers	Anonymous	Carpio	115:0972
31A22221				
	Breathing, respiration	Anonymous	Villarreal	79:0016
31A224	**Parts of the Human Body: Arms**	Tiziano	Carpio	115:1024
31A2245	**Parts of the Human Body: Hand**	Anonymous	Cardona	37:0025
		Anonymous	González Cossio	88:0038
31A225	**Parts of the Human Body: Legs**	Tiziano	Carpio	115:1024
31A23	**Figure**	Anonymous	Alburquerque	127:0030
		Anonymous	Carpio	114:0217
		Anonymous	Carpio	114:0217
		Anonymous	Carpio	114:0277
		Anonymous	Carpio	114:0277
		Anonymous	Castilla	117:0293
		Anonymous	Castilla	117:0557
		Anonymous	Castilla	117:0776
		Anonymous	Castilla	117:0845
		Anonymous	Croy	24:0029
		Seghers, D.	Arce	75:0028

31A23 (+7)	**Figures**	Anonymous	Alburquerque	68:0128
		Anonymous	Alvarado	84:0080
		Anonymous	Carpio	115:0600
		Anonymous	Carpio	115:0573
		Anonymous	Carpio	115:0581
		Anonymous	Carpio	115:0591
		Anonymous	Carpio	115:0777
		Anonymous	Carpio	115:0869
		Anonymous	Castilla	18:0124
		Anonymous	Castilla	43:0092
		Anonymous	Castilla	117:0872
		Anonymous	Castilla	117:0875
		Anonymous	Castilla	117:0883
		Anonymous	Castilla	117:0935
		Anonymous	Castilla	117:0952
		Anonymous	Celada	2:0024
		Anonymous	González Cossio	88:0044
		Anonymous	Medina	83:0019
		Anonymous	Spino y Navarro	132:0111
		Anonymous	Zabalza	97:0027
		Bassano	Alburquerque	125:0004
		Bassano	Pacheco	71:0033
		Beccafumi	Carpio	109:0836
		Brueghel	Castilla	43:0370
		Brueghel	Salamanca	63:0016
		Gentile, L.	Molina	93:0024
		Ijkens, Frans	Alvarado	84:0065
		Italian-Neapolitan	Puerto	139:0028
		Laer, P.	Castilla	43:0091
		Nimpho	Molina	93:0024
		Salviati, Fr.	Castilla	43:0252
		Teniers, D. (II)	Alvarado	84:0065
31A23 (+7) (+933) : 25G41	**Figures Holding Flowers**	Lanfranco	Carpio	109:0021
31A23 (+7) : 25F42	**Figures with Snake**	Anonymous	Carpio	45:0216
31A23 (+7) : 41B211	**Figures warming themselves at a fire (or hearth or stove)**	Anonymous	Arenberg	31:0071
		Anonymous	Castilla	117:0840
31A23 : 31A523	**'Spinario', figure pulling a thorn out of his foot**	Anonymous	Mayalde	78:0138
31A23 : 41C12	**Figure Drinking**	Anonymous	Saavedra Guzmán	15:0026
31A2773	**Swimming (movement in water)**	Anonymous	Borja y Velasco	42:0283
31A3	**The Senses**	Anonymous	Arenberg	30:0018
		Anonymous	Arenberg	31:0002
		Anonymous	Arenberg	31:0096
		Anonymous	Díaz de Quevedo	104:0018
		Anonymous	Gómez de Arratia	41:0034
		Anonymous	Infantado	1:0103
		Anonymous	Infantado	9:0224
		Anonymous	Meneses Bravo	126:0040
		Anonymous	Molina	93:0179
		Anonymous	Molina	93:0181
		Anonymous	Oviedo	73:0045
		Anonymous	Peñaranda	116:0103

		Anonymous	Prado Bravo	48:0023
		Gerardo	Vucht	34:0004
31A31	**The Senses: Sight, Looking**	Anonymous	Loyola	85:0036
31A32	**The Senses: Hearing, Listening**	Anonymous	Loyola	85:0036
31A33	**The Senses: Smell**	Anonymous	Castilla	117:0804
31A4	**Disabilities, deformations and monstrosities; diseases**	Ribera	Monterrey	57:0183
		Ribera	Monterrey	58:0193
31A4111	**Blindness**	Anonymous	Arenberg	31:0043
		Anonymous	Arenberg	31:0067
		Anonymous	Arenberg	31:0095
		Anonymous	Cardona	37:0036
		Anonymous	Infantado	1:0096
		Anonymous	Moreno	137:0055
		Velázquez, D.	Moreno	137:0038
31A4112	**Cross-eyed; squint**	Anonymous	Castilla	117:0254
		Tintoretto, D.	Carpio	109:0116
31A421	**Giants, Colossi**	Anonymous	Carpio	49:0146
		Anonymous	Castilla	117:0339
		Anonymous	Castilla	117:0846
		Anonymous	Infantado	1:0024
31A422	**Dwarfs**	Anonymous	Castilla	117:0929
		Anonymous	Galarreta Osarez	69:0002
		Anonymous	Infantado	9:0089
		Ezquerra, J.A.	Atrisco	138:0124
31A511	**Mirror**	Anonymous	Carpio	114:0134
		Anonymous	Carpio	114:0135
31A523	**'Spinario', boy pulling a thorn out of his foot**	Anonymous	Díaz de Ontiveros	26:0053
31A531	**Care of the hair**	Anonymous	Arenberg	31:0096
		Anonymous	Arenberg	31:0096
31A535	**Barber, Barbershop**	Laer, P.	Carpio	115:0201
31A54	**Bathing**	Anonymous	Carpio	49:0262
		Anonymous	Carpio	115:0860
		Anonymous	Montealegre	111:0051
		Anonymous	Villanueva del Fresno	20:0106
		Balen, H. (I)	Carpio	115:0401
		Brueghel	Castilla	43:0133
		Mazo	Carpio	49:0238
		Tiziano	Carpio	49:0238
31AA	**The (Nude) Human Figure – Female**	Anonymous	Carpio	115:0520
		Anonymous	Castilla	43:0502
		Anonymous	Castilla	117:0935
		Anonymous	Castilla	117:0935
		Anonymous	González Cárdena	47:0025
		Anonymous	Infantado	1:0005
		Anonymous	Medina	83:0003
		Anonymous	Medina	83:0008
		Seghers, D.	Carpio	115:0407
31AA (+933) : 41A7751 : 25G41				
	The (Nude) Human Figure – Female, holding basket of flowers	Anonymous	Infantado	9:0210

31AA : 31A235				
	The (Nude) Human Figure – Female, Sitting figure	Anonymous	Monterrey	61:0037
31AA : 41C653				
	The (Nude) Human Figure – Female with Fruit	Anonymous	Castilla	117:0043
31AA51	**Woman at her Toilet**	Anonymous	Borja y Velasco	42:0189
		Anonymous	Carpio	115:0544
		Anonymous	Carpio	115:0830
		Anonymous	Castilla	43:0341
		Anonymous	Castilla	117:0606
		Anonymous	Medina	83:0004
		Anonymous	Ugena	134:0066
31AA54	**Washing and bathing in the open air**	Bassano, J.	Carculli	128:0017
31B1	**Sleeping**	Anonymous	Alburquerque	125:0154
		Anonymous	Alburquerque	127:0152
		Anonymous	Arenberg	31:0080
		Anonymous	Carpio	114:0195
		Anonymous	Carpio	115:0431
		Anonymous	Castilla	117:0044
		Anonymous	Castilla	117:0511
		Anonymous	Castilla	117:0533
		Anonymous	Castilla	117:0600
		Anonymous	Castilla	117:0767
		Anonymous	Castilla	117:0827
		Anonymous	Cotes y la Carcel	120:0048
		Anonymous	González Cossío	22:0035
		Anonymous	Infantado	9:0187
		Anonymous	Infantado	9:0232
		Anonymous	Lemos	11:0047
		Anonymous	Mardones	80:0052
		Anonymous	Montealegre	111:0050
		Anonymous	Monterrey	57:0061
		Anonymous	Monterrey	57:0190
		Anonymous	Monterrey	58:0200
		Anonymous	Oñate	112:0097
		Anonymous	Portago	140:0057
		Anonymous	Sastago	50:0026
		Anonymous	Tufiño de Vallejo	66:0015
		Anonymous	Tufiño de Vallejo	66:0015
		Bril, P.	Carpio	49:0032
		Brouwer, Adr.	Molina	93:0013
		Brueghel	Carpio	115:0318
		Cambiaso, L.	Arce	75:0030
		Cambiaso, L.	Arce	75:0031
		Cambiaso, L.	Monterrey	58:0058
		Dughet	Carpio	109:0816
		Spierinckx, P.	Carpio	49:0277
		Vaccaro, A.	Cotes y la Carcel	120:0050
31B52	**Drunkenness**	Teniers, D. (II)	Puerto	139:0042
31B521	**Drunkard**	Anonymous	Alvarado	84:0097
		Anonymous	Arenberg	30:0007
		Anonymous	Castilla	117:0393
		Anonymous	Díaz de Ontiveros	26:0066
		Anonymous	González Cossío	22:0080
		Anonymous	González Cossío	22:0083
		Anonymous	Sobroso	107:0005
		Ribera	Castilla	43:0138

31B6214	**Weeping**	Brouwer, Adr.	Carpio	115:0413
31B62321				
	Laughing	Anonymous	Castilla	43:0070
		Anonymous	Ramírez	3:0090
		Flemish	Molina	93:0012
31B8 : 41C11				
	Fool, Simpleton, Numskull Eating	Anonymous	Castilla	117:0931
31D1	**The ages of man**	Dyck, Anth. van	Carpio	115:0299
31D112	**Child**	Anonymous	Atrisco	138:0047
31D112 (+7)				
	Children	Anonymous	Alburquerque	125:0110
		Anonymous	Alburquerque	125:0132
		Anonymous	Alburquerque	127:0108
		Anonymous	Alburquerque	127:0130
		Anonymous	Croy	24:0004
		Anonymous	Croy	24:0031
		Anonymous	Márquez	131:0004
		Anonymous	Medina	83:0008
		Anonymous	Moreno	137:0074
		Anonymous	Peñaranda	76:0009
		Anonymous	Peñaranda	116:0162
		Anonymous	Sastago	50:0029
		Anonymous	Torre	91:0073
		Anonymous	Torre	92:0051
		Anonymous	Villanueva del Fresno	20:0105
		Anonymous	Villanueva del Fresno	28:0027
		Ijkens, Frans	Salamanca	63:0014
		Rubens	Vicuña	121:0016
		Seghers, D.	Salamanca	63:0014
31D112 (+7) (+89)				
	Nude Children	Anonymous	Arenberg	31:0156
		Anonymous	Zabalza	97:0060
		Anonymous	Zavala	108:0034
31D112 (+7) : 25G41 : 92B11221				
	Children with Flowers and Cornucopia	Brueghel	Castilla	117:0548
		Italian	Castilla	117:0548
31D112 (+7) : 41C653				
	Children with Fruit	Anonymous	Cuéllar	90:0002
31D112 (+7) : 43C9				
	Children Dancing	Anonymous	Arenberg	31:0043
		Anonymous	Sastago	50:0054
		Anonymous	Valle de la Cerda	87:0045
		Anonymous	Villanueva del Fresno	20:0085
31D112 (+73) : 44B191				
	Three Children with Crown	Anonymous	Cortés	17:0093
31D112 (−1) (+72)				
	Two Children – Head and Face	Anonymous	Sastago	50:0058
31D112 : 31B1				
	Child Sleeping	Anonymous	Mardones	80:0052
		Anonymous	Oñate	112:0097
		Anonymous	Portago	140:0057

31D11221

Boy

Anonymous	Arenberg	31:0116
Anonymous	Carpio	115:0596
Anonymous	Carpio	115:0917
Anonymous	Carpio	115:0932
Anonymous	Castilla	117:0264
Anonymous	Castilla	117:0986
Anonymous	Cortés	17:0054
Anonymous	Legasa	100:0036
Anonymous	Lezana	105:0018
Anonymous	Sastago	50:0025
Anonymous	Zabalza	97:0022
Anonymous-Antique	Moreno	137:0045
Dyck, Anth. van	Carpio	115:0119
Moroni, G.B.	Carpio	109:0403
Ribera	Carpio	115:0068

31D11221 (+56)

Boy lying down — Anonymous — Carpio — 115:0590

31D11221 (+7)

Boys — Anonymous — Castilla — 117:0690

31D11221 (+7) (+89)

Nude Boys

Rubens	Carpio	49:0299
Rubens	Castilla	117:0073

31D11221 (+7) : 41D221 TURBAN

Boys with Turbans — Anonymous — Castilla — 117:0584

31D11221 (+7) : 43C9

Boys Dancing — Anonymous — Ordoñez y Rueda — 82:0016

31D11221 (+72)

Two Boys — Anonymous — Castilla — 117:0827

31D11221 (+89)

Nude Boy

Anonymous	Alburquerque	125:0138
Anonymous	Alburquerque	127:0136
Anonymous	Loyola	85:0024

31D11221 (+933) : 41C653 APPLE

Boy Holding Apple — Anonymous — Carpio — 115:0648

31D11221 (+933) : 47K31 (+456 CORAL)

Boy Holding Coral — Anonymous — Castilla — 117:0694

31D11221 (−1)

Boy – Head and Face

Anonymous	Cardona	37:0029
Anonymous	Cortés	17:0042
Anonymous	Monterrey	57:0187
Anonymous	Monterrey	58:0197
Anonymous	Oviedo	73:0064
Anonymous	Villanueva del Fresno	28:0044
Banelli	Molina	93:0007
Banelli	Molina	93:0020
Cozza, F.	Carpio	109:0438

31D11221 (−1) (+73)

Three Boys – Head and Face — Anonymous — Molina — 93:0023

31D11221 (−1) (−41)

Boy – Head and Face and Hands — Veronese — Carpio — 115:0642

31D11221 (−1) : 41D222 RUFF			
Boy – Head and Face, with Ruff	Anonymous	Carpio	115:0712
31D11221 : 25F22			
Boy with Monkey	Tiziano	Carpio	109:0694
31D11221 : 25F26 HARE			
Boy with Hare	Anonymous	Carpio	49:0230
31D11221 : 25F42 : 31F11			
Boy with Snake and Death's Head, Skull	Anonymous	Castilla	43:0107
31D11221 : 31B1			
Boy Sleeping	Anonymous	Cotes y la Carcel	120:0048
	Cambiaso, L.	Arce	75:0031
	Vaccaro, A.	Cotes y la Carcel	120:0050
31D11221 : 31B62321			
Boy Laughing	Flemish	Molina	93:0012
31D11221 : 34B11			
Boy with Dog	Anonymous	Castilla	117:0436
31D11221 : 41B31			
Boy with Candle	Anonymous	Castilla	117:0518
	Bassano	Castilla	117:0148
31D11221 : 41C11			
Boy Eating	Anonymous	Zabalza	97:0022
31D11221 : 41C711			
Boy with Wine	Anonymous	Carpio	49:0232
31D11221 : 41D222 RUFF			
Boy with Ruff	Anonymous	Carpio	115:0793
	Sánchez Coello, A.	Carpio	115:0170
31D11221 : 43C7823			
Boy playing with toy mill	Anonymous	Arenberg	31:0001
31D11221 : 45C15 BOW			
Boy with Bow	Anonymous	Carpio	115:0747
	Bosch, H.	Carpio	115:0747
31D11221 : 45C19 SHIELD			
Boy with Shield	Anonymous	Zavala	108:0005
31D11221 : 46A151			
Beggar Boy	Ribera	Carpio	49:0051
31D11221 : 47I4241			
Boy Treading Grapes	Anonymous	Castilla	117:0897
31D11221 : 48A9875 : 25G41			
Boy with Garland of Flowers	Stanchi, G.	Castilla	43:0260
31D11221 : 48C52			
Boy Drawing	Anonymous	Arenberg	31:0071
31D11221 : 48C7323 : 48C7354			
Boy with Lute and Bagpipes	Mola, P.F.	Arcos	118:0059
31D11222			
Girl	Anonymous	Carnero	72:0028
	Anonymous	Carnero	72:0029

31D11222 (+933) : 25G41 ROSE
Girl Holding Roses — Guercino — Carpio — 115:0158

31D11222 (−1)
Girl – Head and Face — Anonymous — Carpio — 115:0710

31D11222 : 34B11
Girl with Dog — Tiziano — Carpio — 115:0824

31D11222 : 41A7751 : 25G41
Girl with Basket of Flowers — Anonymous — Valle de la Cerda — 87:0036

31D11222 : 41D222 RUFF
Girl with Ruff — Sánchez Coello, A. — Carpio — 115:0168

31D12 **Youth, Adolescent** — Anonymous — Carpio — 115:0613
Anonymous — Carpio — 115:0781
Anonymous — Carpio — 115:0794
Anonymous — Carpio — 115:0838
Giordano, L. — Carpio — 109:0764

31D12 (+933) : 41B33 : 11G192
Youth Holding Lantern with Angel(s) — Anonymous — Carpio — 115:0889
31D12 (+933) : 46B31
Youth, Adolescent Holding Money — Brueghel — Carpio — 109:0761

31D12 (−1)
Youth – Head and Face — Anonymous — Carpio — 114:0250
Anonymous — Castilla — 117:0200
Anonymous — Castilla — 117:0235
Anonymous — Castilla — 117:0235
Bernini — Carpio — 109:0935
Pietro da Cortona — Carpio — 114:0111
Tintoretto, J. — Carpio — 109:0733

31D12 (−1) : 45C22
Youth – Head and Face, with Armour — Anonymous — Castilla — 117:0200

31D12 : 31D13
Youth with Maiden — Brueghel — Carpio — 109:0761

31D12 : 31D16 : 41C11
Youth and Old Man Eating — Anonymous — Herrera — 33:0003

31D12 : 41A776 : 41C711
Youth with Wineskin — Bassano — Castilla — 117:0141

31D12 : 41D222 RUFF
Youth with Ruff — Anonymous — Carpio — 115:0784
Anonymous — Carpio — 115:0789
Anonymous — Carpio — 115:0802
Tintoretto — Carpio — 115:0521

31D12 : 45C13 SWORD : 45C22
Youth with Sword and Armour — Zuccari, F. — Carpio — 109:0940

31D12 : 48C7525 : 48C7354
Youth Playing Bagpipes — Anonymous — Castilla — 43:0584

31D13 **Maiden** — Anonymous — Echauz — 113:0059
Anonymous — Mayalde — 78:0115

31D13 (+7) : 25G41
Maidens with Flowers — Anonymous — Infantado — 1:0110

31D13 (+7) : 41A7751 : 25G41				
	Maidens with Basket of Flowers	Anonymous	Infantado	1:0089
31D13 (+7) : 43C9				
	Maidens Dancing	Ridolfi, Cl.	Carpio	115:0199
31D13 : 41D221 : 41D26611				
	Maiden with Head-gear of Pearl(s)	Anonymous	Carpio	115:0823
31D13 : 41D222 RUFF				
	Maiden with Ruff	Anonymous	Carpio	115:0529
31D14	**Man**	Anonymous	Arenberg	31:0141
		Anonymous	Carpio	115:0539
		Anonymous	Carpio	115:0832
		Anonymous	Castilla	18:0198
		Anonymous	Castilla	43:0510
		Anonymous	Castilla	117:0664
		Anonymous	Castilla	117:0714
		Anonymous	Cortés	17:0094
		Anonymous	Legasa	100:0038
		Anonymous	Peñaranda	116:0162
		Anonymous	Ramírez	3:0072
		Anonymous	Villanueva del Fresno	20:0119
		Anonymous	Zavala	108:0055
		Bonifacio	Carpio	109:0539
		Dyck, Anth. van	Carpio	115:0118
		Italian	Cea	51:0003
		Leonardo Lanoch	Carpio	115:0341
		Rubens	Castilla	117:0080
		Tintoretto	Carpio	115:0846
31D14 (+56)				
	Man lying down	Vacarelo	Castilla	43:0408
31D14 (+7)				
	Men	Anonymous	Castilla	117:0504
		Anonymous	Castilla	117:0588
		Anonymous	Peñaranda	116:0010
31D14 (+7) (+89)				
	Nude Men	Anonymous	Zavala	108:0034
31D14 (+7) : 31A4111				
	Blind Men	Anonymous	Infantado	1:0096
31D14 (+7) : 34B11				
	Men with Dog	Anonymous	Castilla	117:0461
31D14 (+7) : 41C11				
	Men Eating	Anonymous	Herrera	33:0029
		Anonymous	Peñaranda	116:0154
		Tintoretto, D.	Carpio	115:0913
		Tintoretto, J.	Carpio	115:0913
31D14 (+7) : 41C71 (+1)				
	Conversation	Anonymous	Castilla	117:0504
31D14 (+7) : 41C74 (+1)				
	Men Smoking	Anonymous	Arenberg	31:0081
		Teniers, D. (II)	Carpio	115:0399
31D14 (+7) : 43C9				
	Men Dancing	Ridolfi, Cl.	Carpio	115:0199

31D14 (+7) : 48C755
Men Singing — Teniers, D. (Il) — Carpio — 115:0398

31D14 (+89)
Nude Man — Cantarini — Carpio — 109:0089
Italian — Cea — 51:0001

31D14 (+933) : 41B31 (+1)
Man Holding Burning Candle — Anonymous — Carpio — 115:0890
Toledo, J.B. — Carpio — 49:0110

31D14 (+933) : 45C15
Man Holding Arrow — Anonymous — Castilla — 117:0476

31D14 (−1)
Man – Head and Face — Anonymous — Carpio — 114:0246
Anonymous — Carpio — 115:0829
Anonymous — Carpio — 115:0877
Anonymous — Castilla — 117:0200
Anonymous — Castilla — 117:0460
Anonymous — Castilla — 117:0503
Anonymous — Monterrey — 61:0021
Anonymous — Ortiz — 95:0039
Anonymous — Puerto — 139:0011
Anonymous — Puerto — 139:0018
Anonymous — Puerto — 139:0044
Anonymous — Sastago — 50:0032
Anonymous — Tufiño de Vallejo — 66:0007
Anonymous — Villanueva del Fresno — 20:0107
Anonymous — Villanueva del Fresno — 28:0034
Anonymous — Villanueva del Fresno — 28:0035
Cantarini — Carpio — 109:0086
Cavedone — Carpio — 109:0535
Cavedone — Carpio — 109:0535
Cavedone — Carpio — 109:0535
Caxés, E. — Arce — 75:0056
Caxés, E. — Arenberg — 31:0017
Correggio — Carpio — 109:0977
Cubarga, M. — Carpio — 115:0067
Manfredi, B. — Carpio — 109:0546
Reni — Carpio — 114:0110
Ribalta, Fr. — Arce — 38:0012
Ribera — Arce — 75:0049
Ribera — Tufiño de Vallejo — 66:0016
Stanzione — Arce — 75:0049
Tintoretto — Carpio — 109:0936
Tintoretto — Puerto — 139:0011
Vaccaro, A. — Moreno — 137:0044

31D14 (−1) : 31A534
Man – Head and Face, with Beard — Anonymous — Castilla — 117:0237

31D14 (−1) : 31A534 : 31A5341
Man – Head and Face, with Beard and Moustache — Anonymous — Carpio — 115:0783

31D14 (−1) : 31A5341
Man – Head and Face, with Moustache — Anonymous — Carpio — 115:0834

31D14 (−1) : 31E
Dead Man – Head and face — Anonymous — Sastago — 50:0023

31D14 (−1) : 41D222 RUFF
Man – Head and Face, with Ruff — Anonymous — Castilla — 117:0445

31D14 (−1) : 41D222 RUFF : 45C22

Man – Head and Face, with Ruff and Armour	Anonymous	Castilla	117:0452

31D14 (−1) : 45C22

Man – Head and Face, with Armour	Anonymous	Castilla	117:0734

31D14 (−1) : 48C1422

Man – Head and Face, with Model	Anonymous	Villanueva del Fresno	28:0036

31D14 : 25A13

Man with Globe	Goltzius, Hend.	Carpio	109:0570

31D14 : 25F26 HARE

Man with Hare	Bassano	Castilla	117:0139

31D14 : 31A22221

Man breathing, respiration	Anonymous	Villarreal	79:0016

31D14 : 31A4111

Blind Man	Anonymous	Cardona	37:0036
	Velázquez, D.	Moreno	137:0038

31D14 : 31A4111 : 48C7522 : 48C7314

Blind Man Playing Hurdy-gurdy	Anonymous	Arenberg	31:0043

31D14 : 31A4111 : 48C7522 : 48C7324 GUITAR

Blind Man Playing Guitar	Anonymous	Arenberg	31:0067

31D14 : 31A4111 : 48C7525 : 48C7354

Blind Man Playing Bagpipes	Anonymous	Moreno	137:0055

31D14 : 31A523

'Spinario', man pulling a thorn out of his foot	Brouwer, Adr.	Carpio	115:0413

31D14 : 31A531

Man combing (his) hair	Anonymous	Arenberg	31:0096

31D14 : 31A5339 : 41D222 RUFF

Bald Man with Ruff	Anonymous	Carpio	115:0814

31D14 : 31A534

Man with Beard	Anonymous	Carpio	114:0060
	Cairo, Fr.	Carpio	115:0169
	Tintoretto, J.	Carpio	109:0735

31D14 : 31A534 : 41D222 RUFF

Man with Beard and Ruff	Anonymous	Carpio	115:0537

31D14 : 31A534 : 41D222 RUFF : 45C22

Man with Beard, Ruff, and Armour	Anonymous	Carpio	115:0795

31D14 : 31A5341 : 41D222 RUFF

Man with Moustache and Ruff	Tintoretto	Carpio	115:0808

31D14 : 31B1

Man Sleeping	Anonymous	Castilla	117:0533
	Anonymous	González Cossío	22:0035
	Bril, P.	Carpio	49:0032
	Brouwer, Adr.	Molina	93:0013
	Dughet	Carpio	109:0816

31D14 : 31D15

Man with Woman	Anonymous	Carpio	115:0588
	Anonymous	Carpio	115:0645

	Anonymous	Carpio	115:0667
	Anonymous	Carpio	115:0852
	Anonymous	Carpio	115:0888
31D14 : 31D15 : 31A235 : 41A711			
Man and Woman Sitting at a Table	Anonymous	Castilla	117:0784
31D14 : 31E			
Dead Man	Anonymous	Castilla	117:0809
	Anonymous	Ortiz	95:0031
31D14 : 32B311 FLEMINGS : 41C74 (+1)			
Flemish Man Smoking	Anonymous	Cardona	37:0042
31D14 : 32B311 GERMANS (+3)			
Man in German Costume	Anonymous	Castilla	117:0208
31D14 : 41B31			
Man with Candle	Agüero, B.M.	Montealegre	111:0100
	Olandes	Alvarado	84:0078
31D14 : 41B4			
Man On Fire, Ablaze	Rossi, Pasquale	Carpio	109:0070
31D14 : 41C11 : 41C653 OLIVE			
Man Eating Olives	Anonymous	Castilla	117:0582
31D14 : 41C12			
Man Drinking	Brouwer, Adr.	Molina	93:0013
31D14 : 41C326			
Man with Jar, Jug	Tiziano	Molina	93:0089
31D14 : 41C68			
Man with Fish	Anonymous	Villanueva del Fresno	28:0064
31D14 : 41C71 (+1) : 41C74 (+1)			
Man Drinking (alcoholic drinks) and Smoking	Anonymous	Peñaranda	116:0235
31D14 : 41C74 (+1)			
Man Smoking	Anonymous	Castilla	117:0504
	Anonymous	Croy	24:0005
	Brouwer, Adr.	Molina	93:0013
31D14 : 41C741 (+1)			
Man Smoking a Pipe	Anonymous	Peñaranda	116:0225
31D14 : 41D212 : 41D221 HAT			
Man with Coat (Cape) and Hat	Anonymous	Carpio	115:0930
31D14 : 41D221 HAT			
Man with Hat	Anonymous	Carpio	115:0827
31D14 : 41D222 RUFF			
Man with Ruff	Anonymous	Carpio	115:0788
	Anonymous	Carpio	115:0810
	Anonymous	Carpio	115:0816
	Anonymous	Carpio	115:0818
	Anonymous	Carpio	115:0928
	Anonymous	Castilla	117:0664
	Anonymous	Castilla	117:0726
	Anonymous	Castilla	117:0955
	Tintoretto	Carpio	115:0532
	Velázquez, D.	Carpio	115:0173

31D14 : 41D222 RUFF : 41D26612 MEDALLION			
Man with Ruff and Necklace, Medallion	Sánchez Coello, A.	Carpio	115:0525
31D14 : 43B144			
Man picking flowers	Anonymous	Carpio	115:0301
31D14 : 43C421			
Man shooting with bow and arrow, archery	Anonymous	Peñaranda	116:0046
31D14 : 45C1			
Man with Weapons	Anonymous	Arenberg	31:0158
31D14 : 45C13 SWORD			
Man with Sword	Leonardo da Vinci	Carpio	109:0536
31D14 : 45C16 SHOTGUN			
Man with Shotgun	Anonymous	Moreno	137:0058
31D14 : 45C22			
Man with Armour	Anonymous	Castilla	117:0479
	Anonymous	Castilla	117:0664
31D14 : 46A15			
Poor Man	Anonymous	Castilla	117:0776
	Anonymous	Castilla	117:0928
	Anonymous	Mardones	80:0039
31D14 : 46A15 : 41A776 : 41C711			
Poor Man with Wineskin	Anonymous	Castilla	117:0926
31D14 : 46A15 : 41C7111			
Poor Man with Glass of Wine	Anonymous	Castilla	117:0926
31D14 : 46C1211			
Man carrying something in a basket, bag, rucksack, etc.	Anonymous	Castilla	117:0480
31D14 : 46C1215 : 31D11221			
Man carrying boy on the head or on the shoulders	Anonymous	Carpio	115:0640
31D14 : 47I21111			
Man with Ox	Laer, P.	Zabalza	97:0002
31D14 : 48C52			
Man Drawing	Codazzi, V.	Carpio	115:0204
31D14 : 48C7354			
Man with Bagpipes	Anonymous	Atrisco	138:0054
31D14 : 48C7521 : 48C7311			
Man Playing Violin	Anonymous	Castilla	117:0293
31D14 : 48C7522 : 48C7324 GUITAR			
Man Playing Guitar	Anonymous	Castilla	117:0293
	Anonymous	Portago	140:0018
	Ridolfi, Cl.	Carpio	115:0199
31D14 : 48C7523 : 48C7334			
Man Playing Organ	Anonymous	Castilla	43:0502
	Anonymous	González Cárdena	47:0025
31D14 : 49G22			
Man nursing, tending the sick	Anonymous	Carpio	115:0575

31D14 : 49L11

Man Writing

Anonymous	Carpio	115:0467
Anonymous	Castilla	117:0035

31D14 : 49M32

Man with Book

Anonymous	Carpio	114:0004

31D14 : 49N

Man Reading

Moroni, G.B.	Carpio	109:0403

31D15 **Woman**

Anonymous	Alvarado	84:0099
Anonymous	Benavente	65:0039
Anonymous	Borja y Velasco	42:0192
Anonymous	Carpio	114:0005
Anonymous	Carpio	114:0191
Anonymous	Carpio	114:0199
Anonymous	Carpio	114:0249
Anonymous	Carpio	115:0497
Anonymous	Carpio	115:0539
Anonymous	Carpio	115:0613
Anonymous	Carpio	115:0695
Anonymous	Carpio	115:0720
Anonymous	Carpio	115:0742
Anonymous	Carpio	115:0787
Anonymous	Carpio	115:0811
Anonymous	Carpio	115:0817
Anonymous	Carpio	115:0893
Anonymous	Carpio	115:1072
Anonymous	Castilla	43:0510
Anonymous	Castilla	52:0038
Anonymous	Castilla	117:0264
Anonymous	Castilla	117:0436
Anonymous	Castilla	117:0476
Anonymous	Castilla	117:0503
Anonymous	Castilla	117:0588
Anonymous	Castilla	117:0617
Anonymous	Castilla	117:0800
Anonymous	Castilla	117:0832
Anonymous	Castilla	117:0854
Anonymous	Castilla	117:0890
Anonymous	Castilla	117:0968
Anonymous	Infantado	1:0003
Anonymous	Infantado	1:0085
Anonymous	Legasa	100:0038
Anonymous	Lemos	11:0043
Anonymous	Monterrey	57:0153
Anonymous	Montesclaros	13:0124
Anonymous	Peñaranda	116:0162
Anonymous	Ramírez	3:0072
Anonymous	Sastago	50:0029
Anonymous	Zavala	108:0055
Bonifacio	Carpio	109:0539
Dyck, Anth. van	Castilla	43:0005
Parmigianino	Carpio	109:0466
Raffaello Santi	Carpio	115:0312
Rossi, Pasquale	Carpio	109:0070
Tintoretto, Marietta	Carpio	109:0591

31D15 (+56)

Woman lying down

Anonymous	Herrera	33:0051

31D15 (+56) : 41A761

Woman lying in bed

Anonymous	Herrera	33:0046
Anonymous	Herrera	33:0047
Anonymous	Villanueva del Fresno	20:0119

31D15 (+7)			
Women	Anonymous	Carpio	115:0545
	Anonymous	Carpio	115:0894
	Anonymous	Castilla	117:0549
	Anonymous	Castilla	117:0963
	Anonymous	Lezana	105:0018
	Anonymous	Medina	83:0023
	Anonymous	Monterrey	57:0114
	Anonymous	Monterrey	61:0042
	Velázquez, D.	Moreno	137:0038
31D15 (+7) (+89)			
Nude Women	Anonymous	Zavala	108:0034
31D15 (+7) : 25G41			
Women with Flowers	Anonymous	Díaz de Ontiveros	26:0071
	Anonymous	Infantado	9:0264
31D15 (+7) : 31A54			
Women Bathing	Balen, H. (I)	Carpio	115:0401
31D15 (+7) : 32B311 FLEMINGS			
Flemish Women	Anonymous	Loyola	85:0030
	Anonymous	Sastago	50:0033
31D15 (+7) : 32B311 FLEMINGS : 41C68			
Flemish Women with Fish	Anonymous	Legasa	100:0004
31D15 (+7) : 32B311 ITALIANS			
Italian Women	Anonymous	Infantado	9:0232
31D15 (+7) : 41C653			
Women with Fruit	Anonymous	Carpio	114:0012
31D15 (+7) : 41D42			
Women Laundering	Anonymous	Peñaranda	116:0138
	Anonymous	Peñaranda	116:0161
31D15 (+7) : 47H31			
Women Spinning	Anonymous	Mayalde	78:0124
31D15 (+7) : 48C75			
Women Making Music	Anonymous	Castilla	117:0225
31D15 (+7) : 48C755			
Women Singing	Anonymous	Castilla	117:0225
31D15 (+72) (+89)			
Two Nude Women	Anonymous	Castilla	117:0882
31D15 (+89)			
Nude Woman	Anonymous	Herrera	33:0030
	Anonymous	Monterrey	57:0088
	Anonymous	Monterrey	57:0098
	Anonymous	Monterrey	58:0101
	Cambiaso, L.	Castilla	43:0469
	Italian	Cea	51:0001
	Tiziano	Castilla	43:0469
31D15 (+89) : 25F39 DOVE			
Nude woman with dove	Cambiaso, L.	Carpio	49:0214
31D15 (+89) : 32B311 FLEMINGS : 41A7751			
Nude Flemish Woman with Basket	Anonymous	Infantado	1:0006

31D15 (+933) : 25G41 CARNATION
Woman Holding Carnations — Anonymous — Castilla — 117:0580

31D15 (+933) : 25G41 ROSE
Woman Holding Roses — Anonymous — Carpio — 115:0940

31D15 (+933) : 41D262
Woman Holding Fan — Anonymous — Mayalde — 78:0124

31D15 (+933) : 41D263
Woman Holding Walking-stick, Staff — Anonymous — Arenberg — 31:0101

31D15 (+933) : 45C13 SWORD
Woman Holding Sword — Anonymous — Carpio — 115:0620

31D15 (−1)
Woman – Head and Face — Anonymous — Carpio — 115:0829
Anonymous — Carpio — 115:0878
Anonymous — Carpio — 115:0933
Anonymous — Castilla — 117:0155
Anonymous — Castilla — 117:0155
Anonymous — Castilla — 117:0238
Anonymous — Castilla — 117:0441
Anonymous — Castilla — 117:0460
Anonymous — Castilla — 117:0848
Anonymous — Molina — 93:0097
Anonymous — Monterrey — 57:0178
Anonymous — Monterrey — 57:0187
Anonymous — Monterrey — 58:0197
Anonymous — Monterrey — 58:0197
Anonymous — Monterrey — 61:0058
Anonymous — Monterrey — 61:0059
Anonymous — Prado Bravo — 48:0020
Anonymous — Sastago — 50:0057
Anonymous — Villanueva del Fresno — 20:0107
Anonymous — Villanueva del Fresno — 28:0011
Anonymous-Antique — Villanueva del Fresno — 28:0010
Bonifacio — Carpio — 109:0858
Floris, F. (I) — Molina — 93:0022
Italian-Venetian — Carpio — 109:0871
Italian-Venetian — Carpio — 109:0871
Tintoretto — Carpio — 49:0147
Val[. . .]diq — Carpio — 49:0095
Veronese — Carpio — 115:0502
Zuccari — Carpio — 109:0679

31D15 (−1) : 41D221
Woman – Head and Face, with Head-gear — Anonymous — Villanueva del Fresno — 20:0112

31D15 : 12A82 : 41D2
Woman in Jewish costume — Tiziano — Díaz de Ontiveros — 26:0062

31D15 : 25F3 : 25F44 : 45C13 SWORD
Woman with Bird, Tortoise (or Turtle), and Sword — Anonymous — Borja y Velasco — 42:0193

31D15 : 25G41
Woman with Flowers — Anonymous — Borja y Velasco — 42:0191
Anonymous — Castilla — 117:0804

31D15 : 31A235
Woman Sitting — Anonymous — Castilla — 117:0549

31D15 : 31A54
Woman Bathing — Anonymous — Villanueva del Fresno — 20:0106

31D15 : 31AA531			
Woman combing (her) hair	Anonymous	Arenberg	31:0096
31D15 : 31B1			
Woman Sleeping	Anonymous	Castilla	117:0600
	Anonymous	Lemos	11:0047
	Anonymous	Sastago	50:0026
	Spierinckx, P.	Carpio	49:0277
31D15 : 31B6214			
Woman Weeping	Veronese	Carpio	109:0344
31D15 : 31D11221			
Woman with Boy	Reni	Carpio	109:0676
31D15 : 31D11221 : 25A13			
Woman and Boy with Globe	Barocci	Carpio	115:0511
31D15 : 31E23461			
Woman – Violent death by arrow(s)	Anonymous	Castilla	117:0204
	Anonymous	Castilla	117:0626
31D15 : 32B311 ENGLISH : 41D222 RUFF			
English Woman with Ruff	Dyck, Anth. van	Carpio	115:0277
31D15 : 32B311 FLEMINGS			
Flemish Woman	Anonymous	Legasa	100:0036
	Anonymous	Legasa	100:0037
	Anonymous	Peñaranda	116:0112
	Arthois	Carpio	115:0198
31D15 : 32B311 FLEMINGS : 41A7751 : 25G41			
Flemish Woman with Basket of Flowers	Anonymous	Peñaranda	116:0111
31D15 : 32B311 FLEMINGS : 41D26611			
Flemish Woman with Pearl Necklace	Anonymous	Carpio	115:0523
31D15 : 32B311 ITALIANS (VENETIAN)			
Italian (Venetian) Woman	Tintoretto	Carpio	115:0025
	Tiziano	Carpio	115:0831
31D15 : 32B311 PORTUGUESE : 31A534			
Portuguese Woman with Beard	Anonymous	Villanueva del Fresno	20:0117
31D15 : 32B33 MOORS (+3)			
Woman in Moorish Costume	Anonymous	Infantado	9:0034
31D15 : 32B33 TURKS (+3)			
Woman in Turkish Costume	Tiziano	Carpio	49:0190
31D15 : 32B33 TURKS : 34B11			
Turkish Woman with Dog	Anonymous	Infantado	1:0009
	Anonymous	Infantado	1:0047
31D15 : 41B131			
Woman blowing a fire	Greco, El	Monterrey	57:0234
	Greco, El	Monterrey	58:0244
31D15 : 41B31			
Woman with Candle	Anonymous	Castilla	117:0552
31D15 : 41C122 : 21D			
Woman pouring water	Anonymous	Castilla	18:0198

31D15 : 41C25			
Woman cooking food	Anonymous	Valle de la Cerda	87:0087
31D15 : 41C26			
Woman preparing food	Anonymous	Infantado	9:0229
31D15 : 41C2612 : 41C653 APPLE			
Woman cleaning apple	Anonymous	Herrera	33:0004
31D15 : 41C2613 : 25F36 GOOSE			
Woman cleaning goose	Anonymous	Herrera	33:0005
31D15 : 41C269			
Woman washing up	Anonymous	Valle de la Cerda	87:0087
31D15 : 41C642			
Woman with Eggs	Anonymous	Castilla	117:0210
31D15 : 41C653			
Woman with Fruit	Anonymous	Carpio	45:0145
	Anonymous	Carpio	49:0218
	Tiziano	Carpio	109:0745
31D15 : 41D221 BONNET			
Woman with Bonnet	Rossi, Pasquale	Carpio	109:0838
	Rossi, Pasquale	Carpio	109:0838
31D15 : 41D221 TURBAN			
Woman with Turban	Reni	Carpio	109:0281
	Sirani	Carpio	109:0511
31D15 : 41D2211			
Woman with Veil	Anonymous	Carpio	115:0209
	Anonymous	Castilla	117:0955
31D15 : 41D222 RUFF			
Woman with Ruff	Anonymous	Carpio	115:0826
	Anonymous	Castilla	117:0854
	Sánchez Coello, A.	Carpio	115:0172
	Sánchez Coello, A.	Carpio	115:0174
	Sánchez Coello, A.	Carpio	115:0357
31D15 : 41D26611			
Woman with Pearl Necklace	Anonymous	Carpio	115:0825
31D15 : 41D44			
Woman Sewing	Anonymous	Castilla	117:0518
	Anonymous	Zavala	108:0059
	Bassano	Castilla	117:0148
31D15 : 45B			
Woman with Soldier	Anonymous	Castilla	117:0213
31D15 : 46B33 : 41C653			
Woman weighing fruit	Anonymous	Herrera	33:0006
31D15 : 47H31			
Woman Spinning	Anonymous	Carpio	115:0220
	Anonymous	Castilla	43:0266
	Anonymous	Castilla	117:0518
	Anonymous	Castilla	117:0849
	Anonymous	Valle de la Cerda	87:0081
	Anonymous	Zavala	108:0059
	Bassano	Castilla	117:0148

31D15 : 47H43				
	Woman Lacemaking	Anonymous	Valle de la Cerda	87:0081
31D15 : 47H54				
	Woman Embroidering	Anonymous	Castilla	117:0518
31D15 : 47I223				
	Woman Milking	Anonymous	Castilla	117:0454
31D15 : 48C51				
	Woman painting	Anonymous	Carpio	114:0039
31D15 : 48C7324 GUITAR				
	Woman with Guitar	Anonymous	Paredes de Nava	101:0008
31D15 : 48C75				
	Woman Making Music	Anonymous	Herrera	33:0047
31D15 : 48C752				
	Woman Playing Musical Instrument	Anonymous	Borja y Velasco	42:0190
		Anonymous	Borja y Velasco	42:0190
31D15 : 48C7522 : 48C7323				
	Woman Playing Lute	Tiziano	Monterrey	58:0092
31D15 : 48C7523 : 48C7332				
	Woman Playing Harpsichord	Italian	Cea	51:0001
31D15 : 48C755				
	Woman Singing	Anonymous	Croy	24:0068
31D15 : 49D511 : 49MM32				
	Woman with Drawing Instruments and Open Book	Stanzione	Carpio	49:0175
31D15 : 92B11221				
	Woman with 'Cornucopia', Horn of Plenty	Anonymous	Castilla	117:0803
31D16	**Old Man**	Anonymous	Carpio	109:0387
		Anonymous	Carpio	115:0991
		Anonymous	Carpio	115:0995
		Anonymous	Castilla	117:0017
		Anonymous	Castilla	117:0052
		Anonymous	Castilla	117:0530
		Anonymous	Castilla	117:0690
		Anonymous	Castilla	117:0692
		Anonymous	Castilla	117:0766
		Anonymous	González Cossio	88:0036
		Anonymous	Justiniano	19:0030
		Anonymous	Ugena	134:0023
		Guercino	Carpio	109:0318
		Palma	Carpio	109:0288
31D16 (+933) : 41C7112				
	Old Man Holding Bottle of Wine	Anonymous	Zabalza	97:0021
31D16 (−1)				
	Old Man – Head and Face	Anonymous	Cardona	37:0043
		Anonymous	Carpio	115:0626
		Anonymous	Carpio	115:0711
		Anonymous	Carpio	115:0798
		Anonymous	Carpio	115:0973
		Anonymous	Castilla	43:0507
		Anonymous	Peñaranda	116:0226
		Anonymous	Villanueva del Fresno	28:0038

	Anonymous-Antique	Castilla	43:0485
	Cozza, F.	Carpio	109:0438
	Murillo	Atrisco	138:0123
31D16 (−1) (+72)			
Two Old Men – Head and Face	Anonymous	Castilla	117:0023
31D16 (−1) : 31A5339 : 31A534			
Old Man – Head and Face, Bald with Beard	Anonymous	Castilla	117:0233
31D16 (−1) : 31A5339 : 41D222 RUFF			
Old Man – Head and Face, Bald with Ruff	Anonymous	Castilla	117:0022
31D16 (−1) : 31A534			
Old Man – Head and Face, with Beard	Anonymous	Carpio	115:0780
	Anonymous	Castilla	117:0022
31D16 (−1) : 41D221 HAT			
Old Man – Head and Face, with Hat	Anonymous	Castilla	117:0847
31D16 : 23D41			
Old Man Personifying Winter	Anonymous	Castilla	117:0605
	Anonymous	Galarreta Osarez	69:0067
31D16 : 31A5339			
Bald Old Man	Anonymous	Castilla	117:0970
	Anonymous	Zavala	108:0017
31D16 : 31A5339 : 41D222 RUFF			
Bald Old Man with Ruff	Anonymous	Castilla	117:0862
31D16 : 31A534			
Old Man with Beard	Anonymous	Carpio	115:0685
	Anonymous	Carpio	115:0929
	Anonymous	Castilla	117:0264
	Anonymous	Castilla	117:0918
31D16 : 31A534 : 41D222 RUFF			
Old Man with Beard and Ruff	Tintoretto	Carpio	115:0843
31D16 : 41B211			
Old man warming himself at a fire (or hearth or stove)	Anonymous	Peñaranda	116:0136
31D16 : 41C326			
Old Man with Jar, Jug	Anonymous	Gómez de Arratia	41:0037
31D16 : 41D222 RUFF			
Old Man with Ruff	Anonymous	Carpio	115:0813
	Tintoretto	Carpio	115:0522
	Tiziano	Carpio	115:0842
31D17 **Old Woman**	Anonymous	Carpio	115:0613
	Anonymous	Carpio	115:0856
	Anonymous	Castilla	117:0955
	Anonymous	Spino y Navarro	132:0015
	Floris, F. (I)	Oviedo	73:0063
	Palma	Carpio	109:0288
31D17 (−1)			
Old Woman – Head and Face	Anonymous	Carpio	114:0139
	Anonymous	Carpio	114:0139
31D17 : 11Q22			
Old Woman with Rosary	Anonymous	Infantado	9:0193

31D17 : 31A235				
	Old Woman Sitting	Anonymous	Zuaznabar	136:0016
31D17 : 31B6214				
	Old Woman Weeping	Brouwer, Adr.	Carpio	115:0413
31D17 : 41B211				
	Old woman warming herself at a fire (or hearth or stove)	Anonymous	Infantado	9:0193
31D17 : 41C653				
	Old Woman with Fruit	Anonymous	Echauz	113:0059
31D17 : 47H31				
	Old Woman Spinning	Anonymous	Gómez de Arratia	41:0037
31E234632				
	Violent death by dagger, knife	Anonymous	Castilla	117:0809
		Anonymous	Castilla	117:0935
31E5	**Life vs. Death**	Anonymous	Ramírez	3:0012
		Anonymous	Ramírez	3:0042
31EE23 : 31D14				
	Wounded Man	Ribera	Castilla	117:0290
31F	**Death symbols and personifications**	Anonymous	Castilla	43:0330
31F11	**Death's Head, Skull**	Anonymous	Benavente	55:0001
		Anonymous	Carpio	115:0987
		Anonymous	Castilla	43:0288
		Anonymous	Lemos	11:0037
		Anonymous	Mardones	80:0069
		Anonymous	Mayalde	78:0132
31F2	**Personifications of Death**	Anonymous	Zavala	108:0061
		Giorgione	Carpio	109:0426
31G	**The Soul**	Anonymous	Montesclaros	13:0143
32	**Human Types; Peoples and Nationalities**			
32A140	**Melancholy**	Italian	Molina	93:0105
32B	**Nationalities and Races**	Anonymous	Arce	75:0050
32B311 ARMENIANS				
	Armenian	Anonymous	Croy	24:0020
		Anonymous	Herrera	33:0032
32B311 BASQUES (+3)				
	Basque Costume	Anonymous	Galló de Escalada	46:0026
32B311 FLEMINGS				
	Flemings	Anonymous	Castilla	117:0586
		Anonymous	Peñaranda	116:0156
		Anonymous	Puerto	139:0046
		Anonymous	Saavedra Guzmán	15:0028
		Anonymous	Villanueva del Fresno	28:0071
		Arthois	Carpio	115:0237
32B311 FLEMINGS : 31B52				
	Drunken Fleming	Anonymous	Atrisco	138:0054

32B311 FLEMINGS : 43C9			
Flemings Dancing	Anonymous	Cuéllar	90:0061
	Anonymous	Prado Bravo	48:0022
32B311 FLEMINGS : 48C7323 : 48C742			
Fleming with Lute and Manuscript of Musical Score	Anonymous	Castilla	117:0586
32B311 GERMANS			
Germans	Anonymous	Monterrey	61:0084
32B311 ITALIANS (FLORENTINE)			
Italians (Florentine)	Anonymous	Carpio	115:0536
32B311 ITALIANS (VENETIAN)			
Italian (Venetian)	Anonymous	Castilla	52:0057
	Tintoretto	Carpio	115:0845
32B311 SPANIARDS (GALICIAN)			
Spaniards (Galician)	Anonymous	Atrisco	138:0004
	Anonymous	Atrisco	138:0121
	Anonymous	Oñate	112:0166
	Anonymous	Oñate	112:0167
	Anonymous	Oñate	112:0168
32B312 RUSSIANS (MUSCOVITES)			
Russians (Muscovites)	Rubens	Carpio	115:0368
32B321 **Negroes**	Anonymous	Castilla	117:0450
	Anonymous	Castilla	117:0845
	Cerquozzi	Carpio	115:0444
	Codazzi, V.	Montealegre	111:0110
32B321 : 31A221			
Negro – Head	Anonymous	Carpio	115:0290
	Anonymous	Castilla	117:0238
	Anonymous	Castilla	117:0238
32B321 : 31D15 : 41C653 GRAPES			
Negress with Grapes	Anonymous	Molina	93:0101
32B321 : 41C25 : 41C6352			
Negroes cooking (making) chocolate	Anonymous	Altamirano	35:0059
32B33 MOORS			
Moors	Anonymous	Atrisco	138:0064
	Anonymous	Castilla	117:0259
	Anonymous	Castilla	117:0266
	Anonymous	Castilla	117:0529
	Anonymous	Castilla	117:0529
	Anonymous	Castilla	117:0529
	Anonymous	Castilla	117:0730
	Anonymous	Echauz	113:0047
	Anonymous	Jiménez	67:0009
	Anonymous	Valle de la Cerda	87:0090
	Anonymous	Valle de la Cerda	87:0092
	Falcone	Carpio	49:0140
	Terrasa, Gab.	Carpio	49:0289
	Toledo, J.B.	Carpio	49:0122
32B33 MOORS : 25F35 PARROT			
Moor with Parrot	Anonymous	Carpio	114:0001
32B33 MOORS : 48C73			
Moors with Musical Instruments	Anonymous	Infantado	9:0267

32B33 PERSIANS				
	Persians	Anonymous	Castilla	117:0062
32B33 TURKS				
	Turks	Anonymous	Borja y Velasco	42:0265
		Anonymous	Carpio	114:0239
		Anonymous	Castilla	117:0002
		Anonymous	Castilla	117:0062
		Anonymous	Castilla	117:0294
		Anonymous	Castilla	117:0426
		Anonymous	Castilla	117:0754
		Anonymous	Infantado	1:0098
		Anonymous	Infantado	9:0200
		Anonymous	Torre	91:0052
		Anonymous	Torre	92:0031
		Cerquozzi	Carpio	115:0419
		Toledo, J.B.	Molina	93:0103
32B3311	**Chinese**	Anonymous	Carpio	115:0748
		Anonymous	Carpio	115:0844
		Anonymous	Carpio	115:0858
33	**Relations Between Persons**			
33A14	**Embracing each other, kissing**	Anonymous	Villanueva	59:0051
		Rossi, Pasquale	Carpio	109:0060
33A35	**Conversation**	Anonymous	Castilla	117:0504
		Anonymous	Croy	24:0007
		Anonymous	Croy	24:0051
33B1	**Quarrel, Argument**	Anonymous	Castilla	43:0088
33B3	**Fighting**	Anonymous	Arce	75:0053
		Anonymous	Atrisco	138:0019
		Anonymous	Carpio	49:0035
		Anonymous	Carpio	115:0565
		Anonymous	Carpio	115:0747
		Anonymous	Carpio	115:0892
		Anonymous	Castilla	43:0422
		Anonymous	Molina	93:0041
		Anonymous	Peñaranda	116:0251
		Anonymous	Puerto	139:0050
		Anonymous	Tufiño de Vallejo	66:0022
		Italian	Carpio	49:0098
33C2121	**Lover with love-letter**	Anonymous	Brizuela	5:0030
33C224	**Carving heart and initials in an object, e.g. a tree trunk**	Anonymous	Echauz	113:0048
33C41	**Man and woman cohabiting**	Anonymous	Arenberg	31:0082
33C49	**Rape, Violation**	Anonymous	Valle de la Cerda	87:0102
33C51	**Brothel**	Anonymous	Arenberg	31:0082
33C82	**Heavenly vs. Earthly Love**	Anonymous	Montesclaros	13:0020
		Carracci	Carpio	109:0862
		Tiziano	Carpio	109:0862
		Tiziano	Carpio	115:0669
33C94	**'Ile de Cythère'**	Anonymous	Monterrey	57:0219
		Anonymous	Monterrey	58:0229

34A22	**Training of Horses**	Anonymous	Castilla	117:0354
		Anonymous	Castilla	117:0358
		Anonymous	Castilla	117:0359
		Anonymous	Castilla	117:0363
34B	**Domestic Animals**			
34B11	**Dog**	Anonymous	Carpio	49:0048
		Anonymous	Carpio	49:0236
		Anonymous	Carpio	114:0002
		Anonymous	Carpio	114:0100
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0107
		Anonymous	Carpio	114:0165
		Anonymous	Carpio	114:0178
		Anonymous	Carpio	115:0331
		Anonymous	Carpio	115:0992
		Anonymous	Carpio	115:1073
		Anonymous	Carpio	115:1079
		Anonymous	Castilla	74:0119
		Anonymous	Castilla	117:0082
		Anonymous	Castilla	117:0392
		Anonymous	Castilla	117:0584
		Anonymous	Castilla	117:0609
		Anonymous	Castilla	117:0618
		Anonymous	Castilla	117:0714
		Anonymous	Castilla	117:0784
		Anonymous	Castilla	117:0961
		Anonymous	Cortés	17:0044
		Anonymous	Cotes y la Carcel	120:0051
		Anonymous	Croy	24:0036
		Anonymous	Croy	24:0049
		Anonymous	Galarreta Osarez	69:0062
		Anonymous	González Cossio	88:0035
		Anonymous	González Cossio	88:0097
		Anonymous	Herrera	33:0046
		Anonymous	Infantado	10:0019
		Anonymous	Infantado	10:0031
		Anonymous	Montealegre	111:0065
		Anonymous	Monterrey	57:0098
		Anonymous	Monterrey	58:0101
		Anonymous	Moreno	137:0060
		Anonymous	Paredes de Nava	101:0072
		Anonymous	Torre	91:0052
		Anonymous	Torre	92:0031
		Carracci, Annib.	Carpio	109:0866
		Castiglione, G.B.	Carpio	109:0692
		Coninck, D.	Carpio	109:0043
		Coninck, D.	Carpio	109:0044
		Dyck, Anth. van	Carpio	49:0173
		Flemish	Carpio	115:0225
		Francesco Giovane	Carpio	109:0906
		Hens, Carlos	Carpio	49:0039
		Italian	Cea	51:0001
		Tintoretto	Castilla	117:0179
		Urigona	Carpio	115:0396
		Veronese	Carpio	109:0400
		Vincenzo	Carpio	109:0210

34B11 (+1)				
	Dog Feeding	Anonymous	Ordoñez y Rueda	82:0022
34B11 (+941)				
	Birth of a Dog	Anonymous	Carpio	45:0128
34B11 (+95 SWIMMING)				
	Dog swimming	Anonymous	Borja y Velasco	42:0195
34B11 (+951)				
	Fighting Dog	Anonymous	Castilla	117:0610
		Anonymous	Castilla	117:0622
34B11 (+951) : 34B12 (+951)				
	Fighting Dog and Cat	Anonymous	Croy	24:0080
		Anonymous	González Cossío	22:0029
		Anonymous	Villanueva	59:0064
		Vos, Paul	Carpio	115:0321
		Vos, Paul	Carpio	115:0322
34B11 (+963)				
	Dead Dog	Anonymous	Arenberg	31:0062
34B11 GREYHOUND				
	Dog: Greyhound	Anonymous	Castilla	117:0530
		Anonymous	Castilla	117:0531
		Anonymous	Castilla	117:0927
		Anonymous	Castilla	117:0954
		Anonymous	Castilla	117:0978
		Coninck, D.	Carpio	109:0068
		Coninck, D.	Carpio	109:0069
34B12	**Cat**	Anonymous	Arenberg	31:0034
		Anonymous	Arenberg	31:0161
		Anonymous	Castilla	117:0610
		Anonymous	Castilla	117:0954
		Flemish	Carpio	115:0225
		Hens, Carlos	Carpio	49:0039
		Snyders, F.	Carpio	49:0045
		Utrecht, Adr.	Carpio	115:0385
34B131	**Bird in a Cage**	Anonymous	Ramírez	3:0109
34B133	**Bird on a cord or string**	Cambiaso, L.	Carpio	49:0214
34B231	**Doves, Pigeons**	Anonymous	Cortés	17:0066
		Anonymous	González Cárdena	47:0020
		Carracci, Annib.	Carpio	109:0481
34B232	**Fowl (e.g. chicken)**	Anonymous	González Cossio	88:0047
		Anonymous	Medina	83:0064
34B232 (+51)				
	Fowl: Cock	Anonymous	Carpio	114:0002
		Anonymous	Carpio	115:1082
		Anonymous	Castilla	117:0549
		Anonymous	Echauz	113:0020
		Anonymous	Infantado	9:0343
		Anonymous	Sastago	50:0012
		Anonymous	Torre	91:0052
		Anonymous	Torre	92:0031
		Anonymous	Villanueva del Fresno	20:0070
		Bonzi, P.	Carpio	109:0937
		Tintoretto	Castilla	117:0179

34B232 (+52)

Fowl: Hen	Anonymous	Carpio	115:1082
	Anonymous	Castilla	43:0096
	Anonymous	González Cárdena	47:0020
	Anonymous	Sastago	50:0012
	Anonymous	Villanueva	59:0063
	Anonymous	Villanueva del Fresno	20:0070
	Bonzi, P.	Carpio	109:0937
	Carracci, Annib.	Carpio	109:0481

34B232 : 34B131

Chicken in Cages	Anonymous	Castilla	117:0549

34B2333	**Ducks**	Anonymous	Moreno	137:0047
		Anonymous	Valle de la Cerda	87:0094
34D111	**Mouse Trap**	Anonymous	Rodríguez	130:0007

4 Society, Civilization and Culture

41 Material Aspects of Daily Life

41A11	**Palace**	Anonymous	Atrisco	138:0005
		Anonymous	Baeza	102:0005
		Anonymous	Infantado	9:0188
		Flemish	Valle de la Cerda	87:0095

41A11 : 61B2 TOLEDO, CARDINAL OF 3

Palace of the Cardinal of Toledo	Anonymous	González Cossío	22:0022

41A11 : 61D ESPANA

Palace: España	Anonymous	Carpio	109:0579
	Anonymous	Castilla	43:0415
	Corte, J.	Soria Arteaga	40:0023

41A11 : 61F ARANJUEZ : 61D ESPANA

Palace: Aranjuez, España	Anonymous	Arce Calderón	89:0021
	Anonymous	Montesclaros	13:0009

41A11 : 61F BALSAIN : 61D ESPANA

Palace: Balsaín, España	Anonymous	Arce Calderón	89:0021

41A11 : 61F EL PARDO : 61D ESPANA

Palace: El Pardo, España	Anonymous	Arce Calderón	89:0021

41A11 : 61F SAN LORENZO DEL ESCORIAL : 61D ESPANA

Palace: San Lorenzo del Escorial, España	Anonymous	González Cossío	22:0017

41A11 : 61F ZARZUELA : 61D ESPANA

Palace: Zarzuela, España	Anonymous	Arce Calderón	89:0021

41A12 : 61F VILLAGARCIA DE CAMPOS : 61D ESPANA

Castle: Villagarcía de Campos, España	Anonymous	Arcos	118:0093

41A13 : 41B4

Edifice, public building on fire	Anonymous	Oviedo	73:0024

41A18	**Hut, Cabin**	Tintoretto	Castilla	117:0179
41A6	**Garden**	Anonymous	Herrera	33:0058

		Anonymous	Matute	14:0028
		Anonymous	Meneses Bravo	126:0005
		Anonymous	Oviedo	73:0029
41A641	**Statues, Sculptures (in a Garden)**	Anonymous	Castilla	117:0922
41A651	**Garden Fountain**	Anonymous	Castilla	117:0384
		Anonymous	Castilla	117:0450
		Anonymous	Castilla	117:0922
		Anonymous	Moreno	137:0022
		Corte, J.	Villanueva del Fresno	20:0040
41A711	**Table**	Anonymous	Castilla	117:0845
41A77 VASE				
	Vase	Polidoro da Caravag.	Carpio	109:0719
41B1	**Open Fire**	Teniers, D. (II)	Carpio	115:0398
41B131	**Blowing a fire**	Greco, El	Monterrey	57:0234
		Greco, El	Monterrey	58:0244
41B16	**Camp-fire; watch-fire**	Anonymous	Carpio	49:0104
		Anonymous	Carpio	115:0887
		Anonymous	Castilla	117:0328
41B211	**Warming oneself at a fire (or hearth or stove)**	Anonymous	Arenberg	31:0071
		Anonymous	Castilla	117:0532
		Anonymous	Castilla	117:0533
		Anonymous	Castilla	117:0820
		Anonymous	Castilla	117:0840
		Anonymous	Infantado	9:0193
		Anonymous	Peñaranda	116:0116
		Anonymous	Peñaranda	116:0136
		German	Arenberg	31:0093
41B31 (+1)				
	Candlelight	Agüero, B.M.	Montealegre	111:0100
		Anonymous	Carpio	115:0890
		Anonymous	Castilla	117:0518
		Anonymous	Castilla	117:0552
		Bassano	Castilla	117:0148
		Bassano, J.	Carpio	115:0043
		Olandes	Alvarado	84:0078
		Palma	Carpio	115:0247
		Toledo, J.B.	Carpio	49:0110
41B4	**On Fire, Ablaze**	Anonymous	Carpio	49:0034
		Anonymous	Carpio	115:0887
		Anonymous	Castilla	117:0449
		Anonymous	Oviedo	73:0024
		Anonymous	Saavedra Guzmán	15:0032
41C11	**Eating**	Anonymous	Castilla	43:0421
		Anonymous	Castilla	117:0582
		Anonymous	Castilla	117:0931
		Anonymous	Herrera	33:0003
		Anonymous	Herrera	33:0029
		Anonymous	Herrera	33:0057
		Anonymous	Peñaranda	116:0154
		Tintoretto, D.	Carpio	115:0913
		Tintoretto, J.	Carpio	115:0913
41C12	**Drinking**	Anonymous	Castilla	117:0533

		Anonymous	Saavedra Guzmán	15:0026
		Brouwer, Adr.	Molina	93:0013
		Toledo, J.B.	Carpio	49:0082
		Tristán de Escamilla	Oviedo	73:0044
41C211	**Kitchen Interior**	Anonymous	Infantado	1:0070
		Anonymous	Infantado	1:0108
		Anonymous	Infantado	9:0225
		Anonymous	Ramírez	3:0089
41C211 : 31D15 (+7)				
	Kitchen Interior with Women	Anonymous	Infantado	1:0084
41C211 : 31D15 : 25F36 GOOSE				
	Kitchen Interior with Woman and Goose	Anonymous	Arenberg	31:0035
41C2111	**Kitchen Interior with Foodstuffs (Dutch: 'Keukenstuk')**	German	Carpio	109:0589
		German	Carpio	109:0589
41C2111 : 41C69				
	Kitchen Interior with Meat	Anonymous	Arenberg	31:0036
41C25	**Cooking food**	Anonymous	Altamirano	35:0059
		Anonymous	Valle de la Cerda	87:0087
		Bril, P.	Carpio	49:0059
41C2612	**Cleaning fruit, e.g. peeling**	Anonymous	Herrera	33:0004
41C2613	**Cleaning fowl or small animals**	Anonymous	Herrera	33:0005
41C26131				
	Plucked fowl	Anonymous	Arenberg	31:0031
41C269	**Washing up**	Anonymous	Valle de la Cerda	87:0087
41C27	**Kitchen Utensils**	Anonymous	Castilla	117:0588
41C326	**Jar, Jug**	Anonymous	Ledesma Meriño	4:0064
		Tiziano	Carpio	115:1024
41C4 (+2)				
	Toast at (family) meal	Anonymous	Pacheco	71:0041
41C5	**Celebration Meal, Feast, Banquet**	Anonymous	Castilla	43:0080
		Anonymous	Castilla	117:0889
		Anonymous	Castilla	117:0891
		Anonymous	Infantado	1:0098
		Anonymous	Infantado	9:0200
		Anonymous	Infantado	9:0254
		Anonymous	Monterrey	57:0238
		Anonymous	Monterrey	58:0248
		Anonymous	Monterrey	61:0084
		Anonymous	Villanueva del Fresno	20:0097
		Flemish	Infantado	9:0242
		Francken, Frans	Molina	93:0079
		Italian-Venetian	Carpio	115:0946
41C653	**Fruit**	Anonymous	Altamirano	35:0054
		Anonymous	Arce Calderón	89:0022
41C653 APPLE				
	Apple	Veronese	González Cossio	88:0020
41C691	**Slaughtered Ox or Pig**	Caravaggio	Carpio	109:0117

41C71 (+1)				
	Drinking (alcoholic drinks)	Anonymous	Castilla	117:0504
		Anonymous	Castilla	117:0507
		Anonymous	Peñaranda	116:0235
41C74 (+1)				
	Smoking	Anonymous	Arenberg	31:0081
		Anonymous	Cardona	37:0042
		Anonymous	Castilla	43:0221
		Anonymous	Castilla	117:0504
		Anonymous	Croy	24:0005
		Anonymous	Peñaranda	116:0225
		Anonymous	Peñaranda	116:0235
		Brouwer, Adr.	Molina	93:0013
		Teniers, D. (II)	Carpio	115:0150
		Teniers, D. (II)	Carpio	115:0399
41CC5	**Celebration Meal, Feast, Banquet (out of doors)**	Anonymous	Castilla	117:0282
		Flemish	Villanueva del Fresno	28:0032
41D2	**Clothes, Costume**	Flemish	Monje	96:0005
41D2421	**Masquerade**	Anonymous	Castilla	117:0641
		Anonymous	Cortavila	77:0043
		Corte, J.	Soria Arteaga	40:0023
		Flemish	Molina	93:0081
41D3	**Folk or Regional Costume**	Anonymous	Oviedo	73:0071
41D42	**Laundering**	Anonymous	Arce	75:0098
		Anonymous	Arenberg	31:0048
		Anonymous	Carpio	115:0542
		Anonymous	Peñaranda	116:0138
41D44	**Home Sewing**	Anonymous	Castilla	117:0518
		Anonymous	Zavala	108:0059
41E	**Still Life**	Anonymous	Legasa	100:0007
		Anonymous	Monterrey	57:0148
		Anonymous	Peñaranda	116:0145
41E1 : 11R6				
	'Vanitas' Still Life	Anonymous	Carpio	114:0104
		Anonymous	Melgarejo	36:0026
		Anonymous	Pacheco	71:0032
		Español	Castilla	43:0368
		Italian	Cea	51:0003
		Pereda y Salgado, A.	Castañeda	119:0028
		Pereda y Salgado, A.	Villarán	110:0044
		Spanish	Castilla	117:0095
41E1 : 23U24 : 41A431 : 41C2612 LEMON : 41C69				
	Still Life with Clock, Carpet, Lemon Peel, and Meat	Hens, Juan	Carpio	49:0026
41E1 : 23U25 : 25F72 OYSTER : 41C343 : 41C653 LEMON				
	Still Life with Watch, Oysters, Salver, and Lemons	Anonymous	Castilla	117:0084
41E1 : 23U25 : 41A3281 : 41C653 OLIVES				
	Still Life with Watch, Key, and Olives	Anonymous	Castilla	117:0084
41E1 : 23U25 : 41C343 : 41D266 : 41D2664 : 48A9875 : 25G41				
	Still Life with Watch, Salver, Jewels, Ring and Garland of Flowers	Anonymous	Castilla	117:0218

41E1 : 23U25 : 41C69
Still Life with Watch and Meat — Flemish — Carpio — 115:0222

41E1 : 25A13 : 48C24
Still Life witb Globe and Piece of Sculpture — Anonymous — Pacheco — 71:0037

41E1 : 25F22 : 41C653
Still Life with Monkey and Fruit — Anonymous — Croy — 24:0079
Anonymous — Zabalza — 97:0023

41E1 : 25F22 : 43C113
Still Life with Monkey and Game — Anonymous — Croy — 24:0009

41E1 : 25F24 BOAR
Still Life with Boar — Anonymous — Croy — 24:0026

41E1 : 25F24 BOAR : 43C113
Still Life with Boar and Game — Anonymous — Castilla — 43:0524

41E1 : 25F24 DEER : 25F26 HARE
Still Life with Deer and Hare — Anonymous — Carpio — 115:1034

41E1 : 25F24 DEER : 41C653
Still Life with Deer and Fruit — Anonymous — Arenberg — 31:0030

41E1 : 25F26 HARE
Still Life with Hare — Anonymous — Lemos — 11:0126
Anonymous — Sobroso — 107:0082

41E1 : 25F26 HARE : 25F26 RABBIT : 25F38 PARTRIDGE
Still Life with Hare, Rabbit, and Partridge — Anonymous — Castilla — 117:0089

41E1 : 25F26 HARE : 25F31
Still Life with Hare and Birds — Anonymous — Carpio — 115:1002
Anonymous — Carpio — 115:1044
Anonymous — Castilla — 117:0087

41E1 : 25F26 HARE : 25F31 : 25F39 PIGEON
Still Life with Hare, Birds, and Pigeons — Bonzi, P. — Carpio — 115:0422

41E1 : 25F26 HARE : 25F31 : 34B232 (+51) : 41C653
Still Life with Hare, Birds, Cock, and Fruit — Anonymous — Carpio — 49:0184

41E1 : 25F26 HARE : 25F31 : 41A7751 : 41C653 QUINCE
Still Life with Hare, Birds, Basket, and Quince — Hens, Carlos — Carpio — 49:0039

41E1 : 25F26 HARE : 25F31 : 41C653
Still Life with Hare, Birds, and Fruit — Flemish — Carpio — 115:0225

41E1 : 25F26 HARE : 25F36 DUCK : 41A7751 : 41C653
Still Life with Hare, Duck, Basket, and Fruit — Anonymous — Arenberg — 31:0029

41E1 : 25F26 HARE : 25F38 PARTRIDGE : 41A7751
Still Life with Hare, Partridge, and Basket — Snyders, F. — Carpio — 49:0045

41E1 : 25F26 HARE : 25F38 PARTRIDGE : 45C16 HARQUEBUS
Still Life with Hare, Partridge, and Harquebus — Anonymous — Carpio — 115:0227

41E1 : 25F26 HARE : 34B232 : 41A773
Still Life with Hare, Fowl, and Ceramic Container (Jar, Vase) — Anonymous — Ortiz — 95:0037

41E1 : 25F26 HARE : 41C25 POT
Still Life with Hare and Cooking Pot — Anonymous — Carpio — 115:1004

41E1 : 25F26 HARE : 41C25 POT : 25D13 COPPER			
Still Life with Hare and Copper Cooking Pot	Anonymous	Carpio	115:1003
41E1 : 25F26 HARE : 41C653			
Still Life with Hare and Fruit	Anonymous	Carpio	115:1077
	Anonymous	Ortiz	95:0032
41E1 : 25F26 HARE : 41C653 WATERMELON : 41C68 SEA BREAM			
Still Life with Hare, Watermelon, and Sea Bream	Anonymous	Rodríguez	130:0005
41E1 : 25F26 RABBIT : 34B232 : 41A7751 : 41C653 APRICOT			
Still Life with Rabbit, Fowl, Basket, and Apricots	Terrasa, Gab.	Carpio	49:0038
41E1 : 25F26 RABBIT : 41C653 : 41C653 MELON			
Still Life with Rabbit, Melons, and other Fruit	Anonymous	Carpio	114:0072
41E1 : 25F26 SQUIRREL : 25F35 PARROT : 41C653			
Still Life with Squirrel, Parrot, and Fruit	Anonymous	Carpio	49:0092
41E1 : 25F31			
Still Life with Birds	Anonymous	Carpio	109:0412
	Anonymous	Carpio	109:0743
	Anonymous	Carpio	115:0668
	Anonymous	Castilla	117:0404
	Anonymous	Castilla	117:0539
	Anonymous	Cuéllar	90:0034
	Anonymous	Herrera	33:0017
	Anonymous	Paredes de Nava	101:0018
	Anonymous	Paredes de Nava	101:0019
	Anonymous	Peñaranda	116:0090
	Anonymous	Zuaznabar	136:0038
41E1 : 25F31 : 25F33 FALCON			
Still Life with Birds and Falcon	Anonymous	Carpio	45:0043
41E1 : 25F31 : 25F35 PARROT : 41C653			
Still Life with Birds, Parrot and Fruit	Anonymous	Infantado	9:0188
41E1 : 25F31 : 25F35 PEACOCK : 25F36 SWAN : 41C653			
Still Life with Birds, Peacock, Swan, and Fruit	Felt, Juanes	Carpio	115:0439
41E1 : 25F31 : 25F36 DUCK : 25F38 TURKEY			
Still Life with Duck, Turkey, and other Birds	Anonymous	Carpio	49:0236
41E1 : 25F31 : 25F36 GOOSE			
Still Life with Birds and Goose	Anonymous	Carpio	115:1050
	Caravaggio	Carpio	109:0526
41E1 : 25F31 : 25F36 SWAN			
Still Life with Swan and other Birds	Anonymous	Croy	24:0045
41E1 : 25F31 : 25F38 PARTRIDGE : 34B232			
Still Life with Partridge, Fowl, and other Birds	Allaert	Molina	93:0093
41E1 : 25F31 : 25F38 PARTRIDGE : 41C652 CARDOON : 41C653			
Still Life with Birds, Partridge, Cardoon, and Fruit	Anonymous	Villanueva	6:0064
41E1 : 25F31 : 25F42 : 25G41			
Still Life with Birds, Snake, and Flowers	Paoluccio Napoletano	Carpio	109:0193
	Paoluccio Napoletano	Carpio	109:0193

41E1 : 25F31 : 25F711 : 25G41
Still Life with Birds, Insects, and Flowers — Volo, Vincenzo — Carpio — 49:0021

41E1 : 25F31 : 25F716 LOBSTER : 41C653 : 43C113
Still Life with Birds, Lobster, Fruit, and Game — Snyders, F. — Carpio — 115:0442

41E1 : 25F31 : 25G41
Still Life with Birds and Flowers — Anonymous — Ugena — 134:0088
Hamen y León — Soria Arteaga — 40:0073

41E1 : 25F31 : 25G41 : 41A774 : 41C653 CUCUMBER
Still Life with Birds, Flowers, Glass Container (Bottle, Jar, Vase), and Cucumber — Spanish — Castilla — 117:0105

41E1 : 25F31 : 25G41 : 41C653
Still Life with Birds, Flowers, and Fruit — Anonymous — Castilla — 117:0086
Anonymous — Castilla — 117:0748

41E1 : 25F31 : 25G41 : 41C653 : 41C68
Still Life with Birds, Flowers, Fruit, and Fish — Anonymous — González Cossio — 88:0100

41E1 : 25F31 : 25G41 ROSE
Still Life with Birds and Roses — Volo, Vincenzo — Carpio — 49:0013

41E1 : 25F31 : 25G41 TULIP : 41C653
Still Life with Birds, Tulips, and Fruit — Anonymous — Peñaranda — 116:0143

41E1 : 25F31 : 34B231
Still Life with Birds and Doves (Pigeons) — Anonymous — Carpio — 45:0019

41E1 : 25F31 : 41A431
Still Life with Birds and Carpet — Luycks, C. — Carpio — 49:0054

41E1 : 25F31 : 41C324
Still Life with Birds and Tankard — Anonymous — Alvarado — 84:0042

41E1 : 25F31 : 41C326
Still Life with Birds and Jar, Jug — Anonymous — Carpio — 115:1048

41E1 : 25F31 : 41C652 ASPARAGUS : 41C652 CAULIFLOWER
Still Life with Birds, Asparagus, and Cauliflower — Flemish — Carpio — 49:0087

41E1 : 25F31 : 41C653
Still Life with Birds and Fruit — Anonymous — Alburquerque — 125:0128
Anonymous — Alburquerque — 127:0126
Anonymous — Arenberg — 30:0024
Anonymous — Carpio — 49:0232
Anonymous — Castilla — 117:0749
Anonymous — Cortés — 17:0090
Anonymous — Cuéllar — 90:0005
Anonymous — Cuéllar — 90:0017
Anonymous — Espejo — 23:0036
Anonymous — Gutiérrez — 53:0012
Anonymous — Legasa — 100:0036
Anonymous — Peñaranda — 116:0079
Anonymous — Sastago — 50:0039
Anonymous — Villanueva del Fresno — 20:0073

41E1 : 25F31 : 41C653 : 41C653 BLACKBERRY
Still Life with Birds, Blackberries, and other Fruit — Anonymous — Peñaranda — 116:0166

41E1 : 25F31 : 41C653 : 41C653 MELON
Still Life with Birds, Melons, and other Fruit — Utrecht, Adr. — Carpio — 115:0385

41E1 : 25F31 : 41C653 : 43C113

Still Life with Birds, Fruit, and Game	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107
	Anonymous	Carpio	114:0107

41E1 : 25F31 : 41C653 CITRON

Still Life with Birds and Citrons	Anonymous	Carpio	114:0219

41E1 : 25F31 : 41C653 FIG : 41C653 GRAPES

Still Life with Birds, Figs, and Grapes	Cerquozzi	Carpio	115:0333

41E1 : 25F31 : 41C653 GRAPES

Still Life with Birds and Grapes	Anonymous	Portago	140:0048

41E1 : 25F31 : 41C653 POMEGRANATE

Still Life with Birds and Pomegranate	Anonymous	Carpio	115:1046

41E1 : 25F31 : 41C68

Still Life with Birds and Fish	Adriaenssen, Alex.	Arenberg	30:0023
	Anonymous	Alvarado	84:0085
	Anonymous	Carpio	49:0230
	Anonymous	Castilla	43:0461
	Anonymous	Castilla	43:0473
	Fyt	Carpio	115:0435

41E1 : 25F31 : 43C113

Still Life with Birds and Game	Anonymous	Carpio	45:0143
	Anonymous	Carpio	114:0178
	Anonymous	Castilla	117:0088
	Anonymous	Legasa	100:0032
	Snyders, F.	Castilla	43:0548
	Snyders, F.	Castilla	43:0552

41E1 : 25F31 : 45C16 HARQUEBUS

Still Life with Birds and Harquebus	Anonymous	Castilla	117:0087
	Anonymous	Castilla	117:0502

41E1 : 25F32 GOLDFINCH : 41C326 : 41C653 GRAPES

Still Life with Goldfinch, Jar (Jug), and Grapes	Espinosa, Juan	Carpio	49:0028

41E1 : 25F33 FALCON : 25F36 GOOSE

Still Life with Falcon and Goose	Anonymous	Carpio	115:1016

41E1 : 25F35 MACAW : 41A7751 : 41C653

Still Life with Macaw, Basket, and Fruit	Anonymous	Alvarado	84:0092

41E1 : 25F35 PARROT : 41C653

Still Life with Parrot and Fruit	Anonymous	Carpio	114:0178
	Cerquozzi	Carpio	115:0444

41E1 : 25F36 DUCK : 25F38 PARTRIDGE

Still Life with Duck and Partridge	Anonymous	Castilla	117:0318

41E1 : 25F36 DUCK : 25F38 PARTRIDGE : 41C653 POMEGRANATE

Still Life with Duck, Partridge, and Pomegranate	Anonymous	Castilla	117:0466

41E1 : 25F36 DUCK : 41C25 POT
Still Life with Duck and Cooking Pot — Anonymous — Carpio — 115:0392

41E1 : 25F36 GOOSE
Still Life with Goose — Anonymous — Carpio — 49:0191
Anonymous — Carpio — 115:1015

41E1 : 25F36 SWAN
Still Life with Swan — Anonymous — Tufiño de Vallejo — 66:0024

41E1 : 25F38 PARTRIDGE
Still Life with Partridge — Anonymous — Hinojosa — 12:0041

41E1 : 25F38 PARTRIDGE : 41C652 CARDOON
Still Life with Partridge and Cardoon — Anonymous — Villanueva — 59:0065

41E1 : 25F38 PARTRIDGE : 41C653 LEMON
Still Life with Partridge and Lemons — Anonymous — González Cossio — 88:0087

41E1 : 25F38 PARTRIDGE : 41C653 ORANGE
Still Life with Partridge and Oranges — Anonymous — Altamirano — 35:0052

41E1 : 25F39 DOVE : 41C653
Still Life with Dove and Fruit — Anonymous — Sobroso — 107:0042

41E1 : 25F39 PIGEON : 41C25 POT : 25D13 COPPER
Still Life with Doves (Pigeons) and Copper Cooking Pot — Bonzi, P. — Carpio — 115:0187

41E1 : 25F39 PIGEON : 41C326 : 25D13 COPPER : 41C652 SQUASH
Still Life with Pigeon, Copper Jar (Jug), and Squash — Anonymous — Castilla — 117:0617

41E1 : 25F39 PIGEON : 41C652 CABBAGE : 41C652 SQUASH
Still Life with Pigeon, Cabbage, and Squash — Anonymous — Castilla — 117:0843

41E1 : 25F42 : 25F711 BUTTERFLY : 25G41
Still Life with Snake, Butterfly, and Flowers — Paoluccio Napoletano — Carpio — 109:0742

41E1 : 25F63 : 25G541 : 41C68
Still Life with Eels, Mushrooms, and Fish — Anonymous — Castilla — 117:0391

41E1 : 25F63 EEL : 41C68
Still Life with Eel and Fish — Anonymous — Arenberg — 31:0034

41E1 : 25F711 : 25F711 FLY
Still Life with Fly and other Insects — Brueghel — Carpio — 49:0002

41E1 : 25F711 : 25G41
Still Life with Insects and Flowers — Brueghel — Carpio — 49:0065

41E1 : 25F711 BUTTERFLY : 25F72 SNAIL : 25G41
Still Life with Butterfly, Snails, and Flowers — Anonymous — Arenberg — 31:0132

41E1 : 25F711 BUTTERFLY : 25G41 CARNATION
Still Life with Butterfly and Carnations — Marseus, O. — Carpio — 109:0681

41E1 : 25F711 BUTTERFLY : 25G541
Still Life with Butterfly and Mushrooms — Marseus, O. — Carpio — 109:0682

41E1 : 25F711 FLY : 25G41 TULIP
Still Life with Fly and Tulips — Brueghel — Arenberg — 31:0106

41E1 : 25F716 CRAB			
Still Life with Crab	Anonymous	Galarreta Osarez	69:0041
41E1 : 25F716 LOBSTER : 25F72 OYSTER : 41A3281 : 41A431			
Still Life with Lobster, Oysters, Key, and Carpet	Yude, Carlos	Carpio	49:0022
41E1 : 25F716 LOBSTER : 34B232			
Still Life with Lobster and Fowl	Flemish	Carpio	115:0224
41E1 : 25F716 LOBSTER : 41C25 POT : 25D13 COPPER : 41C68			
Still Life with Lobster, Copper Cooking Pot, and Fish	Anonymous	Carpio	49:0132
41E1 : 25F716 LOBSTER : 41C65 : 43C113			
Still Life with Lobster, Vegetables, Fruit, and Game	Anonymous	Castilla	117:0082
41E1 : 25F716 LOBSTER : 41C653 GRAPES			
Still Life with Lobster and Grapes	Luycks, C.	Carpio	49:0056
41E1 : 25F716 LOBSTER : 41C653 GRAPES : 41C653 LEMON			
Still Life with Lobster, Grapes, and Lemons	Flamenco	Carpio	115:0416
41E1 : 25F72 OYSTER			
Still Life with Oysters	Anonymous	Cuéllar	90:0016
	Anonymous	Peñaranda	116:0044
41E1 : 25F72 OYSTER : 41C25 POT : 41C653 LEMON			
Still Life with Oysters, Cooking Pot, and Lemons	Anonymous	Arenberg	31:0069
41E1 : 25F72 OYSTER : 41C323			
Still Life with Oysters and Drinking Glass (Rummer)	Anonymous	Arenberg	31:0069
41E1 : 25F72 OYSTER : 41C323 : 41C324			
Still Life with Oysters, Drinking Glass (Rummer), and Tankard	Anonymous	Castilla	117:0083
41E1 : 25F72 OYSTER : 41C653 HAZELNUT			
Still Life with Oysters and Hazelnuts	Anonymous	Castilla	117:0085
41E1 : 25G3 FIG (+33) : 41C653 GRAPES			
Still Life with Fig Leaves and Grapes	Anonymous	Carpio	49:0268
41E1 : 25G31 ROSE-BUSH : 41C653			
Still Life with Rose-bush and Fruit	Anonymous	Moreno	137:0022
41E1 : 25G4 : 41C652 CAULIFLOWER : 41C652 CELERY			
Still Life with Plants and Herbs, Cauliflower, and Celery	Bonzi, P.	Carpio	114:0319
41E1 : 25G4 ARTICHOKE : 25G41 ROSE			
Still Life with Artichokes and Roses	Stanchi, G.	Carpio	109:0786
41E1 : 25G4 ARTICHOKE : 41C652 ASPARAGUS : 41C652			
Still Life with Artichokes, Asparagus, and other Vegetables	Anonymous	Carpio	49:0091
41E1 : 25G4 ROSEMARY : 25G41 ROSE : 25G41 TULIP			
Still Life with Rosemary, Roses, and Tulips	Seghers, D.	Carpio	49:0018

41E1 : 25G41

Still Life with Flowers

Adriaenssen, Alex.	Villarán	110:0041
Adriaenssen, Alex.	Villarán	110:0042
Anonymous	Alburquerque	68:0057
Anonymous	Alburquerque	68:0118
Anonymous	Alburquerque	68:0125
Anonymous	Alburquerque	125:0044
Anonymous	Alburquerque	125:0067
Anonymous	Alburquerque	125:0078
Anonymous	Alburquerque	127:0044
Anonymous	Alburquerque	127:0067
Anonymous	Alburquerque	127:0079
Anonymous	Alburquerque	127:0130
Anonymous	Alvarado	84:0038
Anonymous	Alvarado	84:0044
Anonymous	Alvarado	84:0061
Anonymous	Alvarado	84:0084
Anonymous	Angulo	29:0014
Anonymous	Arce	75:0052
Anonymous	Arce	75:0076
Anonymous	Arce Calderón	89:0004
Anonymous	Arce Calderón	89:0025
Anonymous	Arenberg	31:0108
Anonymous	Arenberg	31:0109
Anonymous	Arenberg	31:0124
Anonymous	Arenberg	31:0125
Anonymous	Arenberg	31:0131
Anonymous	Arenberg	31:0137
Anonymous	Atrisco	138:0014
Anonymous	Borja y Velasco	42:0258
Anonymous	Cardona	37:0048
Anonymous	Carpio	45:0068
Anonymous	Carpio	45:0176
Anonymous	Carpio	114:0035
Anonymous	Carpio	114:0054
Anonymous	Carpio	114:0057
Anonymous	Carpio	114:0077
Anonymous	Carpio	114:0077
Anonymous	Carpio	114:0077
Anonymous	Carpio	114:0077
Anonymous	Carpio	114:0078
Anonymous	Carpio	114:0078
Anonymous	Carpio	114:0108
Anonymous	Carpio	114:0108
Anonymous	Carpio	114:0108
Anonymous	Carpio	114:0108
Anonymous	Carpio	114:0108
Anonymous	Carpio	114:0119
Anonymous	Carpio	114:0138
Anonymous	Carpio	114:0170
Anonymous	Carpio	114:0198
Anonymous	Carpio	114:0276
Anonymous	Carpio	114:0276
Anonymous	Carpio	115:0255
Anonymous	Carpio	115:0271
Anonymous	Carpio	115:0286
Anonymous	Carpio	115:0289
Anonymous	Carpio	115:0410
Anonymous	Carpio	115:0617
Anonymous	Carpio	115:0919
Anonymous	Carpio	115:0954
Anonymous	Castañeda	119:0023
Anonymous	Castañeda	119:0023

Anonymous	Castañeda	119:0023
Anonymous	Castañeda	119:0055
Anonymous	Castilla	43:0175
Anonymous	Castilla	74:0009
Anonymous	Castilla	74:0039
Anonymous	Castilla	74:0040
Anonymous	Castilla	117:0217
Anonymous	Castilla	117:0221
Anonymous	Castilla	117:0538
Anonymous	Castilla	117:0625
Anonymous	Castilla	117:0722
Anonymous	Castilla	117:0723
Anonymous	Castilla	117:0743
Anonymous	Castilla	117:0744
Anonymous	Castilla	117:0747
Anonymous	Castilla	117:0755
Anonymous	Castilla	117:0756
Anonymous	Castilla	117:0833
Anonymous	Castilla	117:0881
Anonymous	Castilla	117:0916
Anonymous	Castilla	117:0951
Anonymous	Castilla	117:0975
Anonymous	Cea	51:0005
Anonymous	Cea	51:0013
Anonymous	Celada	2:0032
Anonymous	Celada	2:0033
Anonymous	Cortavila	77:0045
Anonymous	Cotes y la Carcel	120:0052
Anonymous	Cuéllar	90:0078
Anonymous	Cuéllar	90:0079
Anonymous	Díaz de la Hoz	64:0008
Anonymous	Echauz	113:0007
Anonymous	Echauz	113:0026
Anonymous	Echauz	113:0043
Anonymous	Galarreta Osarez	69:0051
Anonymous	Galarreta Osarez	69:0057
Anonymous	Galló de Escalada	46:0008
Anonymous	Galló de Escalada	46:0009
Anonymous	Galló de Escalada	46:0010
Anonymous	Galló de Escalada	46:0017
Anonymous	González Cárdena	47:0012
Anonymous	González Cárdena	47:0022
Anonymous	González Cossío	22:0028
Anonymous	González Cossio	88:0011
Anonymous	González Cossio	88:0012
Anonymous	González Cossio	88:0012
Anonymous	Gutiérrez	53:0015
Anonymous	Gutiérrez	53:0022
Anonymous	Jaraba	122:0012
Anonymous	Jaraba	122:0053
Anonymous	Lezana	105:0015
Anonymous	Lezana	105:0017
Anonymous	Mardones	80:0010
Anonymous	Márquez	103:0003
Anonymous	Márquez	131:0023
Anonymous	Medina	83:0033
Anonymous	Meneses Bravo	126:0022
Anonymous	Molina	93:0088
Anonymous	Molina	93:0175
Anonymous	Molina	93:0176
Anonymous	Montealegre	111:0106
Anonymous	Monterrey	57:0078
Anonymous	Monterrey	57:0200
Anonymous	Monterrey	58:0074

Anonymous	Monterrey	58:0210
Anonymous	Monterrey	61:0032
Anonymous	Monterrey	61:0061
Anonymous	Moreno	137:0064
Anonymous	Moreno	137:0067
Anonymous	Olmo	133:0024
Anonymous	Oñate	112:0170
Anonymous	Oñate	112:0182
Anonymous	Oñate	112:0197
Anonymous	Ortiz	95:0025
Anonymous	Ortiz	95:0029
Anonymous	Ortiz	95:0042
Anonymous	Ortiz	95:0068
Anonymous	Oviedo	73:0072
Anonymous	Pacheco	71:0042
Anonymous	Pacheco	71:0078
Anonymous	Peñaranda	76:0028
Anonymous	Peñaranda	116:0043
Anonymous	Peñaranda	116:0047
Anonymous	Peñaranda	116:0074
Anonymous	Quevedo y Azcona	135:0028
Anonymous	Quevedo y Azcona	135:0054
Anonymous	Rodríguez	130:0004
Anonymous	Salamanca	63:0029
Anonymous	Sobroso	107:0025
Anonymous	Sobroso	107:0089
Anonymous	Soria Arteaga	40:0034
Anonymous	Spino y Navarro	132:0020
Anonymous	Spino y Navarro	132:0028
Anonymous	Spino y Navarro	132:0029
Anonymous	Spino y Navarro	132:0044
Anonymous	Spino y Navarro	132:0050
Anonymous	Spino y Navarro	132:0083
Anonymous	Spino y Navarro	132:0086
Anonymous	Spino y Navarro	132:0099
Anonymous	Spino y Navarro	132:0100
Anonymous	Torre	91:0058
Anonymous	Torre	92:0082
Anonymous	Ugena	134:0012
Anonymous	Ugena	134:0027
Anonymous	Ugena	134:0028
Anonymous	Ugena	134:0056
Anonymous	Valle de la Cerda	87:0021
Anonymous	Valle de la Cerda	87:0073
Anonymous	Valle de la Cerda	87:0089
Anonymous	Vallejo	98:0007
Anonymous	Vicuña	121:0018
Anonymous	Villanueva	59:0021
Anonymous	Villanueva	59:0072
Anonymous	Villanueva del Fresno	20:0093
Anonymous	Villanueva del Fresno	28:0018
Anonymous	Villanueva del Fresno	28:0025
Anonymous	Vucht	34:0010
Anonymous	Zabalza	97:0026
Anonymous	Zuaznabar	136:0031
Anonymous	Zuaznabar	136:0032
Arellano, J.	Alvarado	84:0096
Arellano, J.	Carculli	128:0013
Arellano, J.	González Cossio	88:0009
Baudesson, N.	Carpio	109:0545
Brueghel	Arcos	118:0043
Brueghel	Carpio	49:0011
Brueghel	Carpio	49:0019
Brueghel	Carpio	115:0281

Brueghel	Molina	93:0040
Brueghel	Portago	140:0039
Caffi, M.	Quevedo y Azcona	135:0043
Caravaggio	Carpio	109:0198
Caravaggio	Carpio	109:0198
Caravaggio	Carpio	109:0547
Caravaggio	Carpio	109:0781
Corte, G.	Atrisco	138:0120
Corte, G.	Spino y Navarro	132:0025
Corte, G.	Spino y Navarro	132:0084
Flemish	Oviedo	73:0054
Flemish	Peñaranda	76:0025
Hamen y León	Galló de Escalada	46:0022
Hamen y León	Soria Arteaga	40:0072
Italian	González Cossio	88:0012
Italian-Florentine	Monterrey	58:0133
Italian-Roman	Portago	140:0049
Kessel, J. (I)	Molina	93:0027
Kessel, J. (I)	Molina	93:0032
Lauri, F.	Carpio	109:0192
Lauri, F.	Carpio	109:0192
Milanesa	Portago	140:0047
Nuzzi, M.	Alvarado	84:0057
Nuzzi, M.	Arcos	118:0042
Nuzzi, M.	Carpio	49:0093
Nuzzi, M.	Carpio	49:0097
Nuzzi, M.	Carpio	109:0192
Nuzzi, M.	Carpio	109:0192
Nuzzi, M.	Carpio	109:0215
Nuzzi, M.	Carpio	109:0215
Nuzzi, M.	Carpio	109:0218
Nuzzi, M.	Carpio	109:0218
Nuzzi, M.	Carpio	109:0230
Nuzzi, M.	Carpio	109:0545
Nuzzi, M.	Carpio	109:0599
Nuzzi, M.	Carpio	109:0741
Nuzzi, M.	Carpio	109:0742
Nuzzi, M.	Carpio	109:0768
Nuzzi, M.	Carpio	109:0768
Nuzzi, M.	Carpio	115:0288
Nuzzi, M.	Carpio	115:0351
Nuzzi, M.	Carpio	115:0352
Nuzzi, M.	Carpio	115:0353
Nuzzi, M.	Carpio	115:0369
Nuzzi, M.	Carpio	115:0370
Nuzzi, M.	Carpio	115:1100
Nuzzi, M.	Castilla	43:0248
Nuzzi, M.	Castilla	43:0249
Nuzzi, M.	Portago	140:0022
Nuzzi, M.	Portago	140:0023
Nuzzi, M.	Portago	140:0025
Nuzzi, M.	Torre	91:0089
Nuzzi, M.	Torre	92:0064
Pérez, Bart.	Portago	140:0013
Pérez, Bart.	Portago	140:0038
Raffaello Santi	Carpio	45:0017
Recco	Puerto	139:0023
Seghers, D.	Quevedo y Azcona	135:0007
Seghers, D.	Salamanca	63:0020
Seghers, D.	Salamanca	63:0024
Solari, G.	Carpio	109:0197
Solari, G.	Carpio	109:0197
Solari, G.	Carpio	109:0212
Solari, G.	Carpio	109:0212

	Solari, G.	Carpio	109:0212
	Solari, G.	Carpio	109:0212
	Solari, G.	Carpio	109:0212
	Solari, G.	Carpio	109:0212
	Solari, G.	Carpio	114:0189
	Stanchi, G.	Carpio	109:0194
	Stanchi, G.	Carpio	109:0194
	Stanchi, G.	Carpio	109:0768
	Stanchi, G.	Carpio	109:0768
	Thielen, J.P.	Molina	93:0011
	Thielen, J.P.	Moreno	137:0012
	Vroom	Arenberg	30:0022
41E1 : 25G41 : 25G41 CARNATION			
Still Life with Carnations and Flowers	Brueghel, Abr.	Carpio	109:0983
41E1 : 25G41 : 25G41 CARNATION : 25G41 ROSE			
Still Life with Carnations, Roses, and other Flowers	Nuzzi, M.	Carpio	109:0984
41E1 : 25G41 : 25G41 CARNATION : 25G41 TULIP : 41D2664			
Still Life with Carnations, Tulips, other Flowers, and Ring	Brueghel	Carpio	49:0015
41E1 : 25G41 : 25G41 LILY			
Still Life with Lilies and other Flowers	Anonymous	Castilla	117:0842
41E1 : 25G41 : 25G41 LILY : 41C653			
Still Life with Lilies, other Flowers, and Fruit	Anonymous	Carpio	114:0030
41E1 : 25G41 : 25G41 ROSE			
Still Life with Roses and other Flowers	Anonymous	Castilla	117:0745
	Vroom	Arenberg	30:0021
41E1 : 25G41 : 25G41 TULIP			
Still Life with Tulips and other Flowers	Anonymous	Castilla	117:0214
	Anonymous	Castilla	117:0220
	Anonymous	Molina	93:0092
	Nuzzi, M.	Carpio	109:0369
41E1 : 25G41 : 25G41 TULIP : 41D221 HAT			
Still Life with Tulips, other Flowers and Hat	Anonymous	Castilla	117:0949
41E1 : 25G41 : 41A431 : 41A7221 : 45C1			
Still Life with Flowers, Carpet, Cushion, and Weapons	Urigona	Carpio	115:0396
41E1 : 25G41 : 41A7751			
Still Life with Flowers and Basket	Anonymous	Carpio	115:0337
	Anonymous	Sobroso	107:0055
	Anonymous	Spino y Navarro	132:0072
	Arellano, J.	Alvarado	84:0096
	Flemish	González Cossio	88:0010
	Seghers, D.	Carpio	115:0394
	Seghers, D.	Carpio	115:0403
	Seghers, D.	Carpio	115:0404
	Seghers, D.	Carpio	115:0408
	Solari, G.	Carpio	109:0220
	Solari, G.	Carpio	109:0220
41E1 : 25G41 : 41A7751 : 41C653 CHERRY : 41C653 PEAR			
Still Life with Flowers, Basket, Cherries, and Pears	Anonymous	Arce	75:0100

41E1 : 25G41 : 41C25 POT : 25D13 COPPER : 41C653 ORANGE

Still Life with Flowers, Copper Cooking Pot, and Oranges	Anonymous	Castilla	117:0215

41E1 : 25G41 : 41C343 : 41C653

Still Life with Flowers, Salver, and Fruit	Anonymous	Castilla	117:0872

41E1 : 25G41 : 41C621 : 41C653 : 41C68

Still Life with Flowers, Bread, Fruit and Fish	Anonymous	Castilla	117:0269

41E1 : 25G41 : 41C635

Still Life with Flowers and Sweets	Anonymous	Croy	24:0049

41E1 : 25G41 : 41C653

Still Life with Flowers and Fruit	Anonymous	Alvarado	84:0058
	Anonymous	Arce Calderón	89:0025
	Anonymous	Carpio	114:0002
	Anonymous	Castilla	117:0090
	Anonymous	Castilla	117:0711
	Anonymous	Castilla	117:0746
	Anonymous	Castilla	117:0807
	Anonymous	Cotes y la Carcel	120:0008
	Anonymous	Croy	24:0078
	Anonymous	Cuéllar	90:0019
	Anonymous	Cuéllar	90:0068
	Anonymous	González Cossio	88:0058
	Anonymous	Moreno	137:0079
	Anonymous	Pacheco	71:0074
	Anonymous	Peñaranda	116:0041
	Anonymous	Torre	91:0031
	Anonymous	Torre	92:0014
	Anonymous	Ugena	134:0092
	Anonymous	Zavala	108:0074
	Berrettoni, N.	Carpio	109:0221
	Berrettoni, N.	Carpio	109:0221
	Brueghel, Abr.	Carpio	109:0221
	Brueghel, Abr.	Carpio	109:0221
	Caravaggio	Carpio	109:0836
	Gavarotti, G.B.	Carpio	109:0190
	Gavarotti, G.B.	Carpio	109:0190
	Gavarotti, G.B.	Carpio	109:0590
	Gavarotti, G.B.	Carpio	109:0590
	Gavarotti, G.B.	Carpio	109:0590
	Gavarotti, G.B.	Carpio	109:0590
	Italian-Roman	Portago	140:0032
	Macagna, Domenica	Carpio	109:0695
	Macagna, Domenica	Carpio	109:0695
	Stellante, Monsieur	Carpio	109:0206

41E1 : 25G41 : 41C653 : 41C653 CITRON

Still Life with Flowers, Fruit, and Citrons	Anonymous	Carpio	114:0029

41E1 : 25G41 : 41C653 CITRON : 41C653 ORANGE

Still Life with Flowers, Citrons, and Oranges	Forte, L.	Castilla	43:0137

41E1 : 25G41 : 41C68

Still Life with Flowers and Fish	Anonymous	Díaz de Ontiveros	26:0048

41E1 : 25G41 : 41D266 : 41D2664

Still Life with Flowers, Jewels, and Ring	Brueghel	Carpio	49:0053
	Brueghel	Carpio	115:0279

41E1 : 25G41 : 46B31

Still Life with Flowers and Money	Italian	Cea	51:0003

41E1 : 25G41 : 48C24

Still Life with Flowers and Piece of Sculpture	Anonymous	Atrisco	138:0008
	Anonymous	Atrisco	138:0009

41E1 : 25G41 CARNATION

Still Life with Carnations	Kessel, J. (I)	Molina	93:0028

41E1 : 25G41 CARNATION : 25G41 LILY

Still Life with Carnations and Lilies	Anonymous	Carpio	49:0279

41E1 : 25G41 CARNATION : 25G41 LILY : 25G41 ROSE

Still Life with Carnations, Lilies, and Roses	Fernández, J.	Carpio	49:0138

41E1 : 25G41 CARNATION : 25G41 ROSE

Still Life with Carnations and Roses	Anonymous	Díaz de Ontiveros	26:0065

41E1 : 25G41 CARNATION : 25G41 ROSE : 25G41 TULIP

Still Life with Carnations, Roses, and Tulips	Anonymous	Molina	93:0019

41E1 : 25G41 CARNATION : 25G41 TULIP

Still Life with Carnations and Tulips	Anonymous	Castilla	117:0216

41E1 : 25G41 CARNATION : 41C653 CHERRY : 41C653 PEAR

Still Life with Carnations, Cherries, and Pears	Hamen y León	Arce	38:0013

41E1 : 25G41 CARNATION : 41C653 HAZELNUT : 41C653 STRAWBERRY

Still Life with Caruations, Hazelnuts. and Strawberries	Es, Jacob Fopsen	Molina	93:0026

41E1 : 25G41 JASMINE

Still Life with Jasmine	Anonymous	Castilla	43:0190

41E1 : 25G41 LILY

Still Life with Lilies	Anonymous	Spino y Navarro	132:0021

41E1 : 25G41 ORANGE BLOSSOM

Still Life with Orange Blossoms	Anonymous	Arenberg	31:0107

41E1 : 25G41 ROSE

Still Life with Roses	Caravaggio	Carpio	109:0085
	Dughet	Carpio	109:0214
	Dughet	Carpio	109:0214

41E1 : 25G41 ROSE : 25G41 TULIP

Still Life with Roses and Tulips	Anonymous	Carpio	49:0287
	Anonymous	Carpio	115:0253
	Anonymous	Carpio	115:0285
	Anonymous	Molina	93:0018

41E1 : 25G41 ROSE : 41C653

Still Life with Roses and Fruit	Anonymous	Díaz de Ontiveros	26:0039

41E1 : 25G41 TULIP

Still Life with Tulips	Anonymous	Arenberg	31:0038
	Anonymous	Arenberg	31:0154
	Anonymous	Mayalde	78:0065
	Anonymous	Molina	93:0047
	Anonymous	Paredes de Nava	101:0076

41E1 : 34B232

Still Life with Fowl	Anonymous	Arenberg	31:0069

41E1 : 34B232 (+51) : 34B232 (+52) : 41C652			
Still Life with Cock, Hen, and Vegetables	Anonymous	Carpio	115:0552
41E1 : 34B232 : 41C652 CABBAGE			
Still Life with Fowl and Cabbage	Anonymous	Arenberg	31:0032
41E1 : 41A431 : 41A711 : 41C621 : 41C653			
Still Life with Carpet, Table, Bread, and Fruit	Teodoro am Vanl	Carpio	49:0090
41E1 : 41A431 : 41C653 : 41C653 GRAPES : 41C653 STRAWBERRY			
Still Life with Carpet, Grapes, Strawberries, and other Fruit	Luycks, C.	Carpio	49:0052
41E1 : 41A7711 VASE : 25D13 GOLD			
Still Life with Gold Vase	Procaccini	Carpio	109:0640
41E1 : 41A773			
Still Life with Ceramic Container (Jar, Vase)	Anonymous	Pacheco	71:0053
41E1 : 41A773 : 41C323			
Still Life with Ceramic Container (Jar, Vase) and Drinking Glass (Rummer)	Anonymous	González Cárdena	47:0014
	Anonymous	Ortiz	95:0038
41E1 : 41A773 : 41C323 : 41C653			
Still Life with Ceramic Container (Jar, Vase), Drinking Glass (Rummer), and Fruit	Hamen y León	Alviz	27:0013
41E1 : 41A775 : 41C68			
Still Life with Wood Barrel and Fish	Anonymous	Carpio	49:0130
41E1 : 41A7751			
Still Life with Basket	Anonymous	Castilla	74:0102
	Anonymous	Castilla	74:0105
	Chiavarino	Carpio	109:0147
	Seghers, D.	Carpio	115:0395
41E1 : 41A7751 : 41C635			
Still Life with Basket and Sweets	Anonymous	González Cárdena	47:0013
41E1 : 41A7751 : 41C653			
Still Life with Basket and Fruit	Anonymous	Carpio	114:0165
	Anonymous	González Cossio	88:0067
	Anonymous	Pacheco	71:0052
41E1 : 41A7751 : 41C653 : 41C653 PEACH : 41C653 POMEGRANATE			
Still Life with Basket, Peaches, Pomegranate, and other Fruit	Hamen y León	Villarroel	62:0009
41E1 : 41A7751 : 41C653 FIG			
Still Life with Basket and Figs	Anonymous	Castilla	117:0980
41E1 : 41A7751 : 41C653 FIG : 41C653 GRAPES : 41C653 PEACH			
Still Life with Basket, Figs, Grapes, and Peaches	Italian	Carpio	49:0080
41E1 : 41A7751 : 41C653 GRAPES			
Still Life with Basket and Grapes	Anonymous	Castilla	117:0085
	Hamen y León	Villarroel	62:0009
41E1 : 41A7751 : 41C653 PEAR			
Still Life with Basket and Pears	Cincinnato	Soria Arteaga	40:0074

41E1 : 41A7751 : 41C68

Still Life with Basket and Fish	Anonymous	Carpio	115:1087

41E1 : 41B313 : 41C323

Still Life with Candlestick and Drinking Glass (Rummer)	Anonymous	Castilla	117:0083

41E1 : 41C25 POT

Still Life with Cooking Pot	Anonymous	Tufiño de Vallejo	66:0024

41E1 : 41C25 POT : 25D13 COPPER : 41C653 PEACH

Still Life with Copper Cooking Pot and Peaches	Terrasa, Gab.	Carpio	49:0117

41E1 : 41C25 POT : 25D13 COPPER : 41C68

Still Life with Copper Cooking Pot and Fish	Anonymous	Carpio	115:1008
	Bonzi, P.	Carpio	115:0424

41E1 : 41C25 POT : 41C326 : 41C612 TOSTADA : 41C621 : 41C693

Still Life with Cooking Pot, Jar (Jug), Tostada, Bread, and Sausage	Anonymous	Rodríguez	130:0005

41E1 : 41C25 POT : 41C635

Still Life with Cooking Pot and Sweets	Anonymous	Castilla	117:0838

41E1 : 41C25 POT : 41C652 CARDOON : 41C68

Still Life with Cooking Pot, Cardoon, and Fish	Anonymous	Castilla	117:0391

41E1 : 41C25 POT : 41C653 : 41C69

Still Life with Cooking Pot, Fruit, and Meat	Anonymous	Altamirano	35:0061

41E1 : 41C25 POT : 41C68

Still Life with Cooking Pot and Fish	Anonymous	Carpio	115:1037
	Anonymous	Castilla	117:0392
	Anonymous	Castilla	117:0469
	Anonymous	Castilla	117:0473

41E1 : 41C25 POT : 41C68 SALMON : 41C692 TRIPE

Still Life with Cooking Pot, Salmon, and Tripe	Anonymous	Castilla	117:0483

41E1 : 41C26131

Still Life with Plucked fowl	Anonymous	Arenberg	31:0008

41E1 : 41C27 : 41C653

Still Life with Kitchen Utensils and Fruit	Anonymous	Carnero	72:0005

41E1 : 41C323 : 41C326 : 41C343 : 41C612 BISCUIT : 41C7112

Still Life with Drinking Glass (Rummer), Jar (Jug), Salver, Biscuit, and Bottle of Wine	Hamen y León	Carpio	49:0007

41E1 : 41C323 : 41C326 : 41C635

Still Life with Drinking Glass (Rummer), Jar (Jug), and Sweets	Anonymous	González Cossio	88:0075

41E1 : 41C323 : 41C343 : 41C622

Still Life with Drinking Glass (Rummer), Salver, and Cake (Tart, Pastry)	Anonymous	Castilla	117:0083

41E1 : 41C323 : 41C343 : 41C653 LEMON

Still Life with Drinking Glass (Rummer), Salver, and Lemons	Anonymous	Castilla	117:0083

41E1 : 41C323 : 41C653 : 41C653 CHESTNUT			
Still Life with Drinking Glass (Rummer), Chestnuts, and other Fruit	Anonymous	Ortiz	95:0030
41E1 : 41C323 : 41C653 LEMON : 41C653 ORANGE			
Still Life with Drinking Glass (Rummer), Lemons, and Oranges	Anonymous	Castilla	43:0282
41E1 : 41C324 : 41C622			
Still Life with Tankard and Cake (Tart, Pastry)	Anonymous	Arenberg	31:0069
41E1 : 41C324 : 41C653			
Still Life with Tankard and Fruit	Ijkens, Frans	AIvarado	84:0060
41E1 : 41C326 : 25D13 COPPER : 41C653 CITRON : 45C13 KNIFE			
Still Life with Copper Jar (Jug), Citron, and Knife	Anonymous	Carpio	49:0133
41E1 : 41C326 : 25D13 COPPER : 41C653 ORANGE : 41C68			
Still Life with Copper Jar (Jug), Oranges, and Fish	Anonymous	Castilla	117:0464
41E1 : 41C326 : 41C341			
Still Life with Jar (Jug) and Plate	Anonymous	Pacheco	71:0054
41E1 : 41C326 : 41C341 : 41C653 GRAPES : 41C7111			
Still Life with Jar (Jug), Plate, Grapes, and Glass of Wine	Anonymous	Carpio	49:0252
41E1 : 41C326 : 41C343 : 41C6241 : 41C636 : 41C6531			
Still Life with Jar (Jug), Salver, Rolled Wafer, Honey, and Processed Fruit	Hamen y León	Carpio	49:0025
41E1 : 41C326 : 41C63			
Still Life with Jar (Jug) and Sugar	Ponce, Antonio	González Cossio	88:0028
41E1 : 41C326 : 41C652 SQUASH			
Still Life with Jar (Jug) and Squash	Anonymous	González Cossio	88:0004
41E1 : 41C326 : 41C653			
Still Life with Jar (Jug) and Fruit	Anonymous	Alvarado	84:0075
	Anonymous	Cortés	17:0100
	Anonymous	González Cossio	88:0117
41E1 : 41C327 CANTEEN : 25D13 COPPER : 41C68			
Still Life with Copper Canteen and Fish	Anonymous	Carpio	49:0231
41E1 : 41C343 : 41C653 : 41C653 GRAPES			
Still Life with Salver, Grapes, and other Fruit	Anonymous	Castilla	117:0059
41E1 : 41C343 : 41C653 FIG : 41C653 MELON			
Still Life with Salver, Figs, and Melons	Anonymous	Castilla	117:0085
41E1 : 41C343 : 41C653 GRAPES			
Still Life with Salver and Grapes	Anonymous	Castilla	117:0085
41E1 : 41C343 : 41C653 GRAPES : 41C653 PEACH			
Still Life with Salver, Grapes, and Peaches	Anonymous	Hinojosa	12:0030
41E1 : 41C6			
Still Life with Foodstuffs	Anonymous	Galló de Escalada	46:0012
	Anonymous	González Cossio	88:0128
	Hamen y León	Soria Arteaga	40:0025
	Hamen y León	Soria Arteaga	40:0025

41E1 : 41C612 EMPANADA : 41C6412

Still Life with Empanada and Cheese	Anonymous	Carpio	115:0397

41E1 : 41C62

Still Life with Bread, Cake, Pastry, etc.	Hamen y León	Villarroel	62:0010

41E1 : 41C62 : 41C653 FIG

Still Life with Bread (Cake, Pastry, etc.) and Figs	Ponce, Antonio	Soria Arteaga	40:0032

41E1 : 41C621

Still Life with Bread	Anonymous	Infantado	1:0078
	Anonymous	Tufiño de Vallejo	66:0024

41E1 : 41C621: 41C622 : 41C653 GRAPES : 41C711

Still Life with Bread (Loaf), Cake (Tart, Pastry), Grapes, and Wine	Anonymous	Ramírez	3:0087

41E1 : 41C622 : 41C653

Still Life With Cake (Tart, Pastry) and Fruit	Anonymous	Monterrey	58:0151

41E1 : 41C635

Still Life with Sweets	Anonymous	Cotes y la Carcel	120:0054
	Anonymous	Oviedo	73:0120
	Anonymous	Villanueva	59:0036

41E1 : 41C635 : 41C653 : 41C68

Still Life with Sweets, Fruit, and Fish	Anonymous	Villanueva	59:0042

41E1 : 41C635 : 41C711

Still Life with Sweets and Wine	Anonymous	Alvarado	84:0085

41E1 : 41C6352 : 41C653

Still Life with Chocolate and Fruit	Anonymous	Ortiz	95:0030

41E1 : 41C65

Still Life with Vegetables and Fruit	Anonymous	Carpio	115:0924
	Anonymous	Infantado	1:0069

41E1 : 41C652 : 41C652 RADISH

Still Life with Radish and other Vegetables	Anonymous	Torre	92:0056

41E1 : 41C652 ASPARAGUS

Still Life with Asparagus	Espinosa, Juan	Soria Arteaga	40:0026

41E1 : 41C652 ASPARAGUS : 41C653

Still Life with Asparagus and Fruit	Anonymous	Castilla	117:0816

41E1 : 41C652 ASPARAGUS : 41C653 MELON : 41C68 (+61)

Still Life with Asparagus, Melons, and Dried Fish	Anonymous	Castilla	117:0089

41E1 : 41C652 ASPARAGUS : 41C68

Still Life with Asparagus and Fish	Anonymous	Arenberg	31:0033

41E1 : 41C652 CABBAGE

Still Life with Cabbage	Anonymous	González Cossio	88:0079

41E1 : 41C652 CARDOON

Still Life with Cardoon	Anonymous	González Cossio	88:0079
	Hamen y León	Alviz	27:0012

41E1 : 41C652 CARDOON : 41C652 RADISH

Still Life with Cardoon and Radish	Anonymous	González Cossio	88:0131

41E1 : 41C652 CAULIFLOWER : 41C68

Still Life with Cauliflower and Fish	Anonymous	Legasa	100:0006

41E1 : 41C652 CUCUMBER : 41C652 LETTUCE : 41C652 RADISH

Still Life with Cucumber, Lettuce, and Radish	Anonymous	Torre	91:0079

41E1 : 41C652 ENDIVE : 41C652 RADISH

Still Life with Endive and Radish	Anonymous	González Cossio	88:0070

41E1 : 41C652 RADISH : 41C653

Still Life with Radish and Fruit	Dominico, El	Alviz	27:0014

41E1 : 41C652 SQUASH

Still Life with Squash	Anonymous	Córdoba y Verdes	129:0012

41E1 : 41C653

Still Life with Fruit	Anonymous	Alburquerque	125:0013
	Anonymous	Alburquerque	125:0071
	Anonymous	Alburquerque	125:0134
	Anonymous	Alburquerque	127:0013
	Anonymous	Alburquerque	127:0072
	Anonymous	Alburquerque	127:0127
	Anonymous	Alburquerque	127:0132
	Anonymous	Álvarez	86:0015
	Anonymous	Arce	75:0096
	Anonymous	Arce Calderón	89:0014
	Anonymous	Arcos	118:0098
	Anonymous	Arenberg	30:0026
	Anonymous	Arenberg	31:0068
	Anonymous	Atrisco	138:0006
	Anonymous	Aytona	106:0019
	Anonymous	Borja y Velasco	42:0253
	Anonymous	Borja y Velasco	42:0254
	Anonymous	Cardona	37:0049
	Anonymous	Cardona	37:0056
	Anonymous	Carnero	72:0005
	Anonymous	Carnero	72:0038
	Anonymous	Carpio	114:0100
	Anonymous	Carpio	114:0193
	Anonymous	Carpio	114:0198
	Anonymous	Castilla	43:0493
	Anonymous	Castilla	43:0540
	Anonymous	Castilla	43:0551
	Anonymous	Castilla	43:0560
	Anonymous	Castilla	52:0038
	Anonymous	Castilla	74:0039
	Anonymous	Castilla	74:0118
	Anonymous	Castilla	117:0826
	Anonymous	Castilla	117:0859
	Anonymous	Cea	51:0015
	Anonymous	Córdoba y Verdes	129:0007
	Anonymous	Cortavila	77:0039
	Anonymous	Cotes y la Carcel	120:0007
	Anonymous	Cotes y la Carcel	120:0036
	Anonymous	Cotes y la Carcel	120:0049
	Anonymous	Cotes y la Carcel	120:0053
	Anonymous	Croy	24:0055
	Anonymous	Croy	24:0056
	Anonymous	Díaz de la Hoz	64:0005
	Anonymous	Díaz de la Hoz	64:0016
	Anonymous	Díaz de Ontiveros	26:0061
	Anonymous	Díaz de Ontiveros	26:0064
	Anonymous	Echauz	113:0014
	Anonymous	Echauz	113:0015
	Anonymous	Echauz	113:0044
	Anonymous	Echauz	113:0054
	Anonymous	Galarreta Osarez	69:0062

Anonymous	Gómez de Arratia	41:0024
Anonymous	González Cárdena	47:0010
Anonymous	González Cossio	88:0027
Anonymous	González Cossio	88:0073
Anonymous	Gutiérrez	53:0011
Anonymous	Infantado	9:0373
Anonymous	Jaraba	122:0046
Anonymous	Jaraba	122:0054
Anonymous	Jaraba	122:0055
Anonymous	Jiménez	67:0007
Anonymous	Ledesma Meriño	4:0065
Anonymous	Lezana	105:0022
Anonymous	Loyola	85:0035
Anonymous	Mardones	80:0008
Anonymous	Mardones	80:0009
Anonymous	Mardones	80:0029
Anonymous	Mardones	80:0030
Anonymous	Márquez	103:0021
Anonymous	Márquez	103:0031
Anonymous	Mayalde	78:0113
Anonymous	Melgarejo	36:0023
Anonymous	Meneses Bravo	126:0009
Anonymous	Meneses Bravo	126:0082
Anonymous	Montealegre	111:0064
Anonymous	Montealegre	111:0069
Anonymous	Montealegre	111:0089
Anonymous	Monterrey	57:0138
Anonymous	Monterrey	57:0141
Anonymous	Monterrey	57:0169
Anonymous	Monterrey	58:0148
Anonymous	Monterrey	58:0158
Anonymous	Monterrey	58:0179
Anonymous	Montesclaros	13:0039
Anonymous	Moreno	137:0017
Anonymous	Oñate	112:0180
Anonymous	Ordoñez y Rueda	82:0020
Anonymous	Ortiz	95:0035
Anonymous	Oviedo	73:0065
Anonymous	Oviedo	73:0121
Anonymous	Pacheco	71:0064
Anonymous	Paredes de Nava	101:0078
Anonymous	Peñaranda	76:0053
Anonymous	Peñaranda	116:0163
Anonymous	Portago	140:0019
Anonymous	Prado Bravo	48:0016
Anonymous	Prado Bravo	48:0034
Anonymous	Prado Bravo	48:0035
Anonymous	Prado Bravo	48:0040
Anonymous	Quevedo y Azcona	135:0008
Anonymous	Sastago	50:0049
Anonymous	Sobroso	107:0011
Anonymous	Sobroso	107:0021
Anonymous	Sobroso	107:0058
Anonymous	Sobroso	107:0060
Anonymous	Torre	91:0076
Anonymous	Torre	92:0053
Anonymous	Tufiño de Vallejo	66:0030
Anonymous	Ugena	134:0012
Anonymous	Ugena	134:0065
Anonymous	Valle de la Cerda	87:0018
Anonymous	Vallejo	98:0006
Anonymous	Vicuña	121:0039
Anonymous	Vicuña	121:0044
Anonymous	Vicuña	121:0059
Anonymous	Vicuña	121:0060

	Anonymous	Villanueva	59:0034
	Anonymous	Villanueva	59:0043
	Anonymous	Villanueva	59:0069
	Anonymous	Villanueva del Fresno	20:0070
	Anonymous	Villanueva del Fresno	20:0100
	Anonymous	Villarreal	79:0047
	Anonymous	Vucht	34:0039
	Anonymous	Zavala	108:0058
	Anonymous	Zavala	108:0066
	Anonymous	Zavala	108:0072
	Anonymous	Zuaznabar	136:0038
	Cerquozzi	Carpio	109:0189
	Cerquozzi	Carpio	109:0189
	Cerquozzi	Carpio	109:0189
	Cerquozzi	Carpio	109:0189
	Cerquozzi	Carpio	109:0189
	Cerquozzi	Carpio	109:0189
	Fernández, J.	González Cossio	88:0014
	Fernández, J.	Portago	140:0037
	Flemish	Castilla	43:0211
	Flemish	Monje	96:0005
	Flemish	Portago	140:0010
	Hamen y León	Díaz de Ontiveros	26:0038
	Hamen y León	Galló de Escalada	46:0004
	Hamen y León	Montealegre	111:0104
	Hamen y León	Soria Arteaga	40:0072
	Hamen y León	Villarreal	79:0066
	Herant, Ju.°	Alvarado	84:0059
	Italian	Portago	140:0055
	Italian-Roman	Portago	140:0005
	Italian-Roman	Portago	140:0061
	Morán	Alvarado	84:0073
	Pereda y Salgado, A.	Castilla	43:0468
	Pereda y Salgado, A.	Portago	140:0026
	Recco	Puerto	139:0013
	Sánchez Cotán, Juan	Oviedo	73:0051
	Snyders, F.	Castilla	43:0553
41E1 : 41C653 : 41C653 APPLE			
Still Life with Apples and other Fruit	Anonymous	González Cossio	88:0090
41E1 : 41C653 : 41C653 APPLE : 41C653 GRAPES			
Still Life with Apples and Grapes and other Fruit	Anonymous	Peñaranda	116:0165
41E1 : 41C653 : 41C653 CHERRY : 41C653 FIG : 41C653 PLUM			
Still Life with Cherries, Figs, Plums, and other Fruit	Anonymous	Castilla	117:0060
41E1 : 41C653 : 41C653 CHESTNUT			
Still Life with Fruit and Chestnuts	Anonymous	Castilla	117:0086
41E1 : 41C653 : 41C653 FIG			
Still Life with Figs and other Fruit	Anonymous	Borja y Velasco	42:0273
	Caravaggio	Carpio	109:0836
41E1 : 41C653 : 41C653 GRAPES			
Still Life with Grapes and other Fruit	Anonymous	Monterrey	57:0167
	Anonymous	Peñaranda	116:0045
	Fernández, J.	Soria Arteaga	40:0009
	Italian	Carpio	49:0076
41E1 : 41C653 : 41C653 GRAPES : 41C653 PEACH : 41C7111			
Still Life with Fruit, Grapes, Peaches, and Glass of Wine	Anonymous	Carpio	49:0254

41E1 : 41C653 : 41C653 GRAPES : 41C653 WATERMELON
Still Life with Grapes, Watermelon, and other Fruit — Anonymous — Peñaranda — 116:0243

41E1 : 41C653 : 41C653 HAZELNUT
Still Life with Fruit and Hazelnuts — Flemish — Carpio — 49:0088

41E1 : 41C653 : 41C653 LEMON : 41C653 POMEGRANATE
Still Life with Lemons, Pomegranate, and other Fruit — Anonymous — Carpio — 49:0134

41E1 : 41C653 : 41C653 MELON
Still Life with Melons and other Fruit — Anonymous — Carpio — 114:0167

41E1 : 41C653 : 41C653 POMEGRANATE
Still Life with Pomegranate and other Fruit — Anonymous — Carpio — 114:0070

41E1 : 41C653 : 41C68
Still Life with Fruit and Fish — Anonymous — Alvarado — 84:0079
Anonymous — Jiménez — 67:0006
Flemish — Paredes de Nava — 101:0066
Recco — Puerto — 139:0024

41E1 : 41C653 : 41C68 : 43C113
Still Life with Fruit, Fish, and Game — Sánchez Cotán, Juan — Oviedo — 73:0031

41E1 : 41C653 : 43C113
Still Life with Fruit and Game — Snyders, F. — Sobroso — 107:0051

41E1 : 41C653 : 49M32
Still Life with Fruit and Book — Anonymous — Montealegre — 111:0063

41E1 : 41C653 ACORN : 41C653 GRAPES
Still Life with Acorns and Grapes — Fernández, J. — Carpio — 115:0196

41E1 : 41C653 ACORN : 41C653 GRAPES : 41C653 PEAR
Still Life with Acorns, Grapes, and Pears — Anonymous — Alvarado — 84:0086

41E1 : 41C653 ACORN : 41C653 ORANGE : 47I213
Still Life with Acorns, Oranges, and Sheep — Anonymous — Castilla — 117:0761

41E1 : 41C653 APPLE
Still Life with Apples — Anonymous — Villanueva del Fresno — 28:0029

41E1 : 41C653 APPLE : 41C653 GRAPES
Still Life with Apples and Grapes — Anonymous — Castilla — 117:0108
Cerquozzi — Carpio — 109:0213
Cerquozzi — Carpio — 109:0213

41E1 : 41C653 APPLE : 41C653 MEDLAR : 41C653 PEAR
Still Life with Apples, Medlars, and Pears — Anonymous — Molina — 93:0080

41E1 : 41C653 APPLE : 41C653 MELON : 41C653 PEAR
Still Life with Apples, Melons, and Pears — Bonzi, P. — Carpio — 109:0835

41E1 : 41C653 APRICOT
Still Life with Apricots — Hamen y León — Alviz — 27:0015

41E1 : 41C653 APRICOT : 41C653 CHERRY
Still Life with Apricots and Cherries — Anonymous — Borja y Velasco — 42:0271

41E1 : 41C653 APRICOT : 41C653 GRAPES
Still Life with Apricots and Grapes — Fernández, J. — González Cossio — 88:0071

41E1 : 41C653 APRICOT : 41C653 GRAPES : 41C653 PEAR
Still Life with Apricots, Grapes, and Pears — Anonymous — Carpio — 49:0128

41E1 : 41C653 BLACKTHORN : 41C653 CHERRY

Still Life with Blackthorn and Cherries	Hamen y León	Villarroel	62:0010

41E1 : 41C653 CHERRY : 41C653 GRAPES : 41C653 HAZELNUT

Still Life with Cherries, Grapes, and Hazelnuts	Anonymous	Peñaranda	116:0144

41E1 : 41C653 CHESTNUT

Still Life with Chestnuts	Ponce, Antonio	Soria Arteaga	40:0032

41E1 : 41C653 CHESTNUT : 41C7111

Still Life with Chestnuts and Glass of Wine	Fernández, J.	Carpio	115:0335
	Hamen y León	Carpio	49:0106
	Hamen y León	Villarroel	62:0010

41E1 : 41C653 CITRON : 41C653 LEMON

Still Life with Citrons and Lemons	Anonymous	Borja y Velasco	42:0272

41E1 : 41C653 FIG

Still Life with Figs	Anonymous	Villanueva del Fresno	28:0007

41E1 : 41C653 FIG : 41C653 GRAPES : 41C653 PEACH

Still Life with Figs, Grapes, and Peaches	Espinosa, Juan	Soria Arteaga	40:0026

41E1 : 41C653 GRAPES

Still Life with Grapes	Anonymous	Alviz	27:0012
	Anonymous	Benavente	56:0032
	Anonymous	Borja y Velasco	42:0274
	Anonymous	Carpio	109:0743
	Anonymous	Castilla	43:0278
	Anonymous	Castilla	117:0114
	Anonymous	Mayalde	78:0110
	Anonymous	Monterrey	58:0177
	Anonymous	Ortiz	95:0035
	Anonymous	Ortiz	95:0036
	Anonymous	Pacheco	71:0031
	Anonymous	Prado Bravo	48:0015
	Anonymous	Soria Arteaga	40:0011
	Anonymous	Vicuña	121:0047
	Cincinnato	Soria Arteaga	40:0074
	Fernández, J.	Arcos	118:0041
	Fernández, J.	Peñaranda	116:0228
	Fernández, J.	Soria Arteaga	40:0010
	Fernández, J.	Soria Arteaga	40:0033
	Forte, L.	Castilla	43:0065

41E1 : 41C653 GRAPES : 41C653 HAZELNUT

Still Life with Grapes and Hazelnuts	Fernández, J.	Carpio	115:0194

41E1 : 41C653 GRAPES : 41C653 LEMON : 45C13 KNIFE

Still Life with Grapes, Lemons, and Knife	Anonymous-Antique	Molina	93:0099

41E1 : 41C653 GRAPES : 41C653 MELON

Still Life with Grapes and Melons	Anonymous	Villanueva del Fresno	28:0009
	Dughet	Carpio	109:0861

41E1 : 41C653 GRAPES : 41C653 PEACH

Still Life with Grapes and Peaches	Anonymous	Castilla	117:0446
	Anonymous	González Cárdena	47:0014
	Ponce, Antonio	Soria Arteaga	40:0032

41E1 : 41C653 GRAPES : 41C653 PEAR

Still Life with Grapes and Pears	Anonymous	Villanueva del Fresno	28:0029

41E1 : 41C653 GRAPES : 41C653 POMEGRANATE
Still Life with Grapes and Pomegranate — Anonymous — Alvarado — 84:0063

41E1 : 41C653 GRAPES : 41C653 QUINCE
Still Life with Grapes and Quince — Anonymous — Carpio — 115:1039

41E1 : 41C653 GRAPES : 41C653 WALNUTS
Still Life with Grapes and Walnuts — Es, Jacob Fopsen — Molina — 93:0026

41E1 : 41C653 GRAPES : 41C653 WATERMELON
Still Life with Grapes and Watermelon — Anonymous — Castilla — 117:0906

41E1 : 41C653 HAZELNUT : 41C653 ORANGE
Still Life with Hazelnuts and Oranges — Anonymous — Castilla — 117:0084
Es, Jacob Fopsen — Molina — 93:0098

41E1 : 41C653 HAZELNUT : 41C653 POMEGRANATE
Still Life with Hazelnuts and Pomegranate — Anonymous — Jiménez — 67:0023

41E1 : 41C653 HAZELNUT : 41C653 WALNUT
Still Life with Hazelnuts and Walnuts — Anonymous — Villarán — 110:0037
Fernández, J. — Portago — 140:0020

41E1 : 41C653 LEMON
Still Life with Lemons — Daudine, Gio: — Carpio — 109:0775

41E1 : 41C653 LEMON : 41C653 ORANGE
Still Life with Lemons and Oranges — Anonymous — Arenberg — 31:0083

41E1 : 41C653 MELON : 41C653
Still Life with Melons and other Fruit — Anonymous — Montesclaros — 13:0036

41E1 : 41C653 MELON : 41C653 PEACH : 41C653 POMEGRANATE
Still Life with Melon, Peaches, and Pomegranate — Anonymous — Carpio — 109:0204

41E1 : 41C653 MELON : 47I214
Still Life with Melons and Goat — Anonymous — Carpio — 115:1080

41E1 : 41C653 ORANGE
Still Life with Oranges — Anonymous — Villanueva — 59:0037

41E1 : 41C653 ORANGE : 41C68 SEA BREAM
Still Life with Oranges and Sea Bream — Anonymous — Castilla — 117:0757

41E1 : 41C653 PEACH
Still Life with Peaches — Anonymous — Alvarado — 84:0047
Anonymous — González Cossio — 88:0058
Hamen y León — Alviz — 27:0015

41E1 : 41C653 PEACH : 41C653 POMEGRANATE : 41C653 QUINCE
Still Life with Peaches, Pomegranate, and Quince — Anonymous — Castilla — 117:0090

41E1 : 41C653 PEAR
Still Life with Pears — Hamen y León — Villarroel — 62:0010

41E1 : 41C653 POMEGRANATE
Still Life with Pomegranate — Anonymous — Soria Arteaga — 40:0027
Hamen y León — Alviz — 27:0011

41E1 : 41C653 QUINCE
Still Life with Quince — Anonymous — Alviz — 27:0011
Hamen y León — Carpio — 49:0074

41E1 : 41C653 WATERMELON				
	Still Life with Watermelon	Anonymous	Arcos	118:0092
41E1 : 41C68				
	Still Life with Fish	Anonymous	Carnero	72:0020
		Anonymous	Carpio	45:0144
		Anonymous	Carpio	115:0612
		Anonymous	Carpio	115:0920
		Anonymous	Castilla	52:0044
		Anonymous	Croy	24:0044
		Anonymous	Cuéllar	90:0063
		Anonymous	Echauz	113:0014
		Anonymous	Galarreta Osarez	69:0033
		Anonymous	Herrera	33:0002
		Anonymous	Paredes de Nava	101:0018
		Anonymous	Sobroso	107:0059
		Barocci	Carpio	109:0623
		Caravaggio	Carpio	109:0697
		Giov. Batt. Napoletano	Carpio	109:0592
		Recco	Puerto	139:0023
		Recco, Gius.	Carpio	109:0566
		Recco, Gius.	Carpio	109:0566
41E1 : 41C68 : 41C68 SARDINE				
	Still Life with Fish and Sardines	Guercino	Carpio	109:0782
41E1 : 41C68 MULLET				
	Still Life with Mullet	Ponce, Antonio	Soria Arteaga	40:0032
41E1 : 41C68 SEA BREAM				
	Still Life with Sea Bream	Anonymous	Díaz de Ontiveros	26:0040
		Arias, Ignacio	Sobroso	107:0003
41E1 : 41C69				
	Still Life with Meat	Anonymous	Tufiño de Vallejo	66:0024
		Caravaggio	Carpio	109:0124
		Caravaggio	Carpio	109:0697
41E1 : 41C692 TRIPE				
	Still Life with Tripe	Anonymous	Carpio	115:1009
41E1 : 43C11 (+41) : 43C113				
	Still Life with Hunting Equipment and Spoils of	Anonymous	Castilla	43:0514
	the Hunt, Game, Venison	Anonymous	Castilla	117:0087
41E1 : 43C113				
	Still Life with Game	Anonymous	Castilla	117:0404
		Anonymous	Castilla	117:0625
		Anonymous	González Cossio	88:0027
41E1 : 49L511 : 49L62 : 49M32				
	Still Life with Quill, Ink-well, and Book	Anonymous	Castilla	117:0553
41E1 : 49M32				
	Still Life with Books	Anonymous	Arenberg	31:0092
41E2	**'Trompe l'oeil'**	Anonymous	Peñaranda	116:0287
41E3	**'Bodegón'**	Anonymous	Arce	75:0099
		Anonymous	Arce Calderón	89:0003
		Anonymous	Arenberg	31:0007
		Anonymous	Arenberg	31:0105
		Anonymous	Arenberg	31:0122
		Anonymous	Atrisco	138:0006
		Anonymous	Benavente	65:0042

Anonymous	Carpio	45:0143
Anonymous	Carpio	49:0048
Anonymous	Carpio	49:0130
Anonymous	Carpio	49:0132
Anonymous	Carpio	49:0184
Anonymous	Carpio	49:0191
Anonymous	Carpio	115:0227
Anonymous	Carpio	115:0392
Anonymous	Carpio	115:0755
Anonymous	Carpio	115:0953
Anonymous	Carpio	115:1002
Anonymous	Carpio	115:1003
Anonymous	Carpio	115:1004
Anonymous	Carpio	115:1015
Anonymous	Carpio	115:1016
Anonymous	Carpio	115:1034
Anonymous	Carpio	115:1046
Anonymous	Carpio	115:1048
Anonymous	Carpio	115:1050
Anonymous	Carpio	115:1080
Anonymous	Carpio	115:1087
Anonymous	Castilla	117:0391
Anonymous	Castilla	117:0392
Anonymous	Castilla	117:0466
Anonymous	Castilla	117:0469
Anonymous	Castilla	117:0473
Anonymous	Cortavila	77:0041
Anonymous	Cortavila	77:0049
Anonymous	Cortavila	77:0050
Anonymous	Croy	24:0026
Anonymous	Díaz de la Hoz	64:0011
Anonymous	Díaz de Ontiveros	26:0040
Anonymous	Echauz	113:0053
Anonymous	Galarreta Osarez	69:0035
Anonymous	Galarreta Osarez	69:0041
Anonymous	Galarreta Osarez	69:0047
Anonymous	Galarreta Osarez	69:0062
Anonymous	González Cossío	22:0029
Anonymous	Herrera	33:0002
Anonymous	Herrera	33:0017
Anonymous	Infantado	1:0050
Anonymous	Infantado	1:0069
Anonymous	Infantado	9:0225
Anonymous	Lezama	99:0047
Anonymous	Márquez	103:0023
Anonymous	Mayalde	78:0125
Anonymous	Meneses Bravo	126:0007
Anonymous	Meneses Bravo	126:0008
Anonymous	Montealegre	111:0037
Anonymous	Monterrey	57:0163
Anonymous	Monterrey	58:0173
Anonymous	Montesclaros	13:0008
Anonymous	Moreno	137:0086
Anonymous	Paredes de Nava	101:0005
Anonymous	Paredes de Nava	101:0015
Anonymous	Prado Bravo	48:0018
Anonymous	Rodríguez	130:0005
Anonymous	Rodríguez	130:0005
Anonymous	Sobroso	107:0017
Anonymous	Sobroso	107:0082
Anonymous	Torre	91:0114
Anonymous	Torre	91:0116
Anonymous	Valle de la Cerda	87:0018
Anonymous	Valle de la Cerda	87:0033
Anonymous	Zavala	108:0056

		Anonymous	Zavala	108:0073
		Anonymous	Zuaznabar	136:0038
		Anonymous	Zuaznabar	136:0057
		Arias, Ignacio	Sobroso	107:0026
		Bonzi, P.	Carpio	115:0187
		Bonzi, P.	Carpio	115:0422
		Bonzi, P.	Carpio	115:0424
		Felt, Juanes	Carpio	115:0439
		Flemish	Cardona	37:0070
		Flemish	Carpio	49:0087
		Flemish	Carpio	115:0222
		Flemish	Carpio	115:0224
		Flemish	Carpio	115:0225
		Flemish	Castilla	74:0132
		Flemish	Montealegre	111:0068
		Franco de Cleves	Infantado	1:0120
		Fyt	Carpio	115:0435
		Hens, Juan	Carpio	49:0026
		Italian	Cea	51:0002
		Italian	Echauz	113:0058
		Italian	Sastago	50:0008
		Italian-Neapolitan	Puerto	139:0027
		Italian-Roman	Puerto	139:0012
		Pereda y Salgado, A.	Portago	140:0030
		Recco	Puerto	139:0009
		Snyders, F.	González Cárdena	47:0003
		Yude, Carlos	Carpio	49:0022
42	**Family, Descendance**			
42A3 : 42A31				
	Mother and child nursing, suckling	Anonymous	Arenberg	31:0073
		Anonymous	Borja y Velasco	42:0197
		Anonymous	Castilla	117:0027
		Anonymous	Castilla	117:0209
42A31	**Nursing, Suckling**	Anonymous	Rodríguez	130:0007
42B111	**Father with Son(s)**	Moroni, G.B.	Carpio	109:0119
42B121	**Mother with son(s)**	Anonymous	Carpio	114:0152
42B41	**Pero Suckling Cimon ('Caritas romana')**	Anonymous	Castilla	18:0199
		Anonymous	Castilla	43:0497
		Anonymous	Castilla	117:0057
		Anonymous	Castilla	117:0851
		Anonymous	Cuéllar	90:0053
		Anonymous	Gómez de Arratia	41:0021
		Anonymous	Lezama	99:0030
		Anonymous	Sastago	50:0011
		Orrente, P.	Carpio	115:0453
42B742	**Mother and Child(ren), Woman and Child(ren)**	Anonymous	Atrisco	138:0004
		Anonymous	Castilla	117:0008
		Anonymous	Zavala	108:0059
		Spierinckx, P.	Carpio	49:0286
		Tintoretto, J.	Carpio	109:0727
		Tiziano	Carpio	115:0472
42B7422	**Mother and daughter(s)**	Anonymous	Valle de la Cerda	87:0101
42D2	**Marriage Ceremonies**	Anonymous	Gómez de Arratia	41:0012
		Anonymous	Zavala	108:0001
		Schiavone, A.	Carpio	109:0451

42D25	**Wedding Feast**	Anonymous	Lemos	11:0033
		Anonymous	Moreno	137:0020
42D25 : 32B311 FLEMINGS				
	Flemish Wedding	Anonymous	Carpio	49:0330
		Anonymous	Infantado	9:0218
		Anonymous	Moreno	137:0076
		Anonymous	Oviedo	73:0006
42D25 : 46A132				
	Villagers' Wedding	Anonymous	Gómez de Arratia	41:0033
42D25 : 46A14				
	Farmers' Wedding	German	Cortés	17:0085
42D253	**Dancing at Wedding Feast**	Anonymous	Carpio	49:0330
42D3	**Married couple, 'matrimonium'**	Anonymous	Arenberg	31:0082
42D311	**Unequal couple, ill-matched couple, man older**	Anonymous	Ramírez	3:0099
42E2	**Funeral**	Anonymous	Castilla	117:0206
42E31	**Grave, Tomb**	Caxés, E.	Mardones	80:0066
42G1 : 44B15 SPAIN 3				
	Family Tree: Royal Family of Spain	Anonymous	Benavente	56:0029
42G1 : 61B2 INFANTADO 3				
	Family Tree: Infantado	Anonymous	Infantado	10:0027
43	**Recreation, Amusement**			
43A122	**Carnival, Shrovetide**	Anonymous	Arenberg	31:0071
		Anonymous	Castilla	43:0499
		Anonymous	González Cossío	22:0078
		Anonymous	Melgarejo	36:0020
		Anonymous	Melgarejo	36:0031
		Anonymous	Peñaranda	116:0184
		Anonymous	Saavedra Guzmán	15:0028
		Anonymous	Villanueva del Fresno	20:0039
43A2	**Private Festivities, Merry Company**	Anonymous	Carpio	49:0330
		Anonymous	Castilla	43:0330
		Anonymous	Infantado	1:0093
		Anonymous	Infantado	1:0101
		Anonymous	Infantado	9:0218
		Anonymous	Infantado	9:0254
		Anonymous	Moreno	137:0020
		Anonymous	Moreno	137:0076
		Anonymous	Oviedo	73:0006
		Anonymous	Peñaranda	116:0154
		Anonymous	Prado Bravo	48:0022
		Flemish	Villanueva del Fresno	28:0032
		German	Cortés	17:0085
		Ridolfi, Cl.	Carpio	115:0199
		Teniers, D. (II)	Ugena	134:0024
43A3	**Pleasure fair and circus**	Anonymous	Infantado	9:0198
		Bassano	Castilla	43:0389
43A372	**Acrobat**	Franco de Cleves	Infantado	1:0013
43A376	**Fortune Teller**	Anonymous	Castilla	117:0267
		Anonymous	Montealegre	111:0111
		Anonymous	Villanueva del Fresno	20:0098

43A376 : 45B				
	Fortune Teller with Soldiers	Anonymous	Castilla	117:0189
43A4	**Public Festivities**	Anonymous	Castilla	43:0419
		Anonymous	Infantado	9:0267
		Anonymous	Monterrey	57:0171
		Tirasso, Costantino	Carpio	109:0516
43A42	**Triumphal Entry**	Anonymous	Benavente	55:0004
		Anonymous	Carpio	49:0331
43A42 : 32B311 ITALIANS (ROMAN)				
	Triumphal Entry of Italians (Roman)	Anonymous	Carpio	115:0755
43A42 : 44B112				
	Triumphal Entry of an Emperor	Anonymous	Ledesma Meriño	4:0075
		Rubens	Castilla	117:0065
43A42 : 44B113				
	Triumphal Entry of a King	Anonymous	Carpio	49:0329
43A42 : 44BB113				
	Triumphal Entry of a Queen	Anonymous	Oñate	112:0178
43A421	**Chariot, Triumphal Car**	Anonymous	Borja y Velasco	42:0216
		Anonymous	Borja y Velasco	42:0217
		Anonymous	Carpio	49:0331
		Anonymous	Carpio	115:0898
		Anonymous	Monterrey	57:0107
		Anonymous	Monterrey	57:0111
43A43	**Triumphs (Allegorical and Symbolic)**	Anonymous	Oñate	112:0068
		Bassano, J.	Carculli	128:0017
43A43 : 25B1				
	Triumph of Europe	Anonymous	Borja y Velasco	42:0215
		Giordano, L.	Olmo	133:0032
43A43 : 25B3				
	Triumph of Africa	Anonymous	Borja y Velasco	42:0217
43A43 : 25B4				
	Triumph of America	Anonymous	Borja y Velasco	42:0218
43A43 : 45A20				
	Triumph of Peace, 'Pax'	Rubens	Carpio	115:0405
43A431	**'Trionfi' (of Petrarch)**	Anonymous	Oviedo	73:0007
43A4311	**'Trionfi d'Amore', 'Triumphus Cupidinis'**	Núñez, P.	Villarroel	62:0003
43A433	**Crowning with Laurel**	Anonymous	Castilla	117:0623
43B144	**Picking flowers**	Anonymous	Carpio	115:0301
43B31	**Public House**	Anonymous	Alvarado	84:0041
		Anonymous	Villarreal	79:0062
		Bassano	Castilla	43:0371
43B31 (+1)				
	Innkeeper	Anonymous	Valle de la Cerda	87:0033
43C	**Sports, Games and Physical Performances**	Anonymous	Cardona	37:0037
		Anonymous	Oñate	112:0154
		Anonymous	Oñate	112:0155

	Dürer	Castilla	117:0559
	Teniers, D. (II)	Oñate	112:0153
43C11 **Hunting**	Anonymous	Alburquerque	125:0013
	Anonymous	Alburquerque	125:0083
	Anonymous	Alburquerque	127:0013
	Anonymous	Alburquerque	127:0084
	Anonymous	Altamirano	35:0056
	Anonymous	Altamirano	35:0057
	Anonymous	Alvarado	84:0074
	Anonymous	Arenberg	30:0020
	Anonymous	Atrisco	138:0039
	Anonymous	Aytona	106:0028
	Anonymous	Carpio	115:0218
	Anonymous	Carpio	115:0220
	Anonymous	Carpio	115:0945
	Anonymous	Carpio	115:0961
	Anonymous	Castilla	52:0045
	Anonymous	Castilla	117:0032
	Anonymous	Croy	24:0019
	Anonymous	Croy	24:0025
	Anonymous	Croy	24:0033
	Anonymous	Croy	24:0061
	Anonymous	Cuéllar	90:0038
	Anonymous	Cuéllar	90:0039
	Anonymous	Echauz	113:0047
	Anonymous	Galarreta Osarez	69:0056
	Anonymous	González Cossío	22:0009
	Anonymous	González Cossío	22:0027
	Anonymous	González Cossio	88:0043
	Anonymous	Ledesma Meriño	4:0021
	Anonymous	Lezama	99:0049
	Anonymous	Meneses Bravo	126:0028
	Anonymous	Moreno	137:0085
	Anonymous	Moreno	137:0087
	Anonymous	Ortiz	95:0012
	Anonymous	Ortiz	95:0032
	Anonymous	Oviedo	73:0049
	Anonymous	Peñaranda	116:0135
	Anonymous	Peñaranda	116:0251
	Dughet	Carpio	115:0662
	Flemish	Baeza	102:0007
	Flemish	Legasa	100:0002
	Flemish	Montealegre	111:0045
	Flemish	Montesclaros	13:0021
	Fyt	Ugena	134:0099
	Mutis, Pedro	Carpio	115:0943
	Mutis, Pedro	Carpio	115:0944
	Olandes	Carpio	115:0229
	Rothero, Fran^{co}	Cotes y la Carcel	120:0056
	Rubens	Altamirano	35:0055
	Rubens	Ugena	134:0099
	Snyders, F.	Legasa	100:0002
	Tintoretto, D.	Carpio	115:0913
	Tintoretto, J.	Carpio	115:0913
	Vos, Paul	Castilla	43:0399
	Vos, Paul	Castilla	43:0400
	Vos, Paul	Castilla	43:0401
	Vos, Paul	Castilla	43:0402
43C11 (+41)			
Hunting Weapons and Equipment	Fyt	Atrisco	138:0053
43C11 (+421)			
Hunting with Dogs	Anonymous	Castilla	117:0033

	Anonymous	Castilla	117:0421
	Anonymous	Castilla	117:0709
	Anonymous	Infantado	9:0260
	Anonymous	Infantado	9:0409
	Anonymous	Montealegre	111:0050
	Anonymous	Oviedo	73:0067
	Anonymous	Peñaranda	116:0159
	Rubens	Castilla	117:0064
43C11 (+421) (+423)			
Hunting with Dogs and Horses	Anonymous	Lemos	11:0035
	Anonymous	Peñaranda	116:0164
43C11 (+423)			
Hunting with Horses	Anonymous	Carpio	49:0276
	Anonymous	Peñaranda	116:0133
43C11123 (+421) (+423) : 25F23 BEAR			
Bear-hunting with Dogs and Horses	Anonymous	Peñaranda	116:0133
43C11123 (+421) : 25F23 BADGER			
Badger-hunting with Dogs	Anonymous	Arenberg	31:0062
	Anonymous	Carpio	115:1085
	Vos, Paul	Carpio	115:0389
43C11123 (+421) : 25F23 BEAR			
Bear-hunting with Dogs	Anonymous	Arcos	118:0003
	Anonymous	Arcos	118:0010
	Anonymous	Arenberg	31:0062
	Anonymous	Carpio	45:0142
	Anonymous	Carpio	115:0998
	Anonymous	Carpio	115:1086
	Anonymous	Castilla	117:0611
	Flemish	Carpio	49:0125
	Vos, Paul	Zuazuabar	136:0033
43C11123 (+421) : 25F23 OTTER			
Otter-hunting with Dogs	Anonymous	Arenberg	31:0062
	Vos, Paul	Carpio	115:0387
43C11123 (+421) : 25F23 TIGER			
Tiger-hunting with Dogs	Anonymous	Arenberg	31:0051
	Anonymous	Carpio	115:1067
	Anonymous	Carpio	115:1076
	Anonymous	Olmo	133:0049
43C11123 (+421) : 25F23 WOLF			
Wolf-hunting with Dogs	Anonymous	Arcos	118:0006
	Anonymous	Carpio	115:1070
	Vos, Paul	Carpio	115:0415
43C11123 (+423) : 25F23 BEAR			
Bear-hunting with Horses	Anonymous	Castilla	117:0061
43C11123 (+423) : 25F23 TIGER			
Tiger-hunting with horses	Anonymous	Carpio	49:0136
43C11123 (+423) : 25F23 WOLF			
Wolf-hunting with Horses	Anonymous	Castilla	117:0061
	Anonymous	Castilla	117:0753
	Rubens	Arenberg	31:0065
43C11123 : 25F23 BEAR			
Bear-hunting	Anonymous	Atrisco	138:0017

43C11123 : 25F23 WILDCAT

Wildcat-hunting	Anonymous	Arenberg	31:0059

43C111231

Fox Hunting	Anonymous	Castilla	117:0368

43C111231 (+421)

Fox Hunting with Dogs	Anonymous	Arcos	118:0011
	Anonymous	Arcos	118:0012
	Anonymous	Arenberg	31:0062
	Anonymous	Castilla	117:0011
	Anonymous	Castilla	117:0012
	Anonymous	Castilla	117:0016

43C111232

Lion Hunt	Anonymous	Atrisco	138:0017
	Anonymous	Montealegre	111:0056
	Anonymous	Valle de la Cerda	87:0001
	Anonymous	Vucht	34:0036

43C111232 (+415)

Lion Hunt with Net	Anonymous	Castilla	117:0959

43C111232 (+421)

Lion Hunt with Dogs	Anonymous	Arenberg	31:0051

43C111232 (+423)

Lion Hunt with Horses	Anonymous	Carpio	49:0136

43C11124 (+421) (+423) : 25F24 DEER

Deer-hunting with Dogs and Horses	Anonymous	Castilla	74:0109
	Flemish	Carpio	49:0324

43C11124 (+421) : 25F24 DEER

Deer-hunting with Dogs	Anonymous	Arcos	118:0002
	Anonymous	Arenberg	31:0059
	Anonymous	Borja y Velasco	42:0265
	Anonymous	Carpio	115:0993
	Anonymous	Carpio	115:0999
	Anonymous	Carpio	115:1084
	Anonymous	Castilla	117:0375
	Anonymous	Castilla	117:0713
	Anonymous	Castilla	117:0888
	Anonymous	González Cossio	88:0076
	Anonymous	Ortiz	95:0009
	Anonymous	Valle de la Cerda	87:0004
	Rubens	Carpio	49:0297
	Rubens	Carpio	49:0301
	Snyders, F.	Carpio	49:0297
	Snyders, F.	Carpio	115:0193
	Vos, Paul	Arcos	118:0001
	Vos, Paul	Arcos	118:0005
	Vos, Paul	Carpio	115:0441

43C11124 (+421) : 47I2111

Bull-hunting with Dogs	Anonymous	Arenberg	31:0051

43C11124 : 25F24 DEER

Deer-hunting	Anonymous	Arenberg	31:0062
	Anonymous	Croy	24:0046
	Anonymous	Oviedo	73:0059
	Anonymous	Valle de la Cerda	87:0016
	Vos, Paul	Zuaznabar	136:0033

43C11124 : 47I2111			
Bull-hunting	Anonymous	Oviedo	73:0025
43C11124 : 47I213 (+421) (+423)			
Sheep-hunting with Dogs and Horses	Bassano	Carpio	115:0480
43C111243			
Boar-hunting	Anonymous	Arenberg	30:0019
	Anonymous	Carpio	115:0219
	Anonymous	Croy	24:0046
	Anonymous	Oviedo	73:0025
	Anonymous	Valle de la Cerda	87:0001
	Rubens	Carpio	49:0291
	Snyders, F.	Carpio	49:0291
43C111243 (+421)			
Boar-hunting with Dogs	Anonymous	Arcos	118:0007
	Anonymous	Arenberg	31:0057
	Anonymous	Borja y Velasco	42:0265
	Anonymous	Carpio	45:0108
	Anonymous	Carpio	45:0140
	Anonymous	Carpio	115:0994
	Anonymous	Carpio	115:1088
	Anonymous	Castilla	117:0613
	Anonymous	González Cárdena	47:0007
	Anonymous	Peñaranda	116:0272
	Anonymous	Zuaznabar	136:0040
	Snyders, F.	Carpio	115:0197
	Vos, Paul	Carpio	115:0445
43C111243 (+423)			
Boar-hunting with Horses	Rubens	Carpio	49:0285
43C11126 (+421) : 25F29 PORCUPINE			
Porcupine-hunting with Dogs	Vos, Paul	Carpio	115:0388
43C111261 (+421)			
Hare-hunting, Rabbit-hunting with Dogs	Anonymous	Arcos	118:0009
	Anonymous	Arenberg	31:0059
	Anonymous	Carpio	115:0391
	Anonymous	Castilla	117:0620
	Cerquozzi	Carpio	109:0561
	Greco, El	Carculli	128:0010
43C111261 (+421) (+423)			
Hare-hunting, Rabbit-hunting with Dogs and Horses	Bassano	Carpio	115:0480
43C111261 (+423)			
Hare-hunting, Rabbit-hunting with Horses	Anonymous	Cuéllar	90:0059
	Flemish	Carpio	49:0142
43C1113 **Bird Hunting**	Anonymous	Arcos	118:0013
	Anonymous	Borja y Velasco	42:0199
	Anonymous	Borja y Velasco	42:0204
	Anonymous	Borja y Velasco	42:0207
	Anonymous	Borja y Velasco	42:0265
	Anonymous	Carpio	115:0546
	Anonymous	Castilla	52:0055
	Anonymous	Croy	24:0027
	Anonymous	Croy	24:0054
	Anonymous	Croy	24:0062
	Anonymous	Molina	93:0122
	Bassano	Castilla	52:0056
	Bassano	Castilla	117:0137

43C1113 (+421)

Bird Hunting with Dogs	Anonymous	Arcos	118:0015
	Anonymous	Carpio	114:0243
	Anonymous	Castilla	117:0621
	Greco, El	Carculli	128:0010

43C1113 (+421) : 34B232

Fowl-hunting with Dogs	Anonymous	Carpio	114:0011
	Anonymous	Carpio	114:0012

43C1113 (+4241)

Falconry, Hawking	Anonymous	Carpio	45:0109
	Anonymous	Carpio	49:0243
	Anonymous	Carpio	49:0245
	Anonymous	Castilla	117:0033
	Anonymous	Croy	24:0020
	Snyders, F.	Carpio	115:0400

43C1113 : 25F37 STORK

Bird Hunting: Stork	Anonymous	Peñaranda	116:0131
	Anonymous	Peñaranda	116:0170

43C1113 : 25F39 DOVE

Bird Hunting: Dove	Anonymous	Castilla	117:0040

43C113	**Spoils of the Hunt, Game, Venison**	Anonymous	Arce	75:0023
		Anonymous	Borja y Velasco	42:0199
		Anonymous	Carpio	49:0230
		Anonymous	Castilla	43:0377
		Anonymous	Castilla	117:0316
		Anonymous	Castilla	117:0383
		Fyt	Carpio	115:0435

43C113 : 25F31

Spoils of the Hunt, Game, Venison: Birds	Anonymous	Borja y Velasco	42:0268

43C114	**Hunter**	Anonymous	Arenberg	31:0019
		Anonymous	Monterrey	58:0126

43C114 : 41C12

Hunter Drinking	Toledo, J.B.	Carpio	49:0082

43C114 : 45C15 CROSSBOW

Hunter with Crossbow	Anonymous	González Cossío	22:0082

43C11471

Hunting Dogs Beside the Spoils	Anonymous	Carpio	115:0227
	Anonymous	Castilla	117:0614
	Anonymous	Tufiño de Vallejo	66:0032

43C12	**Fishing**	Anonymous	Borja y Velasco	42:0200
		Anonymous	Borja y Velasco	42:0203
		Anonymous	Carpio	115:0542
		Anonymous	Castilla	52:0041
		Anonymous	Castilla	52:0044
		Anonymous	Castilla	52:0055
		Anonymous	Cortavila	77:0018
		Anonymous	González Cossio	88:0101
		Anonymous	Mayalde	78:0135
		Anonymous	Peñaranda	116:0159
		Arthois	Carpio	115:0200
		Bassano	Castilla	52:0056
		Bassano	Castilla	117:0137
		Toledo, J.B.	Carpio	49:0208

43C128	**Fisherman**	Anonymous	Arce	75:0089
		Anonymous	Arenberg	31:0165
		Anonymous	Atrisco	138:0021
		Anonymous	Castilla	117:0006
		Anonymous	Cuéllar	90:0056
		Anonymous	Galarreta Osarez	69:0044
		Anonymous	Spino y Navarro	132:0006
		Brueghel	Arenberg	31:0136
		Flemish	Baeza	102:0024
43C1422	**Bullfight**	Anonymous	Arce Calderón	89:0006
43C1431	**Cockfighting**	Anonymous	Carpio	115:1060
		Anonymous	González Cossío	22:0030
43C3961	**Fight of gladiators**	Anonymous	González Cárdena	47:0002
43C39631	**Joust, Tilt**	Anonymous	Cortés	17:0040
43C4154	**'Jeu de volant', badminton**	Anonymous	Infantado	9:0253
43C4162	**Bowling**	Anonymous	Peñaranda	116:0160
43C421	**Shooting with bow and arrow, archery**	Anonymous	Peñaranda	116:0046
43C421 (+1)	**Archer**	Anonymous	Díaz de Ontiveros	26:0068
		Anonymous	Montesclaros	13:0077
		Anonymous	Ramírez	3:0107
43C5	**Gambling**	Anonymous	Castilla	43:0160
43C51	**Card Games**	Anonymous	Castilla	117:0543
		Anonymous	Castilla	117:0955
		Anonymous	Croy	24:0007
		Anonymous	Croy	24:0051
		Anonymous	Echauz	113:0038
43C511	**Card-sharp**	Anonymous	Castilla	43:0532
43C55	**Dice Games**	Anonymous	Borja y Velasco	42:0197
		Anonymous	Castilla	117:0550
		Anonymous	Pacheco	71:0038
43C6	**Group Games, Party Games**	Anonymous	Valle de la Cerda	87:0029
		Dürer	Castilla	43:0335
43C7	**Children's Games and Play**	Anonymous	Castilla	43:0546
		Anonymous	Villarán	110:0011
		Seghers, D.	Carpio	115:0402
		Tiziano	Castilla	43:0262
43C7146	**Ball games**	Anonymous	Infantado	1:0109
		Anonymous	Peñaranda	116:0137
43C78722	**Rocking-horse**	Anonymous	Castilla	117:0355
43C9	**Dancing**	Anonymous	Altamirano	35:0058
		Anonymous	Arce	75:0079
		Anonymous	Arce	75:0114
		Anonymous	Arenberg	30:0017
		Anonymous	Arenberg	31:0006
		Anonymous	Arenberg	31:0043

		Anonymous	Arenberg	31:0097
		Anonymous	Atrisco	138:0022
		Anonymous	Carpio	49:0094
		Anonymous	Castilla	117:0256
		Anonymous	Castilla	117:0420
		Anonymous	Castilla	117:0453
		Anonymous	Castilla	117:0904
		Anonymous	Castilla	117:0913
		Anonymous	Cuéllar	90:0061
		Anonymous	Díaz de Ontiveros	26:0071
		Anonymous	Infantado	9:0254
		Anonymous	Ordoñez y Rueda	82:0016
		Anonymous	Peñaranda	116:0154
		Anonymous	Prado Bravo	48:0022
		Anonymous	Sastago	50:0054
		Anonymous	Valle de la Cerda	87:0045
		Anonymous	Villanueva del Fresno	20:0007
		Anonymous	Villanueva del Fresno	20:0085
		Italian	Tufiño de Vallejo	66:0019
		Ridolfi, Cl.	Carpio	115:0199
44	**State; Law; Political Life**			
44B112	**Emperor**	Anonymous	Alvarado	84:0099
		Anonymous	Carpio	115:0526
		Anonymous	Castilla	117:0898
		Anonymous	Croy	24:0037
		Anonymous	Cuéllar	90:0074
		Anonymous	Fernández de Vega	60:0023
		Anonymous	Herrera	33:0012
		Anonymous	Infantado	1:0049
		Anonymous	Infantado	10:0001
		Anonymous	Montealegre	111:0081
		Anonymous	Real	44:0013
		Anonymous	Valle de la Cerda	87:0031
44B112 ROMAN EMPIRE				
	Roman Emperor	Anonymous	Villanueva	6:0001
44B113	**King**	Anonymous	Castilla	117:0584
		Anonymous	Castilla	117:0681
		Anonymous	Gómez de Arratia	41:0012
		Anonymous	Peñaranda	116:0012
		Bonifacio	Carpio	109:0617
44B135	**Paying tribute to a ruler**	Anonymous	Atrisco	138:0061
44BB113 : 31E2333				
	Queen taking poison	Rubens	Carpio	115:0295
44BB1522				
	Lady-in-waiting	Anonymous	Arenberg	31:0015
		Velázquez, D.	Carpio	115:0350
44E14	**Public Pump or Water Fountain**	Anonymous	Carpio	115:0541
		Anonymous	Castilla	117:0530
		Anonymous	Castilla	117:0777
		Anonymous	González Cossío	22:0031
		Felt, Juanes	Carpio	115:0439
		Poelenburgh, C.	Carpio	109:0787
44G312	**Prisoner; in fetters**	Anonymous	Castilla	117:0255
44G52	**Robber**	Anonymous	Carpio	49:0247
		Anonymous	Croy	24:0064

		Anonymous	Valle de la Cerda	87:0015
		Anonymous	Valle de la Cerda	87:0083
		Brueghel	Ortiz	95:0027
44G522	**Robbery**	Anonymous	Arenberg	31:0055
		Anonymous	Carpio	115:0560
		Anonymous	Valle de la Cerda	87:0100
45	**Warfare; Military Affairs**			
45A1	**War**	Anonymous	Altamirano	35:0058
		Anonymous	Fernández de Vega	60:0025
45B	**Soldier**	Anonymous	Arce	75:0104
		Anonymous	Carpio	45:0131
		Anonymous	Carpio	114:0089
		Anonymous	Carpio	114:0090
		Anonymous	Carpio	114:0190
		Anonymous	Carpio	115:0984
		Anonymous	Carpio	115:0989
		Anonymous	Castilla	117:0294
		Anonymous	Castilla	117:0555
		Anonymous	Castilla	117:0689
		Anonymous	Castilla	117:0890
		Anonymous	Galarreta Osarez	69:0029
		Anonymous	Herrera	33:0050
		Anonymous	Loyola	85:0030
		Anonymous	Oñate	112:0089
		Anonymous	Torre	91:0055
		Anonymous	Torre	92:0034
		Anonymous	Villarán	110:0003
		Laer, P.	Carpio	115:0201
		Pellegrini	Alvarado	84:0101
		Reni	Carpio	109:0129
		Toledo, J.B.	Carpio	49:0006
		Toledo, J.B.	Carpio	49:0179
45B (+731)	**Soldiers Landing, Disembarkation**	Anonymous	Arenberg	31:0041
		Anonymous	Castilla	117:0002
		Anonymous	Vicuña	121:0054
45B : 25F22	**Soldier with Monkey**	Anonymous	Castilla	117:0213
45B : 31B1	**Soldier Sleeping**	Anonymous	Carpio	114:0195
45B : 31D15 (+7)	**Soldier with Women**	Anonymous	Castilla	117:0192
45B : 32B311 GERMANS : 45K27	**German soldiers breaking into city or fortress**	Anonymous	Infantado	10:0035
45B : 41C71 (+1)	**Soldier Drinking (alcoholic drinks)**	Anonymous	Castilla	117:0507
45B : 41C74 (+1)	**Soldier Smoking**	Teniers, D. (II)	Carpio	115:0150
45B : 45C13 KNIFE	**Soldier with Knife**	Rossi, Pasquale	Carpio	109:0070

45B : 46C21 (+621)				
	Soldiers' embarkation onto ship	Anonymous	Castilla	117:0004
45B : 46C23221 (+621)				
	Soldiers' embarkation onto trireme, galley	Camilo, F.	Carpio	115:0338
45B : 48C7521 : 48C7311				
	Soldier Playing Violin	Anonymous	Castilla	117:0507
45B : 48C7524 : 48C7341				
	Soldier Playing Drum	Anonymous	Castilla	117:0007
		Anonymous	Tufiño de Vallejo	66:0025
45B31	**Keeping Sentry**	Toledo, J.B.	Carpio	115:0326
45B334	**Flag display**	Corte, J.	Carpio	49:0089
45B61	**Soldier Recreation**	Corte, J.	Carpio	49:0089
45B61 : 43C55				
	Soldier Recreation, Dice Games	Anonymous	Castilla	117:0550
45C16 HARQUEBUS				
	Harquebus	Anonymous	Borja y Velasco	42:0199
		Anonymous	Borja y Velasco	42:0204
		Anonymous	Carpio	115:0331
		Anonymous	Infantado	9:0409
		Bassano	Castilla	117:0137
45C19 SHIELD				
	Shield	Anonymous	Ledesma Meriño	4:0024
		Anonymous	Ledesma Meriño	4:0060
45C72	**Medical aid and nursing of the sick and wounded**	Bassano, J.	Carpio	49:0166
45D21	**Land forces**	Anonymous	Atrisco	138:0017
		Anonymous	Castilla	117:0272
		Teniers, D. (II)	Molina	93:0044
45D21 (+21)				
	Infantry	Anonymous	Carpio	45:0139
		Anonymous	Castilla	117:0209
		Italian-Genoese	Carpio	45:0023
45D21 (+22)				
	Cavalry, horsemen	Anonymous	Alburquerque	125:0133
		Anonymous	Alburquerque	127:0131
		Anonymous	Carpio	45:0037
		Anonymous	Carpio	45:0051
		Anonymous	Castilla	117:0015
		Anonymous	Castilla	117:0209
		Anonymous	Castilla	117:0243
		Anonymous	Castilla	117:0255
		Anonymous	Castilla	117:0397
		Anonymous	Castilla	117:0485
		Anonymous	Castilla	117:0662
		Anonymous	González Cossio	88:0069
		Anonymous	Peñaranda	116:0040
		Falcone	Castilla	117:0565
		Toledo, J.B.	Carpio	49:0182

45D21 (+24)				
	Artillery	Anonymous	Castilla	117:0258
		Anonymous	Castilla	117:0487
		Toledo, J.B.	Carpio	49:0006
45D311	**General**	Anonymous	Castilla	117:0450
45D313 (+22)				
	Horse-Soldier	Toledo, J.B.	Carpio	49:0179
		Toledo, J.B.	Carpio	49:0310
45D313 (+22) : 32B33 MOORS				
	Horse-Soldier: Moor	Toledo, J.B.	Carpio	49:0319
45D321	**Commander-in-chief, admiral**	Anonymous	Alburquerque	125:0115
		Anonymous	Alburquerque	127:0113
		Bellini, Giov.	Carpio	109:0531
45D321 (+22)				
	Commander-in-chief, admiral on horseback	Anonymous	Torre	92:0058
45D323	**Sailor**	Anonymous	Carpio	115:0604
		Anonymous	Montealegre	111:0086
		Anonymous	Portago	140:0009
		Toledo, J.B.	Carpio	49:0171
45D323 : 41C25				
	Sailor cooking food	Bril, P.	Carpio	49:0059
45F42	**Troops Marching**	Anonymous	Molina	93:0077
45H12	**Surprise Attack (from ambush)**	Anonymous	Croy	24:0064
45H3	**Battle**	Anonymous	Alburquerque	125:0002
		Anonymous	Alburquerque	125:0119
		Anonymous	Alburquerque	125:0171
		Anonymous	Alburquerque	125:0173
		Anonymous	Alburquerque	127:0158
		Anonymous	Alburquerque	127:0159
		Anonymous	Alburquerque	127:0160
		Anonymous	Alvarado	84:0067
		Anonymous	Angulo	29:0013
		Anonymous	Arenberg	31:0091
		Anonymous	Atrisco	138:0060
		Anonymous	Atrisco	138:0062
		Anonymous	Atrisco	138:0065
		Anonymous	Borja y Velasco	42:0260
		Anonymous	Carpio	45:0097
		Anonymous	Carpio	114:0095
		Anonymous	Carpio	114:0096
		Anonymous	Carpio	114:0265
		Anonymous	Carpio	114:0265
		Anonymous	Carpio	114:0284
		Anonymous	Carpio	114:0284
		Anonymous	Carpio	114:0294
		Anonymous	Carpio	114:0294
		Anonymous	Carpio	114:0298
		Anonymous	Carpio	115:0314
		Anonymous	Carpio	115:0660
		Anonymous	Carpio	115:0868
		Anonymous	Carpio	115:1031
		Anonymous	Castilla	43:0416
		Anonymous	Castilla	43:0420
		Anonymous	Castilla	43:0501

Anonymous	Castilla	117:0062
Anonymous	Castilla	117:0310
Anonymous	Castilla	117:0823
Anonymous	Castilla	117:0839
Anonymous	Castilla	117:0901
Anonymous	Cortés	17:0088
Anonymous	Croy	24:0008
Anonymous	Croy	24:0008
Anonymous	Croy	24:0063
Anonymous	Cuéllar	90:0028
Anonymous	Cuéllar	90:0077
Anonymous	Echauz	113:0011
Anonymous	González Cárdena	47:0016
Anonymous	Infantado	9:0270
Anonymous	Márquez	103:0027
Anonymous	Medina	83:0032
Anonymous	Monterrey	57:0115
Anonymous	Monterrey	58:0113
Anonymous	Monterrey	61:0043
Anonymous	Montesclaros	13:0121
Anonymous	Moreno	137:0069
Anonymous	Ordoñez y Rueda	82:0021
Anonymous	Ortiz	95:0023
Anonymous	Oviedo	73:0012
Anonymous	Pacheco	71:0025
Anonymous	Pacheco	71:0026
Anonymous	Peñaranda	76:0055
Anonymous	Sobroso	107:0019
Anonymous	Sobroso	107:0052
Anonymous	Sobroso	107:0084
Anonymous	Torre	91:0042
Anonymous	Torre	91:0044
Anonymous	Torre	92:0023
Anonymous	Torre	92:0024
Anonymous	Torre	92:0025
Anonymous	Torre	92:0060
Anonymous	Torrubia	123:0025
Anonymous	Valle de la Cerda	87:0002
Anonymous	Vallejo	98:0008
Anonymous	Vallejo	98:0014
Anonymous	Vallejo	98:0022
Anonymous	Vicuña	121:0056
Anonymous	Villarán	110:0034
Anonymous	Villarán	110:0039
Anonymous	Vucht	34:0031
Anonymous	Zabalza	97:0029
Anonymous	Zabalza	97:0030
Corte, J.	González Cossío	22:0018
Corte, J.	Ledesma Meriño	4:0047
Corte, J.	Villarreal	79:0046
Cotera, J.B.	Peñaranda	76:0003
Courtois, J.	Molina	93:0046
Courtois, J.	Portago	140:0007
Courtois, J.	Portago	140:0008
Courtois, J.	Portago	140:0033
Courtois, J.	Portago	140:0043
Courtois, J.	Portago	140:0044
Courtois, J.	Portago	140:0053
Courtois, J.	Portago	140:0054
Courtois, J.	Portago	140:0062
Falcone	Carpio	49:0141
Falcone	Carpio	109:0055
Falcone	Carpio	109:0055
Falcone	Carpio	115:0313

	Falcone	Carpio	115:0342
	Falcone	Castilla	43:0155
	Falcone	Castilla	43:0156
	Falcone	Castilla	43:0171
	Falcone	Castilla	43:0375
	Falcone	Castilla	43:0376
	Falcone	Castilla	43:0582
	Falcone	Castilla	43:0583
	Falcone	Ortiz	95:0005
	Falcone	Paredes de Nava	101:0011
	Flemish	Croy	24:0041
	Flemish	Oviedo	73:0106
	Flemish	Valle de la Cerda	87:0030
	Flemish	Vicuña	121:0005
	Gargiulo	Portago	140:0034
	Giordano, L.	Carpio	114:0207
	Giordano, L.	Carpio	114:0207
	Giordano, L.	Carpio	114:0207
	Giordano, L.	Carpio	114:0207
	Italian-Sicilian	Monje	96:0007
	Monogrammist C.R.	Moreno	137:0030
	Pérez Sierra, Francisco	Torre	91:0033
	Pérez Sierra, Francisco	Torre	92:0015
	Raffaello Santi	Castilla	43:0319
	Tempesta, Ant.	Castañeda	119:0003
	Tempesta, Ant.	Castañeda	119:0003
	Tempesta, Ant.	Castilla	43:0129
	Tempesta, Ant.	Castilla	43:0130
	Tempesta, Ant.	Monterrey	57:0025
	Tempesta, Ant.	Monterrey	57:0094
	Tempesta, Ant.	Monterrey	58:0023
	Toledo, J.B.	Alvarado	84:0076
	Toledo, J.B.	Castañeda	119:0042
	Toledo, J.B.	Castañeda	119:0042
	Toledo, J.B.	Ortiz	95:0004
	Toledo, J.B.	Sobroso	107:0014
	Toledo, J.B.	Sobroso	107:0015
	Toledo, J.B.	Sobroso	107:0016
	Toledo, J.B.	Sobroso	107:0057
45H3 (+2)			
Battle on Land	Anonymous	Alburquerque	125:0170
	Anonymous	Alburquerque	125:0172
	Anonymous	Alburquerque	127:0001
	Anonymous	Alburquerque	127:0157
	Anonymous	Arcos	118:0020
	Anonymous	Atrisco	138:0017
	Anonymous	Atrisco	138:0018
	Anonymous	Atrisco	138:0019
	Anonymous	Atrisco	138:0020
	Anonymous	Castilla	43:0398
	Anonymous	Castilla	117:0258
	Anonymous	Castilla	117:0266
	Anonymous	Castilla	117:0397
	Anonymous	Castilla	117:0426
	Anonymous	Castilla	117:0824
	Anonymous	Croy	24:0003
	Anonymous	Galarreta Osarez	69:0020
	Anonymous	Lezama	99:0050
	Anonymous	Medina	83:0040
	Anonymous	Montesclaros	13:0037
	Anonymous	Torre	91:0084
	Anonymous	Villanueva del Fresno	28:0014
	Blasco, Ygnacio	Ugena	134:0020
	Bosch, H.	Medina	83:0011

		Corte, J.	Arce	38:0007
		Courtois, J.	Ugena	134:0019
		Toledo, J.B.	Carpio	49:0121
		Toledo, J.B.	Carpio	49:0310
		Toledo, J.B.	Carpio	49:0319
45H3 (+2) : 23R141				
	Battle on Land, at Night	Anonymous	Villanueva del Fresno	28:0091
		Anonymous	Villarreal	79:0054
		Toledo, J.B.	Carpio	49:0006
45H3 (+22)				
	Battle on Land with Cavalry, Horsemen	Anonymous	Alburquerque	125:0133
		Anonymous	Alburquerque	127:0131
		Anonymous	Castilla	117:0015
		Anonymous	Castilla	117:0243
		Anonymous	Castilla	117:0662
		Anonymous	Castilla	117:0828
		Anonymous	Peñaranda	116:0040
		Falcone	Castilla	117:0565
		Toledo, J.B.	Carpio	49:0182
45H3 (+3)				
	Sea Battle	Anonymous	Alburquerque	125:0008
		Anonymous	Alburquerque	125:0009
		Anonymous	Alburquerque	125:0010
		Anonymous	Alburquerque	125:0118
		Anonymous	Alburquerque	125:0120
		Anonymous	Alburquerque	127:0008
		Anonymous	Alburquerque	127:0009
		Anonymous	Alburquerque	127:0116
		Anonymous	Alburquerque	127:0117
		Anonymous	Alburquerque	127:0118
		Anonymous	Altamirano	35:0060
		Anonymous	Arce	75:0094
		Anonymous	Carpio	45:0028
		Anonymous	Carpio	49:0063
		Anonymous	Carpio	49:0116
		Anonymous	Carpio	49:0257
		Anonymous	Castilla	43:0279
		Anonymous	Castilla	43:0280
		Anonymous	Castilla	43:0292
		Anonymous	Castilla	117:0001
		Anonymous	Castilla	117:0310
		Anonymous	Castilla	117:0310
		Anonymous	Castilla	117:0312
		Anonymous	Castilla	117:0736
		Anonymous	Ledesma Meriño	4:0048
		Anonymous	Peñaranda	116:0136
		Anonymous	Valle de la Cerda	87:0098
		Corte, J.	Arce	38:0007
		Flemish	Carpio	49:0075
		Flemish	Castilla	43:0328
45H3 : 32B311 FLEMINGS				
	Flemish Battle	Anonymous	Torre	91:0085
45K13	**Fortress**	Anonymous	Alburquerque	127:0119
		Anonymous	Castilla	74:0130
		Anonymous	Castilla	117:0330
		Anonymous	Ledesma Meriño	4:0073
45K21	**Siege**	Anonymous	Atrisco	138:0017
		Anonymous	Carpio	45:0136
		Anonymous	Castilla	43:0505

		Anonymous	Castilla	43:0531
		Anonymous	Castilla	52:0053
		Anonymous	Castilla	117:0596
		Anonymous	Infantado	10:0035
		Anonymous	Torre	91:0061
		Anonymous	Torre	92:0039
		Anonymous	Villanueva del Fresno	20:0088
		Mazo	Carpio	49:0327
		Toledo, J.B.	Carpio	49:0124
45K27	**Breaking into city or fortress**	Anonymous	Castilla	117:0596
45L23	**Carrying off the Spoils of War**	Anonymous	Arce	75:0104
		Anonymous	Carpio	115:1058
		Anonymous	Villarreal	79:0055
45L31	**Booty, Spoil**	Anonymous	Carpio	115:0890
		Anonymous	González Cossio	88:0021
		Anonymous	Quevedo y Azcona	135:0047
46	**Social and Economic Life, Transport and Communication**			
46A1221	**Coat of Arms**	Anonymous	Borja y Velasco	42:0046
46A1221 : 61B2 BENAVENTE 3				
	Coat of Arms: Benavente	Anonymous	Benavente	65:0038
46A1221 : 61B2 CARPIO 3				
	Coat of Arms: Carpio	Bramante	Carpio	114:0263
46A1221 : 61B2 INFANTADO 3				
	Coat of Arms: Infantado	Anonymous	Infantado	1:0065
46A1221 : 61B2 MARDONES 3				
	Coat of Arms: Mardones	Anonymous	Mardones	80:0038
46A1221 : 61B2 MENDOZA 3				
	Coat of Arms: Mendoza	Anonymous	Infantado	9:0297
		Anonymous	Infantado	9:0395
46A1221 : 61B2 MONCADA 3				
	Coat of Arms: Moncada	Anonymous	Aytona	106:0017
		Anonymous	Aytona	106:0018
46A1221 : 61B2 RAMIREZ 3				
	Coat of Arms: Ramírez	Anonymous	Ramírez	3:0015
46A1221 : 61B2 RAMIREZ DE ARELLANO 3				
	Coat of Arms: Ramírez de Arellano	Anonymous	Ramírez	3:0071
46A1221 : 61B2 TAVARA 3				
	Coat of Arms: Tavara	Anonymous	Benavente	65:0041
46A1221 : 61B2 TOLEDO 3				
	Coat of Arms: Toledo	Anonymous	Benavente	65:0038
46A1221 : 61B2 ZAVALA 3				
	Coat of Arms: Zavala	Anonymous	Zavala	108:0006
46A124	**Knight**	Anonymous	Molina	93:0169
		Goubau, Antoon	Carpio	115:0073
46A13 : 41D42				
	Commoners (Peasants) Laundering	Anonymous	Arenberg	31:0048

46A13 : 43C9				
	Commoners dancing	Anonymous	Arenberg	31:0006
46A132	**Villagers; Villeins**	Anonymous	Carpio	114:0152
		Anonymous	Infantado	1:0088
		Anonymous	Villanueva del Fresno	28:0045
46A132 : 32B311 FLEMINGS				
	Flemish Villagers	Vadder	Molina	93:0106
46A132 : 33B1				
	Villagers Quarrelling	Anonymous	Castilla	43:0088
46A132 : 33B3				
	Villagers Fighting	Anonymous	Castilla	43:0422
		Anonymous	Molina	93:0041
46A132 : 41C11				
	Villagers Eating	Anonymous	Infantado	1:0093
		Anonymous	Infantado	1:0101
46A132 : 43C9				
	Villagers Dancing	Anonymous	Arenberg	31:0097
		Anonymous	Infantado	1:0093
46A132 : 49G24				
	Villagers Administering, Taking Medicine	Laer, P.	Carpio	109:0855
46A139	**Buffoon (in General)**	Anonymous	Castilla	117:0580
		Anonymous	González Cossío	22:0080
		Anonymous	Infantado	1:0081
		Anonymous	Mayalde	78:0073
		Anonymous	Mayalde	78:0073
		Anonymous	Villanueva del Fresno	20:0081
		Manfredi, B.	Carpio	109:0578
46A14 : 43C9				
	Farmers Dancing	Italian	Tufiño de Vallejo	66:0019
46A15	**The Poor**	Anonymous	Arenberg	31:0153
		Anonymous	Gómez de Arratia	41:0036
46A15 : 31A221				
	The Poor – Head	Anonymous	Cortés	17:0067
		Anonymous	Puerto	139:0014
46A151 : 31A4111				
	Blind Beggar	Anonymous	Arenberg	31:0095
46A151 : 31A57				
	Beggar removing insects from body	Murillo	Ugena	134:0016
46A153	**'Bambochades'**	Anonymous	Alburquerque	125:0131
		Anonymous	Alburquerque	125:0149
		Anonymous	Alburquerque	125:0155
		Anonymous	Alburquerque	125:0157
		Anonymous	Alburquerque	127:0129
		Anonymous	Alburquerque	127:0147
		Anonymous	Alburquerque	127:0153
		Anonymous	Alburquerque	127:0155
		Anonymous	Carpio	115:0301
		Anonymous	Carpio	115:0681
		Anonymous	Castilla	117:0546
		Anonymous	Castilla	117:0580
		Anonymous	Castilla	117:0580

		Anonymous	Castilla	117:0580
		Anonymous	Castilla	117:0580
		Arbitaniens	Moreno	137:0028
		Azcutonieni	Moreno	137:0039
		Flemish	Atrisco	138:0126
		Flemish	Moreno	137:0031
		German	Ugena	134:0040
		Goubau, Antoon	Carpio	109:0029
		Goubau, Antoon	Carpio	109:0029
		Goubau, Antoon	Carpio	109:0385
		Laer, P.	Carpio	115:0148
		Laer, P.	Carpio	115:0201
		Lucas van Leyden	Carpio	114:0324
		Lucas van Leyden	Carpio	114:0324
		Teniers, D. (II)	Carculli	128:0016
		Teniers, D. (II)	Puerto	139:0042
46A1632	**Money-chest, treasure-chest, money-box**	Cerquozzi	Carpio	115:0419
46A17	**Working Class, Labourers**	Anonymous	Arenberg	31:0080
		Anonymous	Arenberg	31:0098
		Anonymous	Arenberg	31:0152
		Anonymous	Carpio	115:0686
		Anonymous	Carpio	115:0746
		Anonymous	Carpio	115:0782
46A17 : 31B1				
	Labourers Sleeping	Anonymous	Arenberg	31:0080
		Brueghel	Carpio	115:0318
46A18	**Slavery; Serfs and Slaves**	Anonymous	Carpio	114:0286
		Anonymous	Carpio	114:0286
		Tiziano	Carpio	115:0095
46A18 : 41C74 (+1)				
	Slave smoking	Anonymous	Castilla	43:0221
46A18 : 46A1632				
	Slave with money-chest, treasure-chest, money-box	Cerquozzi	Carpio	115:0419
46A81 GIPSIES				
	Gipsies	Anonymous	Carpio	115:0005
		Anonymous	Cea	51:0004
		Anonymous	Rodríguez	130:0007
		Ducamps, Jean	Carpio	49:0064
		Dyck, Anth. van	Carpio	115:0140
		Grandi	Portago	140:0064
46AA17 : 32B311 ITALIANS (LOMBARD)				
	Italian (Lombard) Labourer (female)	Tintoretto	Carpio	49:0169
46AA81 GIPSIES				
	Gipsies (female)	Anonymous	Cardona	37:0058
		Anonymous	Carpio	115:0134
		Anonymous	Castilla	117:0267
		Anonymous	Castilla	117:0507
		Anonymous	Rodríguez	130:0007
		Anonymous	Villanueva del Fresno	20:0098
46AA81 GIPSIES : 48C7324 GUITAR				
	Gipsy (female) with Guitar	Anonymous	Carpio	49:0209
46B11	**Market**	Bassano, J.	Carpio	109:0821

46B11 : 41C653
Fruit Market — Anonymous — Arenberg — 30:0008
Anonymous — Arenberg — 31:0054

46B11 : 41C68
Fish Market — Anonymous — Arenberg — 30:0006
Anonymous — Arenberg — 31:0001

46B13 **Shop, Store** — Anonymous — Benavente — 65:0042
Anonymous — Infantado — 1:0095

46B13 : 41C634
Sugar-candy Shop — Anonymous — Cortavila — 77:0051

46B13 : 41C653
Fruit Shop — Anonymous — Arenberg — 30:0025

46B21 **Merchant, Salesman** — Anonymous — Carpio — 49:0215

46B21 : 25D43
Oil Merchant — Anonymous — Arenberg — 31:0067

46B21 : 25F3
Bird Merchant — Anonymous — Infantado — 9:0205

46B21 : 34B232
Fowl Merchant — Anonymous — Arenberg — 31:0064
Anonymous — Castilla — 117:0616
Anonymous — Díaz de Ontiveros — 26:0069
Anonymous — Ramírez de Vargas — 32:0015

46B21 : 41C642
Egg Merchant — Anonymous — Infantado — 9:0197

46B21 : 41C652
Vegetable Merchant — Anonymous — Galarreta Osarez — 69:0045

46B21 : 41C653
Fruit Merchant — Anonymous — Arenberg — 31:0064
Anonymous — Infantado — 9:0194
Anonymous — Infantado — 9:0219

46B21 : 41C692 TRIPE
Tripe Merchant — Anonymous — Arenberg — 31:0067

46B33 **Weighing** — Anonymous — Herrera — 33:0006

46B412 : 25F36 GOOSE : 41C642
Selling Geese and Eggs — Anonymous — Infantado — 1:0073

46B412 : 41C6352
Selling Chocolate — Anonymous — Montesclaros — 13:0070

46BB21 **Merchant, Saleswoman** — Anonymous — Galarreta Osarez — 69:0035

46BB21 : 25F3 : 41C653
Bird and Fruit Merchant (female) — Anonymous — Infantado — 9:0197

46BB21 : 41C642
Egg Merchant (female) — Anonymous — Infantado — 9:0205

46BB21 : 41C653
Fruit Merchant (female) — Anonymous — Villanueva — 6:0065

46BB21 : 41C68				
	Fish Merchant (female)	Anonymous	Infantado	9:0229
46C	**Traffic and Transport**			
46C112	**Bridge**	Anonymous	Carpio	114:0153
46C131	**Riding a Horse; Horseman**	Anonymous	Arenberg	31:0071
		Anonymous	Arenberg	31:0100
		Anonymous	Atrisco	138:0019
		Anonymous	Borja y Velasco	42:0179
		Anonymous	Borja y Velasco	42:0185
		Anonymous	Carpio	49:0271
		Anonymous	Carpio	49:0276
		Anonymous	Carpio	49:0283
		Anonymous	Carpio	115:0254
		Anonymous	Carpio	115:0508
		Anonymous	Castilla	117:0261
		Anonymous	Castilla	117:0329
		Anonymous	Castilla	117:0360
		Anonymous	Castilla	117:0362
		Anonymous	Castilla	117:0531
		Anonymous	Castilla	117:0754
		Anonymous	Castilla	117:0805
		Anonymous	Castilla	117:0823
		Anonymous	Castilla	117:0897
		Anonymous	Castilla	117:0956
		Anonymous	Jiménez	67:0026
		Anonymous	Medina	83:0003
		Anonymous	Moreno	137:0085
		Anonymous	Ortiz	95:0033
		Anonymous	Peñaranda	116:0133
		Anonymous	Peñaranda	116:0136
		Anonymous	Peñaranda	116:0147
		Anonymous	Peñaranda	116:0150
		Anonymous	Peñaranda	116:0247
		Anonymous	Puerto	139:0046
		Anonymous	Valle de la Cerda	87:0097
		Anonymous	Villarreal	79:0052
		Arthois	Molina	93:0051
		Brueghel	Molina	93:0037
		Fran^{co} de Cleves	Infantado	1:0013
		Leonardo Lanoch	Carpio	115:0459
		Olandes	Alvarado	84:0078
		Rubens	Carpio	49:0297
		Smidt, A.	Puerto	139:0049
		Snyders, F.	Carpio	49:0297
		Tintoretto, J.	Carpio	109:0808
		Viola, G.B.	Carpio	109:0619
46C131 : 31D15				
	Woman Riding a Horse; Horsewoman	Anonymous	Alvarado	84:0100
		Anonymous	Carpio	49:0274
		Anonymous	Carpio	115:0804
		Anonymous	Castilla	117:0261
		Anonymous	Moreno	137:0058
		Bassano	Carpio	115:1007
		Orrente, P.	Carpio	115:0268
		Rubens	Carpio	49:0297
		Snyders, F.	Carpio	49:0297
46C131 : 46C13142 : 31D15				
	Woman Riding an Ass, Donkey	Anonymous	Montealegre	111:0101

46C1311	**Riding School, Manège**	Anonymous	Castilla	117:0361
46C1312	**Equestrian Portrait**	Anonymous	Alburquerque	68:0025
		Anonymous	Alburquerque	125:0124
		Anonymous	Alburquerque	127:0122
		Anonymous	Arenberg	31:0012
		Anonymous	Arenberg	31:0077
		Anonymous	Arenberg	31:0077
		Anonymous	Arenberg	31:0077
		Anonymous	Arenberg	31:0077
		Anonymous	Arenberg	31:0168
		Anonymous	Arenberg	31:0168
		Anonymous	Arenberg	31:0168
		Anonymous	Arenberg	31:0168
		Anonymous	Arenberg	31:0168
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		Anonymous	Arenberg	31:0172
		Anonymous	Arenberg	31:0172
		Anonymous	Arenberg	31:0172
		Anonymous	Aytona	106:0015
		Anonymous	Aytona	106:0016
		Anonymous	Aytona	106:0021
		Anonymous	Aytona	106:0022
		Anonymous	Aytona	106:0023
		Anonymous	Aytona	106:0024
		Anonymous	Aytona	106:0025
		Anonymous	Aytona	106:0029
		Anonymous	Carpio	45:0073
		Anonymous	Carpio	45:0101
		Anonymous	Carpio	45:0102
		Anonymous	Carpio	45:0115
		Anonymous	Carpio	45:0122
		Anonymous	Carpio	45:0124
		Anonymous	Carpio	49:0135
		Anonymous	Carpio	115:0567
		Anonymous	Carpio	115:1059
		Anonymous	Carpio	115:1081
		Anonymous	Carpio	115:1090

	Anonymous	Castilla	43:0397
	Anonymous	Castilla	43:0529
	Anonymous	Castilla	43:0537
	Anonymous	Castilla	52:0027
	Anonymous	Castilla	117:0357
	Anonymous	Castilla	117:0667
	Anonymous	Cuéllar	90:0041
	Anonymous	Herrera	33:0010
	Anonymous	Molina	93:0123
	Anonymous	Molina	93:0174
	Anonymous	Paredes de Nava	101:0124
	Anonymous	Peñaranda	116:0189
	Anonymous	Ramírez	3:0014
	Anonymous	Sastago	50:0067
	Anonymous	Spino y Navarro	132:0017
	Anonymous	Spino y Navarro	132:0058
	Anonymous	Villanueva	59:0009
	Anonymous	Villanueva	59:0045
	Anonymous	Villanueva	59:0045
	Anonymous	Villanueva	59:0046
	Anonymous	Villanueva	59:0085
	Anonymous	Villanueva	59:0085
	Anonymous	Villanueva	59:0086
	Anonymous	Villanueva	59:0088
	Carreño de Miranda	Carpio	115:0942
	Dyck, Anth. van	Carpio	49:0177
	Dyck, Anth. van	Carpio	115:0235
	Dyck, Anth. van	Carpio	115:0437
	Dyck, Anth. van	Carpio	115:0566
	Dyck, Anth. van	Sobroso	107:0024
	Mazo	Carpio	49:0228
	Mazo	Carpio	49:0239
	Novelli, P.	Castilla	43:0396
	Ribera	Oñate	112:0031
	Rubens	Carpio	49:0207
	Rubens	Carpio	49:0228
	Rubens	Carpio	115:0241
	Rubens	Carpio	115:0942
	Rubens	Castilla	43:0393
	Velázquez, D.	Carpio	49:0228
	Velázquez, D.	Carpio	49:0239
	Velázquez, D.	Carpio	115:0330
46C1313 : 61B2 CASTILLA, JUAN ALFONSO, 09 ALMIRANTE DE 11			
Equestrian Statue of Juan Alfonso Enríquez de Cabrera, Duque de Medina de Ríoseco y IX Almirante de Castilla	Anonymous	Castilla	117:0205
46C13141			
Horse	Anonymous	Carpio	115:1066
	Anonymous	Castilla	117:0247
	Anonymous	Castilla	117:0435
	Anonymous	Castilla	117:0476
	Anonymous	Montesclaros	13:0120
	Anonymous	Saavedra Guzmán	15:0033
	Anonymous	Vicuña	121:0068
	Giordano, L.	Carpio	109:0764
	Velázquez, D.	Carpio	115:0976
46C13141 (+763)			
Dying, Dead Horse	Anonymous	Castilla	117:0015
46C131411			
Fighting Horses	Anonymous	Infantado	9:0273

46C13142
Ass, Donkey — Anonymous — Carpio — 49:0230
Cerezo, Mateo (II) — Lezana — 105:0011

46C13143 : 47I221
Muleteer, Mule-driver — Correggio — Carpio — 114:0028

46C13183
Horse galloping — Ruthart — Carpio — 109:0315

46C1319 **Accident with horse (or kindred animal)** — Falcone — Castilla — 117:0565

46C13192
Horse throwing rider — Anonymous — Carpio — 115:0508
Anonymous — Molina — 93:0058

46C132 : 47I214
Riding on a Goat — Anonymous — Medina — 83:0008

46C14 **Cart** — Anonymous — Castilla — 117:0496
Anonymous — Castilla — 117:0530
Anonymous — Castilla — 117:0883
Anonymous — Jiménez — 67:0026

46C14 : 46C13141
Horse-cart — Anonymous — Carpio — 49:0274
Anonymous — Castilla — 117:0549

46C142 **Two-Wheeled, Animal-Drawn Vehicle** — Anonymous — Carpio — 115:0675
Anonymous — Carpio — 115:0677

46C144 **Four-Wheeled, Animal-Drawn Vehicle, e.g. Cab, Carriage, Coach** — Anonymous — Carpio — 49:0273
Anonymous — Ortiz — 95:0002
Bassano — Castilla — 117:0137
Bassano — Castilla — 117:0137

46C144 : 46C13141
Cab, Carriage, Coach drawn by Horse — Anonymous — Carpio — 114:0310
Anonymous — Castilla — 117:0028

46C144 : 46C13143
Cab, Carriage, Coach drawn by Mule — Correggio — Carpio — 114:0028

46C145 : 47I21111
Ox-Cart — Anonymous — Castilla — 117:0628
Anonymous — Castilla — 117:0901
Anonymous — Peñaranda — 116:0138

46C21 **Ships** — Anonymous — Cardona — 37:0028
Anonymous — Carpio — 115:0558
Anonymous — Castilla — 43:0384
Anonymous — Castilla — 43:0385
Anonymous — Castilla — 117:0721
Anonymous — Oviedo — 73:0024
Anonymous — Sastago — 50:0014
Anonymous — Villanueva del Fresno — 28:0020
Anonymous — Villanueva del Fresno — 28:0024

46C21 (+621)
Embarkation onto Ship — Anonymous — Arenberg — 31:0041
Anonymous — Atrisco — 138:0063
Anonymous — Herrera — 33:0032

46C21 (+641)
Disembarkation from ship — Anonymous — Castilla — 117:0308

46C223	**Harbor**	Anonymous	Alburquerque	125:0121
		Anonymous	Alburquerque	127:0119
		Anonymous	Arcos	118:0111
		Anonymous	Carpio	45:0029
		Anonymous	Carpio	45:0030
		Anonymous	Carpio	49:0113
		Anonymous	Carpio	49:0255
		Anonymous	Castilla	117:0547
		Anonymous	Castilla	117:0577
		Anonymous	Castilla	117:0594
		Anonymous	Castilla	117:0751
		Anonymous	Croy	24:0040
		Anonymous	Portago	140:0015
		Flemish	Montealegre	111:0079
		Toledo, J.B.	Villarán	110:0057
46C223 : 61D CUBA				
	Harbor: Cuba	Anonymous	Carpio	115:0962
46C23	**Boat propelled by man or animal**	Anonymous	Arcos	118:0085
		Anonymous	Arenberg	31:0104
		Anonymous	Carpio	49:0215
		Anonymous	Carpio	114:0310
		Anonymous	Castilla	117:0730
		Anonymous	Peñaranda	76:0013
		Anonymous	Peñaranda	116:0230
		Arthois	Molina	93:0051
		Raffaello Santi	Carpio	115:0312
46C23 (+621)				
	Embarkation onto Boat	Anonymous	Peñaranda	116:0176
46C23221				
	Trireme, galley	Anonymous	Castilla	117:0002
		Anonymous	Díaz de Ontiveros	26:0046
46C23221 (+621)				
	Embarkation onto trireme, galley	Anonymous	Castilla	117:0014
46C23221 (+641)				
	Disembarkation from trireme, galley	Anonymous	Carpio	115:0981
46C23221 : 46A18				
	Trireme, galley with serfs and slaves	Anonymous	Castilla	117:0014
46C24 TARTAN				
	Sailing-ship, Sailboat: Tartan	Anonymous	Carpio	49:0111
		Anonymous	Peñaranda	116:0159
		Flemish	Carpio	49:0127
46C2711 BOATMAN				
	Boatman	Anonymous	Infantado	1:0072
46C2831	**Lighthouse**	Anonymous	Oñate	112:0179
		Toledo, J.B.	Carpio	49:0006
46C291	**Shipwreck**	Anonymous	Atrisco	138:0057
		Anonymous	Carpio	49:0266
		Anonymous	Castilla	117:0005
		Anonymous	Castilla	117:0009
		Anonymous	Castilla	117:0302
		Anonymous	Mayalde	78:0074
		Anonymous	Peñaranda	116:0135
		Tiziano	Molina	93:0089

46C5134	**Traveller(s) attacked by robber(s)**	Anonymous	Carpio	45:0137
		Anonymous	Valle de la Cerda	87:0102
		Bril, P.	Carpio	115:0231
		Rosa, S.	Carpio	115:0232
46C52	**Inn**	Anonymous	Carpio	114:0292
		Anonymous	Loyola	85:0030
		Anonymous	Oñate	112:0014
		Anonymous	Portago	140:0018
		Anonymous	Vallejo	98:0010
		Toledo, J.B.	Carpio	49:0176
46C52 (+12)				
	Inn Interior	Anonymous	Arenberg	31:0067
46C52 : 43C114				
	Inn with Hunter	Rosa, S.	Carpio	115:0234
46C52 : 61D VLAANDEREN				
	Inn in Vlaanderen	Anonymous	Sastago	50:0036
47	**Crafts and Industries**			
47B111 (+11)				
	Smithy, forge of blacksmith	Anonymous	Borja y Velasco	42:0201
		Anonymous	Borja y Velasco	42:0205
47B1111	**Farrier, Shoeing Smith**	Anonymous	Carpio	49:0057
47B115	**Minter**	Anonymous	Borja y Velasco	42:0205
47B191 : 47C55				
	Knife-grinder	Anonymous	Arenberg	31:0067
47B234	**Ceramics Industry**	Anonymous	Cuéllar	90:0054
47B26 : 41C63				
	Sugar Industry	Anonymous	Arcos	118:0055
		Anonymous	Arcos	118:0076
		Anonymous	Arcos	118:0077
47C312 : 47G543				
	Cleaving, splitting wood, timber	Anonymous	Peñaranda	116:0135
		Bassano	Castilla	117:0147
47H31	**Spinning**	Anonymous	Carpio	115:0220
		Anonymous	Castilla	43:0266
		Anonymous	Castilla	117:0518
		Anonymous	Castilla	117:0849
		Anonymous	Gómez de Arratia	41:0037
		Anonymous	Mayalde	78:0124
		Anonymous	Valle de la Cerda	87:0081
		Anonymous	Zavala	108:0059
		Bassano	Castilla	117:0148
47H31 : 47H13				
	Spinning silk	Bassano	Castilla	43:0371
47H43	**Lacemaking**	Anonymous	Valle de la Cerda	87:0081
47H54	**Embroidering**	Anonymous	Castilla	117:0518
47H73	**Shoe-maker, Cobbler**	Anonymous	Castilla	117:0532

47I14 (+2)				
	Harvesters	Anonymous	Oviedo	73:0028
47I21	**Cattle**	Bassano	Torre	91:0001
47I2111	**Bull**	Anonymous	Carpio	115:1073
47I21111	**Ox**	Anonymous	Arenberg	31:0133
		Anonymous	Paredes de Nava	101:0014
47I2112	**Cow**	Anonymous	Castilla	117:0893
47I212	**Pig**	Anonymous	Carpio	115:0848
47I212 (+9 641)				
	Slaughtered Pig	Anonymous	Castilla	117:0914
47I2121 (+9 33)				
	Boar's Head	Anonymous	Legasa	100:0038
47I213	**Sheep**	Zurbarán	Castañeda	119:0036
47I213 (+9 33)				
	Sheep's Head	Anonymous	Castilla	117:0622
47I2133	**Lamb**	Anonymous	Meneses Bravo	126:0053
		Orrente, P.	Carpio	115:0159
47I214	**Goat**	Anonymous	Castilla	117:0770
47I221	**Shepherd**	Anonymous	Borja y Velasco	42:0267
		Anonymous	Carpio	49:0030
		Anonymous	Castilla	117:0631
		Anonymous	Herrera	33:0032
		Anonymous	Jiménez	67:0026
		Anonymous	Lemos	11:0030
		Anonymous	Lemos	11:0032
		Anonymous	Mayalde	78:0122
		Anonymous	Olmo	133:0013
		Anonymous	Puerto	139:0048
		Anonymous	Torre	91:0080
		Anonymous	Torre	92:0057
		Anonymous	Valle de la Cerda	87:0051
		Anonymous	Valle de la Cerda	87:0078
		Spada, L.	Carpio	109:0365
47I221 (+22)				
	Shepherdess	Anonymous	Atrisco	138:0038
		Anonymous	Jiménez	67:0026
47I221 : 31B1				
	Shepherd Sleeping	Anonymous	Alburquerque	125:0154
		Anonymous	Alburquerque	127:0152
47I221 : 41B211				
	Shepherd warming himself at a fire (or hearth or stove)	German	Arenberg	31:0093
47I221 : 43C9				
	Shepherd Dancing	Anonymous	Castilla	117:0420
47I221 : 47I21				
	Shepherd with Cattle	Anonymous	Carpio	115:0460
		Anonymous	Carpio	115:1019

		Anonymous	Castilla	117:0330
		Anonymous	Castilla	117:0419
		Anonymous	Villanueva del Fresno	28:0092
		Teniers, D. (II)	Castilla	117:0561
47I221 : 47I21111				
	Shepherd with Ox	Anonymous	Borja y Velasco	42:0281
47I221 : 47I2211 : 47I213				
	Shepherd with Flock of Sheep	Anonymous	Infantado	9:0310
		Anonymous	Legasa	100:0037
		Anonymous	Mayalde	78:0123
		Anonymous	Moreno	137:0057
		Anonymous	Olmo	133:0048
		Anonymous	Peñaranda	116:0161
		Anonymous	Peñaranda	116:0251
		Anonymous	Valle de la Cerda	87:0091
		Orrente, P.	Carpio	49:0004
		Orrente, P.	Carpio	49:0008
		Orrente, P.	Montealegre	111:0108
		Poussin, N.	Carpio	109:0744
		Terrasa, Gab.	Carpio	49:0204
47I221 : 48C7525 : 48C7351				
	Shepherd Playing Flute	Anonymous	Carpio	49:0094
		Anonymous	Herrera	33:0011
		Anonymous	Mayalde	78:0081
		Teniers, D. (II)	Castilla	117:0540
		Teniers, D. (II)	Castilla	117:0561
47I2211 : 47I213				
	Flock of Sheep	Anonymous	Carpio	115:0848
47I4222	**Bunch of Grapes**	Anonymous	Oviedo	73:0066
47I423	**Grape Harvest**	Anonymous	Castilla	117:0915
		Anonymous	Mayalde	78:0130
47I4241	**Treading Grapes**	Anonymous	Castilla	117:0190
		Anonymous	Castilla	117:0897
		Goubau, Antoon	Carpio	109:0029
47I4242	**Pressing Grapes**	Tintoretto, D.	Carpio	115:0913
		Tintoretto, J.	Carpio	115:0913
48	**Art**			
48A832	**Art Sale, Auction**	Estalven	Molina	93:0148
48A98211				
	Mask, Mascaron	Anonymous	Sastago	50:0042
48A9875	**Festoon, garland**	Seghers, D.	Torre	91:0030
48A9875 : 25F31 : 25G41				
	Garland of Birds and Flowers	Anonymous	Carpio	115:0905
		Anonymous	Cotes y la Carcel	120:0024
		Solari, G.	Carpio	109:0225
48A9875 : 25F31 : 41C653				
	Garland of Birds and Fruit	Anonymous	Carpio	49:0246
48A9875 : 25G41				
	Garland of Flowers	Anonymous	Alburquerque	125:0132
		Anonymous	Arenberg	31:0028

Anonymous	Carpio	114:0217
Anonymous	Carpio	114:0217
Anonymous	Carpio	114:0277
Anonymous	Carpio	114:0277
Anonymous	Carpio	115:0975
Anonymous	Cotes y la Carcel	120:0029
Anonymous	Cotes y la Carcel	120:0048
Anonymous	Márquez	131:0004
Anonymous	Medina	83:0013
Anonymous	Molina	93:0146
Anonymous	Pacheco	71:0073
Anonymous	Peñaranda	116:0081
Anonymous	Vallejo	98:0009
Arellano, J.	Legasa	100:0049
Berrettoni, N.	Carpio	109:0222
Berrettoni, N.	Carpio	109:0222
Borizon	Carpio	109:0205
Borizon	Carpio	109:0205
Bosmans, André	Molina	93:0082
Brueghel	Carpio	115:0308
Brueghel	Salamanca	63:0016
Corte, G.	Paredes de Nava	101:0056
Flemish	Paredes de Nava	101:0055
Gentile, L.	Molina	93:0035
Giordano, L.	Carpio	114:0009
Giordano, L.	Carpio	114:0010
Ijkens, Frans	Alvarado	84:0065
Ijkens, Frans	Molina	93:0035
Ijkens, Frans	Salamanca	63:0014
Maratti	Carpio	109:0014
Monsieur [Illegible]	Carpio	114:0009
Monsieur [Illegible]	Carpio	114:0010
Nuzzi, M.	Carpio	109:0450
Nuzzi, M.	Carpio	109:0762
Seghers, D.	Arce	75:0028
Seghers, D.	Carpio	49:0036
Seghers, D.	Carpio	115:0402
Seghers, D.	Salamanca	63:0014
Solari, G.	Carpio	109:0014
Solari, G.	Carpio	109:0219
Solari, G.	Carpio	109:0219
Solari, G.	Carpio	109:0222
Solari, G.	Carpio	109:0222
Stanchi, G.	Carpio	109:0205
Stanchi, G.	Carpio	109:0205
Stanchi, G.	Carpio	109:0298
Teniers, D. (II)	Alvarado	84:0065

48A9875 : 41C653

Garland of Fruit

Anonymous	Carpio	49:0235
Anonymous	Carpio	115:1012
Anonymous	Carpio	115:1014
Anonymous	Croy	24:0004
Anonymous	González Cossio	88:0013
Cerquozzi	Carpio	109:0762
Ijkens, Frans	Salamanca	63:0014
Rubens	Carpio	49:0299
Seghers, D.	Salamanca	63:0014

48B3 **Portrait, Self-Portrait of Artist**

Anguissola	Carpio	109:0846
Anonymous	Carpio	109:0805
Anonymous	Carpio	115:0519
Anonymous	Carpio	115:1041
Anonymous	Castilla	117:0385

		Anonymous	Castilla	117:0982
		Anonymous	Oviedo	73:0070
		Anonymous	Spino y Navarro	132:0040
		Bassano	Castilla	117:0135
		Carracci, Annib.	Carpio	109:0894
		Caxés, E.	Arenberg	31:0014
		Comer, Alex.	Carpio	109:0280
		Gavarotti, G.B.	Carpio	109:0207
		Gennari, Cesare	Carpio	109:0752
		Giorgione	Carpio	109:0501
		Greco, El	Carpio	115:1041
		Rubens	Carpio	115:0434
		Sánchez Coello, A.	Villanueva del Fresno	20:0061
		Tintoretto	Moreno	137:0008
		Tintoretto, D.	Carpio	109:0092
		Tintoretto, D.	Carpio	109:0238
		Tintoretto, J.	Carpio	109:0239
		Tintoretto, J.	Carpio	109:0598
		Tintoretto, J.	Carpio	115:0519
		Tiziano	Carpio	45:0018
		Tiziano	Carpio	109:0691
		Vanuch	Carpio	109:0261
		Velázquez, D.	Carpio	115:0350
		Zuccari, F.	Carpio	109:0325
		Zuccari, T.	Carpio	109:0114
48B3 : 48C52				
	Artist Drawing	Anonymous	Arce	75:0040
48C1412	**Building Interior**	Anonymous	Castilla	117:0430
48C1423	**Architectural Plan**	Anonymous	Arenberg	31:0170
48C1431	**Fantastic Architecture, Unrealistic Architectural Fantasies**	Anonymous	Atrisco	138:0029
		Anonymous	Atrisco	138:0030
48C20	**'Sculptura'; Allegories of Sculpture**	Anonymous	Carpio	114:0066
48C21	**Sculptor at Work, in his Studio**	Anonymous	Villanueva del Fresno	20:0050
48C22	**Sculptor in Non-work Situation**	Maratti	Carpio	109:0986
48C24 (+652) : 31A23				
	Sculpture in Ivory of Figure	Anonymous	Pacheco	71:0073
48C24 : 11D2 : 11P315 : 61F CONVENTO DE SAN FRANCISCO				
	Sculpture of Christ-child from the Convento de San Francisco	Anonymous	Aytona	106:0033
48C24 : 11F2				
	Sculpture of Mary (without the Christ-child)	Anonymous	Castilla	117:0027
48C24 : 11F2 : 11Q712 : 61F CATEDRAL DE TOLEDO				
	Sculpture of Mary (without the Christ-child) from the Catedral de Toledo	Anonymous	Alburquerque	125:0186
		Anonymous	Alburquerque	125:0195
		Anonymous	Borja y Velasco	42:0290
		Anonymous	Montealegre	111:0010
		Anonymous	Spino y Navarro	132:0098
		Anonymous	Ugena	134:0034
		Anonymous	Ugena	134:0042
		Anonymous	Zavala	108:0008
		Carreño de Miranda	Arcos	118:0023
		Morales, L.	Arcos	118:0026

48C24 : 61B2 FELIPE 02, KING OF SPAIN 11 (+5)				
	Sculpture of Felipe II, King of Spain	Anonymous	Villanueva del Fresno	20:0050
48C24 : 61G PIETA				
	Piece of Sculpture: 'Pietà'	Anonymous	Carpio	114:0283
48C24 : 61G VIRGEN DEL SAGRARIO				
	Piece of Sculpture: 'Virgen del Sagrario'	Anonymous	Alburquerque	125:0186
		Anonymous	Alburquerque	125:0195
		Anonymous	Borja y Velasco	42:0290
		Anonymous	Montealegre	111:0010
		Anonymous	Spino y Navarro	132:0098
		Anonymous	Ugena	134:0034
		Anonymous	Ugena	134:0042
		Anonymous	Zavala	108:0008
		Carreño de Miranda	Arcos	118:0023
		Morales, L.	Arcos	118:0026
48C311	**Jeweller, Goldsmith, Silversmith**	Anonymous	Castilla	117:0126
48C313	**Potter, ceramist**	Anonymous	Castilla	43:0381
		Anonymous	Castilla	117:0395
48C51	**Painting**	Anonymous	Carpio	114:0039
		Anonymous	Castilla	117:0532
		Giordano, L.	Carpio	109:0335
48C510	**'Pictura'; Allegories of Painting**	Anonymous	Alburquerque	125:0030
48C511	**Painter at Work, in his Studio**	Anonymous	Castilla	117:0580
48C511 : 31D15				
	Woman Painter at Work, in her Studio	Albani, Fr.	Carpio	109:0417
48C5111	**Painter's Workshop, Studio**	Anonymous	Cuéllar	90:0035
48C5142 : 73D71				
	Picture within Picture – Descent from the Cross: Christ is taken down from the cross	Cubarga, M.	Carpio	115:0067
48C515	**Tools, implements or painter**	Anonymous	Castilla	117:0134
48C52	**Drawing**	Anonymous	Arce	75:0040
		Anonymous	Arenberg	31:0071
		Codazzi, V.	Carpio	115:0204
48C5212	**Drawing Lesson**	Maratti	Carpio	109:0986
48C524	**Drawing, Sketch**	Zurbarán	Ugena	134:0082
48C70	**'Musica'; Allegories of Music**	Anonymous	Alburquerque	68:0009
		Anonymous	Arenberg	31:0073
		Anonymous	Carpio	114:0066
		Anonymous	Castilla	52:0058
		Anonymous	Villarreal	79:0052
		Tiziano	Monterrey	57:0116
		Tiziano	Monterrey	61:0044
48C72	**Musician**	Anonymous	Carpio	45:0013
		Anonymous	Carpio	45:0107
		Anonymous	Carpio	49:0049
		Anonymous	Carpio	115:0758
		Anonymous	Croy	24:0005
		Anonymous	Croy	24:0068
		Anonymous	Monterrey	57:0142

		Anonymous	Monterrey	57:0205
		Anonymous	Monterrey	58:0007
		Anonymous	Monterrey	58:0152
		Anonymous	Monterrey	58:0215
		Anonymous	Monterrey	58:0243
		Anonymous	Monterrey	61:0002
		Anonymous	Monterrey	61:0064
		Anonymous	Zavala	108:0028
		Flemish	Monje	96:0005
		Flemish	Puerto	139:0006
48C723	**Portrait of Musician**	Palma	Carpio	115:0021
48C75	**Making Music; Musician with Instrument**	Anonymous	Castilla	117:0225
		Anonymous	Justiniano	19:0030
48C752	**Playing Musical Instrument**	Anonymous	Borja y Velasco	42:0190
		Anonymous	Borja y Velasco	42:0190
48C7521 : 48C7311				
	Playing Violin	Anonymous	Castilla	117:0293
		Anonymous	Castilla	117:0507
48C7522 : 48C7314				
	Playing Hurdy-gurdy	Anonymous	Arenberg	31:0043
48C7522 : 48C7323				
	Playing Lute	Anonymous	Castilla	117:0199
		Ribera	Castilla	117:0283
		Tiziano	Monterrey	58:0092
48C7522 : 48C7324 GUITAR				
	Playing Guitar	Anonymous	Arenberg	31:0067
		Anonymous	Castilla	117:0133
		Anonymous	Castilla	117:0199
		Anonymous	Castilla	117:0293
		Anonymous	Castilla	117:0422
		Ridolfi, Cl.	Carpio	115:0199
48C7522 : 48C7325 ZITHER				
	Playing Zither	Anonymous	Peñaranda	116:0116
48C7523 : 48C7332				
	Playing Clavichord, Harpsichord	Anonymous	Monterrey	58:0007
		Italian	Cea	51:0001
48C7523 : 48C7334				
	Playing Organ	Anguissola	Carpio	109:0596
		Anonymous	Castilla	43:0502
		Anonymous	González Cárdena	47:0025
48C7524 : 48C7341				
	Playing Drum	Anonymous	Castilla	117:0007
		Anonymous	Tufiño de Vallejo	66:0025
48C7525 : 48C7351				
	Playing Flute	Anonymous	Carpio	49:0094
		Anonymous	Castilla	117:0454
		Anonymous	Herrera	33:0011
		Anonymous	Mayalde	78:0081
		Teniers, D. (II)	Castilla	117:0540
48C7525 : 48C7354				
	Playing Bagpipes	Anonymous	Castilla	43:0584
		Anonymous	Moreno	137:0055

48C753	**Concert**	Anonymous	Atrisco	138:0022
48C755	**Singing**	Anonymous	Castilla	117:0225
		Anonymous	Croy	24:0068
		Teniers, D. (II)	Carpio	115:0398
48C801	**Symbolic Representations, Allegories of Dance and Ballet**	Tiziano	Castilla	43:0469
48C8543	**'Commedia dell'arte'**	Anonymous	Carpio	115:0855
		Anonymous	Castilla	52:0052
		Anonymous	Infantado	9:0233
48C85431	PANTALONE			
	'Commedia dell'arte': Pantalone	Anonymous	Arenberg	31:0176
48C90	**Allegories of Literature, 'Litterae'**	Anonymous	Carpio	114:0066
48C901	**Allegories of Poetry, 'Poesia'**	Anonymous	Castilla	117:0134
48C93	**Portrait of Writer**	Anonymous	Carpio	115:0555
48C931	**Portrait of Poet**	Anonymous	Cortés	17:0098
49	**Education, Science and Learning**	Maratti	Carpio	109:0986
49B2	**Elementary School; Class, Form**	Anonymous	Monterrey	58:0195
49B2 (+1)				
	School Building	Anonymous	Monterrey	57:0185
49B24	**Teacher and Pupil**	Anonymous	Castilla	43:0120
49B44	**Student**	Anonymous	Brizuela	5:0036
		Anonymous	Carpio	115:0769
49C1	**Liberal Arts, 'Artes Liberales'**	Anonymous	Cardona	37:0067
		Anonymous	Spino y Navarro	132:0076
49C10	**Allegories of the Liberal Arts, 'Artes Liberales'**	Anonymous	Castilla	117:0423
49C111	**'Grammatica'**	Anonymous	Castilla	52:0058
49C122	**'Geometria'**	Parmigianino	Carpio	109:0157
49C3	**Scholar, Philosopher**	Anonymous	Carpio	45:0220
		Anonymous	Carpio	114:0073
		Anonymous	Carpio	115:0446
		Anonymous	Carpio	115:0893
		Anonymous	Castilla	18:0048
		Anonymous	Jiménez	67:0010
		Anonymous	Mardones	80:0043
		Anonymous	Monterrey	58:0204
		Anonymous	Peñaranda	116:0115
		Anonymous	Peñaranda	116:0116
		Anonymous	Peñaranda	116:0224
		Anonymous	Peñaranda	116:0234
		Anonymous	Villanueva del Fresno	20:0113
		Anonymous	Zuaznabar	136:0034
		Ferrari, Gaud.	Carpio	109:0386
		Ferrari, Gaud.	Carpio	109:0386
		Mola, P.F.	Carpio	109:0498
		Raffaello Santi	Carpio	109:0569
		Reni	Oviedo	73:0037
		Ribera	Carpio	115:0157

		Ribera	Carpio	115:0176
		Ribera	Castilla	117:0285
		Ribera	Jiménez	67:0011
		Roelas, J.	Moreno	137:0009
		Rubens	Castilla	117:0068
		Veronese	Carpio	109:0402
49C3 : 25C21				
	Scholar, Philosopher with Compass	Anonymous	Castilla	117:0503
49C3 : 41B211				
	Philosopher, Scholar warming himself at a fire (or hearth or stove)	Anonymous	Peñaranda	116:0116
49D	**Mathematics**	Anonymous	Oñate	112:0099
49G1	**Physician, Doctor**	Anonymous	Carpio	45:0095
49G11	**Barber, Surgeon**	Anonymous	Cardona	37:0044
		Bosch, H.	Alvarado	84:0087
49G22	**Nursing, tending the sick**	Anonymous	Carpio	115:0575
		Anonymous	Valle de la Cerda	87:0040
49G24	**Administering, Taking Medicine**	Laer, P.	Carpio	109:0855
49G311	**Examination of (patient's) urine by physician**	Ribera	Carpio	49:0312
49G34	**Bleeding, blood-letting**	Cardilo	Saavedra Guzmán	15:0023
49G35	**Operation, surgery**	Anonymous	Carpio	115:1078
49G4	**Hospital**	Tintoretto, J.	Carpio	109:0662
49G6212	**Anatomy Lesson**	Maratti	Carpio	109:0986
49G912	**Quack extracting Teeth or Molars**	Anonymous	Croy	24:0052
		Caravaggio	Saavedra Guzmán	15:0024
49I0	**'Geografia'**	Anonymous	Castilla	117:0457
		Stanzione	Carpio	49:0178
49L11	**Writing**	Anonymous	Carpio	115:0467
		Anonymous	Castilla	117:0035
		Ribera	Castilla	117:0288
49M32	**Book**	Anonymous	Melgarejo	36:0034
49N	**Reading**	Moroni, G.B.	Carpio	109:0403

5 Abstract Ideas and Concepts

51H42	**Abundance, 'Abondanza'**	Rubens	Carpio	115:0434
52A44	**Fantasy, Caprice**	Bosch, H.	Benavente	56:0003
52B511	**Distinction between Good and Bad**	Anonymous	Vucht	34:0018
56F2	**Love (personifications and symbolic representations)**	Anonymous	Alburquerque	125:0259

59B32	**Fame, Fama**	Anonymous	Carpio	115:0897
		Brandi, Giac.	Carpio	109:0985
		Sacchi, A.	Carpio	109:0748
		Tirasso, Costantino	Carpio	109:0783
59C2	**Justice, Giustitia**	Anonymous	Cardona	37:0050
		Giulio Romano	Carpio	109:0161

6 History

61 Historical Events and Situations; Historical Persons

61B1	**Unknown Portrait**	Anonymous	Alburquerque	125:0085
		Anonymous	Alburquerque	125:0106
		Anonymous	Alburquerque	125:0158
		Anonymous	Alburquerque	127:0086
		Anonymous	Alburquerque	127:0104
		Anonymous	Alburquerque	127:0156
		Anonymous	Arcos	118:0053
		Anonymous	Arenberg	31:0077
		Anonymous	Baeza	102:0022
		Anonymous	Benavente	56:0048
		Anonymous	Carpio	45:0036
		Anonymous	Carpio	109:0876
		Anonymous	Carpio	109:0876
		Anonymous	Carpio	109:0877
		Anonymous	Carpio	109:0877
		Anonymous	Carpio	114:0211
		Anonymous	Carpio	115:0571
		Anonymous	Carpio	115:0602
		Anonymous	Carpio	115:0607
		Anonymous	Carpio	115:0883
		Anonymous	Carpio	115:0884
		Anonymous	Carpio	115:0888
		Anonymous	Carpio	115:0974
		Anonymous	Castilla	43:0191
		Anonymous	Castilla	43:0192
		Anonymous	Castilla	43:0288
		Anonymous	Castilla	43:0342
		Anonymous	Castilla	43:0343
		Anonymous	Castilla	52:0017
		Anonymous	Castilla	117:0429
		Anonymous	Castilla	117:0560
		Anonymous	Cea	51:0017
		Anonymous	Díaz de Ontiveros	26:0013
		Anonymous	Díaz de Ontiveros	26:0036
		Anonymous	González Cossio	88:0102
		Anonymous	Molina	93:0114
		Anonymous	Paredes de Nava	101:0105
		Anonymous	Portago	140:0066
		Anonymous	Spino y Navarro	132:0024
		Anonymous	Torre	91:0112
		Anonymous	Velasco	81:0009
		Anonymous	Vicuña	121:0040
		Anonymous	Vicuña	121:0055
		Anonymous	Villanueva	59:0047
		Anonymous	Zabalza	97:0050
		Anonymous-Antique	Castilla	117:0554
		Bellini, Giov.	Castilla	43:0215
		Caliari, C.	Carpio	109:0814

	Cañas, Lucas	Monterrey	57:0073
	Candia	Monterrey	58:0069
	Caravaggio	Castilla	117:0554
	Contarini, Giov.	Carpio	109:0814
	Dürer	Monterrey	58:0011
	Dürer	Monterrey	58:0012
	Dürer	Oviedo	73:0038
	Dürer	Villanueva del Fresno	20:0104
	Flemish	Oviedo	73:0038
	Italian-Venetian	Carpio	109:0878
	Italian-Venetian	Carpio	109:0878
	Italian-Venetian	Carpio	109:0878
	Italian-Venetian	Carpio	109:0878
	Italian-Venetian	Carpio	109:0878
	Tintoretto	Castilla	43:0275
	Tintoretto, J.	Carpio	109:1001
	Tiziano	Carpio	109:0814
	Tiziano	Castilla	43:0189
	Tristán de Escamilla	Oviedo	73:0035
	Velázquez, D.	Pacheco	71:0019
61B1 : 31D14 (+54) : 23U22			
Unknown: Man – Three-Quarter-Length With Hourglass	Anonymous	Castilla	117:0127
61B1 : 31F11			
Unknown Portrait with Death's Head, Skull	Anonymous	Mayalde	78:0096
61B1 : 41D222 RUFF			
Unknown Portrait with Ruff	Anonymous	Carpio	115:0603
	Anonymous	Carpio	115:0673
	Anonymous	Monterrey	58:0035
	Caravaggio	Castilla	43:0332
61B1 : 41D2664			
Unknown Portrait with Ring	Anonymous	Castilla	43:0344
61B1 : 48C752			
Unknown Portrait Playing Musical Instrument	Anonymous	Castilla	43:0295
61B1 : 49M32			
Unknown Portrait with Book	Anonymous	Molina	93:0163
61B11 (+5)			
Unknown – Head	Anonymous	Atrisco	138:0023
	Anonymous	Castilla	43:0589
	Anonymous	Monterrey	57:0051
	Anonymous	Oviedo	73:0098
	Anonymous	Portago	140:0028
	Anonymous	Portago	140:0058
	Anonymous	Portago	140:0065
	Anonymous	Sobroso	107:0065
	Anonymous	Villanueva del Fresno	20:0108
	Bellini, Giov.	Monterrey	58:0117
	Dyck, Anth. van	Alvarado	84:0051
	Dyck, Anth. van	Alvarado	84:0056
	Prado, Blas del	Villanueva del Fresno	20:0082
	Rosa, S.	Carpio	109:0825
	Rosa, S.	Carpio	109:0825
	Rosa, S.	Carpio	109:0825
	Rosa, S.	Carpio	109:0825
	Tintoretto	Carpio	115:0939
	Tiziano	Carpio	45:0076
	Tiziano	Castilla	43:0142
	Tiziano	Castilla	43:0143

61B11 (+5) : 41D221 BONNET

Unknown – Head, with Bonnet	Anonymous	Villanueva del Fresno	20:0083

61B11 (+5) : 41D221 TOQUE

Unknown – Head, with Toque	Anonymous	González Cossio	88:0046

61B11 (+5) : 45C22

Unknown – Head, with Armour	Mor, A.	Alvarado	84:0055

61B11 (+513)

Unknown – Profile	Palma Vecchio	Carpio	109:0294

61B11 (+52)

Unknown – Bust	Anonymous	González Cossio	88:0029
	Anonymous	González Cossio	88:0064
	Anonymous	González Cossio	88:0110

61B11 (+53)

Unknown – Half-Length	Andrea del Sarto	Castañeda	119:0038
	Andrea del Sarto	Castañeda	119:0038
	Anonymous	Alburquerque	125:0146
	Anonymous	Alburquerque	125:0242
	Anonymous	Alburquerque	127:0144
	Anonymous	Carpio	115:0577
	Anonymous	Castilla	43:0595
	Anonymous	Castilla	52:0064
	Anonymous	Castilla	117:0447
	Anonymous	Castilla	117:0510
	Anonymous	Peñaranda	116:0186
	Anonymous	Portago	140:0040
	Anonymous	Ramírez	3:0013
	Anonymous-Antique	Castilla	43:0062
	Caravaggio	Castilla	43:0064
	Teniers, D. (II)	Carpio	115:0562
	Tiziano	Castilla	43:0067

61B11 (+53) : 41D222 RUFF

Unknown – Half-Length, with Ruff	Anonymous	Peñaranda	116:0200

61B11 (+53) : 41D225

Unknown – Half-Length, with Gloves	Tiziano	Castilla	43:0245

61B11 (+53) : 47K31 (+456 CORAL)

Unknown – Half-Length, with Coral	Tiziano	Castilla	43:0244

61B11 (+53) : 49L641

Unknown – Half-Length, with Paper	Anonymous	Castilla	43:0594

61B11 (+54)

Unknown – Three-Quarter-Length	Tiziano	Carpio	115:0979

61B11 (+55)

Unknown – Full-Length	Anonymous	Alburquerque	125:0237
	Anonymous	Alburquerque	125:0241
	Anonymous	Arenberg	31:0078
	Anonymous	Baeza	102:0023
	Anonymous	Carnero	72:0023
	Tiziano	Castilla	43:0212

61B11 : 11P3111

Unknown: Pope	Anonymous	Castilla	52:0042
	Anonymous	Castilla	52:0060
	Anonymous	Castilla	117:0983
	Anonymous	González Cossio	88:0059

	Anonymous	Infantado	9:0121
	Anonymous	Infantado	10:0012
	Anonymous	Melgarejo	36:0032
	Anonymous	Montealegre	111:0067
	Anonymous	Villanueva	6:0054
	Tintoretto, D.	Carpio	109:0141
61B11 : 11P3111 (+52)			
Unknown: Pope – Bust	Anonymous	González Cossio	88:0110
61B11 : 11P3111 (+53)			
Unknown: Pope – Half-Length	Anonymous	Oviedo	73:0101
61B11 : 11P3112			
Unknown: Cardinal	Anonymous	Carpio	115:0531
	Anonymous	Carpio	115:0835
	Anonymous	Castilla	52:0060
	Anonymous	Castilla	52:0062
	Anonymous	Castilla	117:0241
	Anonymous	Castilla	117:0545
	Anonymous	Echauz	113:0056
	Anonymous	Montealegre	111:0091
	Anonymous	Villanueva	6:0055
	Anonymous	Villanueva	59:0058
	Anonymous	Villanueva del Fresno	20:0080
	Anonymous-Antique	Castilla	117:0554
	Cano de Arévalo, J.	Montealegre	111:0090
	Guercino	Carpio	115:0840
	Lotto	Carpio	109:0182
	Sacchi, A.	Carpio	109:0053
	Tintoretto	Carpio	115:0909
	Tiziano	Carpio	109:0361
61B11 : 11P3112 (+513)			
Unknown: Cardinal – Profile	Peruzzi, B.	Carpio	109:0554
61B11 : 11P3112 (+53)			
Unknown: Cardinal – Half-Length	Rubens	Castilla	117:0070
61B11 : 11P3112 ARAGON			
Unknown: Cardinal of Aragón	Anonymous	Carpio	115:0971
61B11 : 11P3113			
Unknown: Bishop	Anonymous	Carpio	115:0851
61B11 : 11P3113 (+53)			
Unknown: Bishop – Half-Length	Dyck, Anth. van	Carpio	115:0207
61B11 : 11P3113 (+55)			
Unknown: Bishop – Full Length	Anonymous	Ramírez	3:0004
	Anonymous	Vallejo	98:0028
61B11 : 11P3113 MALAGA			
Unknown: Bishop of Malaga	Anonymous	Montealegre	111:0033
61B11 : 11P3113 SANTIAGO			
Unknown: Bishop of Santiago	Anonymous	Infantado	9:0102
61B11 : 11P3114 PATRIARCA DI AQUILEIA			
Unknown: Patriarca di Aquileia	Tintoretto, J.	Carpio	109:0372
61B11 : 11P3114 PRELATE			
Unknown: Prelate	Sebastiano del Piombo	Carpio	109:0404
	Tiziano	Carpio	109:0339

61B11 : 11P3121			
Unknown: Priest	Anonymous	Carpio	109:0265
	Anonymous	Carpio	114:0231
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0323
	Anonymous	Castilla	117:0438
	Bassano, J.	Carpio	109:0287
	Bombarba	Carpio	109:0247
	Bordone	Carpio	109:0243
	Greco, El	Pacheco	71:0055
	Tintoretto	Carpio	109:0341
	Tintoretto	Carpio	109:1003
	Tintoretto	Castilla	117:0175
	Tintoretto, D.	Carpio	109:0582
	Tintoretto, J.	Carpio	109:0330
	Tintoretto, J.	Carpio	109:0635
	Tintoretto, J.	Carpio	109:0714
	Tiziano	Carpio	109:0601
61B11 : 11P3121 (+5)			
Unknown: Priest – Head	Anonymous	Carpio	115:0779
61B11 : 11P3121 (+52)			
Unknown: Priest – Bust	Anonymous	Castilla	117:0517
61B11 : 11P3121 (+53)			
Unknown: Priest – Half-Length	Anonymous	Castilla	117:0117
	Tintoretto	Carpio	109:0317
	Tiziano	Carpio	109:0081
61B11 : 11P3121 : 31A5339			
Unknown: Bald Priest	Anonymous	Carpio	115:0688
	Tintoretto	Carpio	115:0053
61B11 : 11P3121 THEATINE			
Unknown: Theatine Priest	Andrea del Sarto	Carpio	115:0085
	Dyck, Anth. van	Carpio	115:0489
61B11 : 11P313 SEMINARIAN			
Unknown: Seminarian	Anonymous	Carpio	109:0185
61B11 : 11P31521			
Unknown: Monk, Friar	Anonymous	Infantado	9:0184
	Tintoretto, J.	Carpio	109:0080
	Tintoretto, J.	Carpio	109:0131
61B11 : 11P31521 : 11P315 CAPUCHINS			
Unknown: Capuchin Monk, Friar	Pordenone	Carpio	109:0267
	Tintoretto	Carpio	109:0606
	Tintoretto, J.	Carpio	109:0631
61B11 : 11P31521 : 11P315 DOMINICANS			
Unknown: Dominican Monk, Friar	Anonymous	Castilla	117:0633
	Greco, El	Alvarado	84:0054
61B11 : 11P31521 : 11P315 DOMINICANS (+5)			
Unknown: Dominican Monk, Friar – Head	Anonymous	Castilla	117:0202
61B11 : 11P31521 : 11P315 FRANCISCANS			
Unknown: Franciscan Monk, Friar	Anonymous	Castilla	117:0324
	Anonymous	Castilla	117:0624
61B11 : 11P315311			
Unknown: Abbot	Anonymous	Carpio	109:0445
	Anonymous	Molina	93:0150

61B11 : 11P3161

Unknown: Jesuit, Redemptorist

Anonymous	Arcos	118:0037
Anonymous	Arcos	118:0064
Anonymous	Arcos	118:0065
Anonymous	Arcos	118:0066
Anonymous	Aytona	106:0006
Tintoretto, J.	Carpio	109:0075

61B11 : 11P3162

Unknown: Knight (of the Roman Catholic church)

Anonymous	Infantado	9:0165
Anonymous	Molina	93:0062
Anonymous	Torre	91:0124
Anonymous	Villanueva	6:0069

61B11 : 11P3162 (+53)

Unknown: Knight (of the Roman Catholic church) – Half-Length

Anonymous	Peñaranda	116:0193
Anonymous	Peñaranda	116:0197

61B11 : 11P3162 KNIGHT OF CALATRAVA

Unknown: Knight of Calatrava

Anonymous	Castilla	117:0322
Anonymous	Castilla	117:0465
Anonymous	Infantado	9:0162

61B11 : 11P3162 KNIGHT OF SAINT JOHN (+53)

Unknown: Knight of Saint John – Half-Length

Anonymous	Infantado	9:0160

61B11 : 11P3162 KNIGHT OF SAINT JOHN (+55)

Unknown: Knight of Saint John – Full-Length

Anonymous	Molina	93:0109

61B11 : 11P3162 KNIGHT OF SAINT STEPHEN

Unknown: Knight of Saint Stephen

Anonymous	Carpio	109:0127

61B11 : 11P3162 KNIGHT OF SANTIAGO

Unknown: Knight of Santiago

Anonymous	Castilla	117:0240
Anonymous	Castilla	117:0242
Anonymous	Infantado	9:0155
Anonymous	Infantado	9:0157
Anonymous	Infantado	9:0158
Anonymous	Infantado	9:0164
Anonymous	Infantado	9:0166

61B11 : 11P3162 KNIGHT OF SANTIAGO (+5)

Unknown: Knight of Santiago – Head

Anonymous	Castilla	117:0236

61B11 : 11P3162 KNIGHT OF SANTIAGO (+53)

Unknown: Knight of Santiago – Half-Length

Anonymous	Echauz	113:0051
Anonymous	Infantado	9:0156
Anonymous	Peñaranda	116:0196

61B11 : 11P3162 KNIGHT OF SANTIAGO (+55)

Unknown: Knight of Santiago – Full-Length

Anonymous	Ramírez	3:0006

61B11 : 11Q621

Unknown: Pilgrim

Anonymous	Carpio	115:0959
Rubens	Carpio	49:0186
Tintoretto	Carpio	115:0213

61B11 : 31A417

Unknown: Hunchback

Anonymous	Carpio	115:0282

61B11 : 31A422

Unknown: Dwarf

Anonymous	Infantado	1:0014
Anonymous	Infantado	9:0054
Anonymous	Infantado	9:0061
Velázquez, D.	Carpio	115:0240
Velázquez, D.	Moreno	137:0007

61B11 : 31A422 : 45C15 CROSSBOW			
Unknown: Dwarf with Crossbow	Anonymous	Arcos	118:0097
61B11 : 31D1111			
Unknown: Male infant	Anonymous	Carpio	115:0427
61B11 : 31D112			
Unknown: Child	Dyck, Anth. van	Castilla	117:0201
61B11 : 31D112 (+933) : 25F3			
Unknown: Child Holding Bird	Caravaggio	Carpio	109:0201
61B11 : 31D11221			
Unknown: Boy	Anonymous	Arcos	118:0085
	Anonymous	Carnero	72:0022
	Anonymous	Carpio	49:0211
	Anonymous	Carpio	115:0499
	Anonymous	Carpio	115:0692
	Anonymous	Carpio	115:0741
	Anonymous	Carpio	115:0960
	Anonymous	Carpio	115:0965
	Anonymous	Carpio	115:0966
	Anonymous	Castilla	117:0151
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0643
	Anonymous	Castilla	117:0925
	Anonymous	Torre	91:0130
	Anonymous	Villanueva	59:0059
	Anonymous	Villanueva	59:0091
	Velázquez, D.	Moreno	137:0023
	Zarate, Joseph Antonio	Quevedo y Azcona	135:0051
	Zuccari, F.	Carpio	109:0608
	Zuccari, F.	Carpio	109:0608
61B11 : 31D11221 (+53) : 41D222 RUFF			
Unknown: Boy – Half-Length, with Ruff	Anonymous	Paredes de Nava	101:0123
61B11 : 31D11221 (+53) : 45C22			
Unknown: Boy – Half-Length, with Armour	Anonymous	Castilla	117:0862
61B11 : 31D11221 (+54) : 25G41 CARNATION			
Unknown: Boy – Three-Quarter-Length, with Carnation	Anonymous	Castilla	117:0251
61B11 : 31D11221 (+933) : 48C7356 WHISTLE			
Unknown: Boy Holding Whistle	Tiziano	Castilla	43:0239
61B11 : 31D11221 : 32B311 FLEMINGS : 45C13 SWORD			
Unknown: Flemish Boy with Sword	Dyck, Anth. van	Carpio	49:0151
61B11 : 31D11221 : 34B11			
Unknown: Boy with Dog	Dyck, Anth. van	Carpio	115:0139
61B11 : 31D11221 : 41D222 RUFF			
Unknown: Boy with Ruff	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0372
61B11 : 31D11221 : 41D2661 : 47K31 (+456 CORAL)			
Unknown: Boy with Coral Necklace	Anonymous	Castilla	117:0515
	Tiziano	Castilla	43:0238
61B11 : 31D11221 : 43C12			
Unknown: Boy Fishing	Anonymous	Castilla	52:0041

61B11 : 31D11221 : 46C14

Unknown: Boy with Cart	Anonymous	Villanueva	59:0092

61B11 : 31D11221 : 48C7351

Unknown: Boy with Flute	Dyck, Anth. van	Carpio	115:0121

61B11 : 31D12

Unknown: Youth	Anonymous	Carpio	109:0319
	Anonymous	Carpio	115:0792
	Anonymous	Villanueva del Fresno	28:0041
	Giordano, L.	Carpio	109:0337
	Giorgione	Carpio	109:0349
	Leonardo da Vinci	Carpio	109:0641
	Mola, P.F.	Carpio	109:0621
	Mola, P.F.	Carpio	109:0705
	Sacchi, A.	Carpio	109:0159
	Salviati, Fr.	Carpio	109:0200
	Veronese	Carpio	109:0533

61B11 : 31D12 (+5)

Unknown: Youth – Head	Anonymous	Carpio	109:0626
	Tintoretto	Carpio	109:0732

61B11 : 31D12 (+5) (+513)

Unknown: Youth – Head, Profile	Mola, P.F.	Carpio	109:0715

61B11 : 31D12 (+5) : 48C7351

Unknown: Youth – Head, with Flute	Anonymous	Castilla	117:0977

61B11 : 31D12 (+513)

Unknown: Youth – Profile	Bramante	Carpio	109:0769
	Carracci	Carpio	109:0909
	Carracci	Carpio	109:0909

61B11 : 31D12 (+53) : 41D222 RUFF

Unknown: Youth – Half-Length, with Ruff	Velázquez, D.	Carpio	49:0172

61B11 : 31D12 (+55)

Unknown: Youth – Full-Length	Pulzone	Carpio	109:0953

61B11 : 31D12 (+55) (+933) : 11Q71473

Unknown: Youth – Full-Length, Holding Breviary, Book of Hours	Zuccari, F.	Carpio	109:0032

61B11 : 31D12 (+933) : 34B11

Unknown: Youth Holding Dog	Veronese	Carpio	109:0648

61B11 : 31D12 (+933) : 41C653 APPLE : 41D221 HAT

Unknown: Youth Holding Apple, with Hat	Anonymous	Carpio	109:0180

61B11 : 31D12 (+933) : 45C13 SWORD

Unknown: Youth Holding Sword	Carracci	Carpio	109:0138

61B11 : 31D12 (+933) : 46E221

Unknown: Youth Holding Letter, Envelope	Anonymous	Carpio	109:0443

61B11 : 31D12 (+933) : 46E221 : 41D221 HAT

Unknown: Youth Holding Letter, Envelope with Hat	Anonymous	Carpio	109:0244

61B11 : 31D12 (+933) : 48C524

Unknown: Youth Holding Drawing, Sketch	Bernini	Carpio	109:0429

61B11 : 31D12 (+933) : 49M32

Unknown: Youth Holding Book	Anonymous	Carpio	115:0576

61B11 : 31D12 : 31A534

Unknown: Youth with Beard	Tintoretto, J.	Carpio	109:0371

61B11 : 31D12 : 41D221 HAT

Unknown: Youth with Hat	Anonymous	Carpio	114:0274
	Caponi	Carpio	109:0355
	Dyck, Anth. van	Carpio	115:0122
	Tiziano	Carpio	109:0327

61B11 : 31D12 : 41D222 LACE COLLAR

Unknown: Youth with Lace Collar	Carracci, Agost.	Carpio	109:0577

61B11 : 31D12 : 41D222 RUFF

Unknown: Youth with Ruff	Anonymous	Carpio	109:0170
	Anonymous	Carpio	109:0277
	Anonymous	Carpio	109:0336
	Anonymous	Carpio	114:0300
	Anonymous	Zabalza	97:0028
	Dyck, Anth. van	Carpio	115:0132
	Tintoretto, J.	Carpio	109:0704
	Velázquez, D.	Carpio	115:0075

61B11 : 31D14

Unknown: Man	Anonymous	Cardona	37:0030
	Anonymous	Carpio	109:0115
	Anonymous	Carpio	115:0524
	Anonymous	Carpio	115:0583
	Anonymous	Carpio	115:0682
	Anonymous	Carpio	115:0805
	Anonymous	Carpio	115:0936
	Anonymous	Carpio	115:1068
	Anonymous	Castilla	52:0060
	Anonymous	Castilla	117:0241
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0350
	Anonymous	Castilla	117:0574
	Anonymous	Castilla	117:0642
	Anonymous	Castilla	117:0697
	Anonymous	Castilla	117:0724
	Anonymous	Castilla	117:0957
	Anonymous	Mayalde	78:0013
	Anonymous	Monterrey	57:0090
	Anonymous	Villanueva	59:0056
	Bellini, Giov.	Carpio	109:0334
	Carracci	Carpio	109:0441
	Dyck, Anth. van	Carpio	109:0700
	Holbein, H. (II)	Carpio	114:0254
	Holbein, H. (II)	Carpio	114:0254
	Italian-Venetian	Carpio	109:0889
	Mor, A.	Carpio	49:0105
	Moroni, G.B.	Carpio	109:0657
	Tintoretto	Carpio	115:0535
	Tintoretto, J.	Carpio	109:0136
	Tintoretto, J.	Carpio	109:0289
	Tintoretto, J.	Carpio	109:0350
	Tintoretto, J.	Carpio	109:0484
	Tintoretto, J.	Carpio	109:0753
	Tiziano	Carpio	109:0347

61B11 : 31D14 (+5)

Unknown: Man – Head	Anonymous	Castilla	117:0149
	Anonymous	Castilla	117:0257
	Anonymous	Castilla	117:0486
	Anonymous	Monterrey	58:0098

	Sánchez Coello, A.	Carpio	115:0056
	Tintoretto	Castilla	117:0177
	Tintoretto, J.	Carpio	109:0421
61B11 : 31D14 (+5) (+513)			
Unknown: Man – Head, Profile	Beccafumi	Carpio	109:0175
61B11 : 31D14 (+5) : 31A534			
Unknown: Man – Head, with Beard	Anonymous	Castilla	117:0202
61B11 : 31D14 (+5) : 31A534 : 41D221 HAT			
Unknown: Man – Head, with Beard and Hat	Anonymous	Carpio	49:0012
61B11 : 31D14 (+5) : 31A534 : 41D222 RUFF			
Unknown: Man – Head, with Beard and Ruff	Tintoretto	Carpio	49:0003
	Tiziano	Carpio	109:0095
61B11 : 31D14 (+5) : 41D221 HAT			
Unknown: Man – Head, with Hat	Anonymous	Castilla	117:0198
	Anonymous	Castilla	117:0238
	Anonymous	Peñaranda	116:0255
	Giorgione	Carpio	109:0899
61B11 : 31D14 (+5) : 41D221 HAT : 41D222 RUFF			
Unknown: Man – Head, with Hat and Ruff	Anonymous	Castilla	117:0977
61B11 : 31D14 (+5) : 41D221 HAT : 41D2661 : 41D2663			
Unknown: Man – Head, with Hat, Necklace, and Earrings	Rembrandt	Carpio	115:0057
61B11 : 31D14 (+5) : 41D222 RUFF			
Unknown: Man – Head, with Ruff	Anonymous	Carpio	115:0833
	Anonymous	Castilla	117:0149
	Anonymous	Castilla	117:0198
	Anonymous	Castilla	117:0202
	Anonymous	Castilla	117:0582
	Anonymous	Castilla	117:0977
	Anonymous	Molina	93:0038
	Greco, El	Carpio	115:0074
	Tintoretto	Castilla	117:0177
	Tintoretto	Castilla	117:0177
	Tintoretto	Castilla	117:0177
61B11 : 31D14 (+5) : 41D222 RUFF : 45C22			
Unknown: Man – Head, with Ruff and Armour	Anonymous	Castilla	117:0379
61B11 : 31D14 (+53)			
Unknown: Man – Half-Length	Agusto de Guemon	Molina	93:0057
	Anonymous	Carpio	109:0025
	Anonymous	Castilla	43:0287
	Anonymous	Castilla	43:0601
	Anonymous	Castilla	117:0396
	Anonymous	Castilla	117:0484
	Anonymous	Castilla	117:0918
	Anonymous	Peñaranda	116:0199
	Dyck, Anth. van	Carculli	128:0008
	Tintoretto	Carpio	115:0020
	Tintoretto	Castilla	117:0185
	Var, Monseñor	Carculli	128:0012
61B11 : 31D14 (+53) (+933) : 46E221			
Unknown: Man – Half-Length, Holding Letter, Envelope	Giordano, L.	Carpio	109:0064

61B11 : 31D14 (+53) (+933) : 49M32 : 31A534			
Unknown: Man – Half-Length, Holding Book	Anonymous	Castilla	117:0242
with Beard	Tintoretto	Castilla	117:0185
61B11 : 31D14 (+53) : 25G41 CARNATION			
Unknown: Man – Half-Length, with Carnation	Anonymous	Castilla	117:0263
61B11 : 31D14 (+53) : 31A5339 : 41D222 RUFF			
Unknown: Bald Man – Half-Length, with Ruff	Rubens	Castilla	117:0078
61B11 : 31D14 (+53) : 31A534 : 41D222 RUFF			
Unknown: Man – Half-Length, with Beard and	Rubens	Castilla	117:0066
Ruff	Rubens	Castilla	117:0074
61B11 : 31D14 (+53) : 31A534 : 41D222 RUFF : 49L641			
Unknown: Man – Half-Length, with Beard, Ruff,	Anonymous	Castilla	117:0512
and Paper			
61B11 : 31D14 (+53) : 34B11 : 45C13 SWORD			
Unknown: Man – Half-Length, with Dog and	Anonymous	Castilla	117:0242
Sword			
61B11 : 31D14 (+53) : 41A775			
Unknown: Man – Half-Length, with Barrel, Cask	Anonymous	Castilla	117:0472
61B11 : 31D14 (+53) : 41D212			
Unknown: Man – Half-Length, with Coat, Cape	Tintoretto	Castilla	117:0183
	Tintoretto	Castilla	117:0183
	Tintoretto	Castilla	117:0183
	Tintoretto	Castilla	117:0183
61B11 : 31D14 (+53) : 41D221 : 49L641			
Unknown: Man – Half-Length with Hat and	Anonymous	Castilla	117:0113
Paper			
61B11 : 31D14 (+53) : 41D221 HAT			
Unknown: Man – Half-Length, with Hat	Anonymous	Castilla	117:0195
	Anonymous	Monterrey	57:0029
	Bordone	Carpio	109:0316
	Giordano, L.	Carpio	109:0065
61B11 : 31D14 (+53) : 41D221 HAT : 41D2 (+44)			
Unknown: Man – Half-Length, with Hat and	Anonymous	Castilla	117:0472
Feathers			
61B11 : 31D14 (+53) : 41D221 HAT : 41D222 RUFF			
Unknown: Man – Half-Length, with Hat and Ruff	Tintoretto	Carpio	115:0513
61B11 : 31D14 (+53) : 41D222 RUFF			
Unknown: Man – Half-Length, with Ruff	Anonymous	Castilla	117:0191
	Anonymous	Castilla	117:0470
	Anonymous	Castilla	117:0510
	Anonymous	Castilla	117:0731
	Anonymous	Monterrey	57:0027
	Rubens	Castilla	117:0077
61B11 : 31D14 (+53) : 41D225 : 23U24			
Unknown: Man – Half-Length, with Gloves and	Anonymous	Castilla	117:0251
Clock			
61B11 : 31D14 (+53) : 45C13			
Unknown: Man – Half-Length with Sword	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0242

61B11 : 31D14 (+53) : 45C13 DAGGER

Unknown: Man – Half-Length, with Dagger	Anonymous	Castilla	117:0121

61B11 : 31D14 (+53) : 45C13 SWORD

Unknown: Man – Half-Length, with Sword	Anonymous	Castilla	117:0394
	Anonymous	Monterrey	57:0017

61B11 : 31D14 (+53) : 45C22

Unknown: Man – Half-Length, with Armour	Anonymous	Castilla	43:0281
	Anonymous	Castilla	117:0243
	Anonymous	Ortiz	95:0021

61B11 : 31D14 (+54)

Unknown: Man – Three-Quarter-Length	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0536
	Tintoretto	Castilla	117:0175
	Tintoretto	Castilla	117:0175

61B11 : 31D14 (+54) : 31A534

Unknown: Man – Three-Quarter-Length, with Beard	Tintoretto	Castilla	117:0176
	Tintoretto	Castilla	117:0176
	Tintoretto	Castilla	117:0178

61B11 : 31D14 (+54) : 41D212

Unknown: Man – Three-Quarter-Length, with Coat, Cape	Tintoretto	Castilla	117:0186

61B11 : 31D14 (+54) : 41D212 : 41D221 HAT

Unknown: Man – Three-Quarter-Length, with Coat (Cape) and Hat	Tintoretto	Castilla	117:0178
	Tintoretto	Castilla	117:0178

61B11 : 31D14 (+54) : 41D222 RUFF

Unknown: Man – Three-Quarter-Length, with Ruff	Anonymous	Castilla	117:0320

61B11 : 31D14 (+54) : 41D222 RUFF : 45C13 SWORD

Unknown: Man – Three-Quarter-Length, with Ruff and Sword	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0326
	Tintoretto	Castilla	117:0187

61B11 : 31D14 (+55)

Unknown: Man – Full-Length	Tiziano	Castilla	43:0298

61B11 : 31D14 (+55) : 41D222 RUFF

Unknown: Man – Full-Length, with Ruff	Anonymous	Ortiz	95:0020

61B11 : 31D14 (+55) : 45C22

Unknown: Man – Full-Length, with Armour	Anonymous	Cortés	17:0097

61B11 : 31D14 (+933) : 41D221 HAT : 41D225

Unknown: Man Holding Hat with Gloves	Anonymous	Monterrey	61:0005

61B11 : 31D14 (+933) : 41D225

Unknown: Man Holding Gloves	Anonymous	Castilla	117:0489
	Bassano, F. (II)	Carpio	109:0413

61B11 : 31D14 (+933) : 41D225 : 41D221 HAT

Unknown: Man Holding Gloves with Hat	Anonymous	Monterrey	57:0013
	Anonymous	Monterrey	57:0014
	Anonymous	Monterrey	61:0004
	Tintoretto, J.	Carpio	109:0774

61B11 : 31D14 (+933) : 41D225 : 41D221 HAT : 41D222 RUFF

Unknown: Man Holding Gloves with Hat and Ruff	Andrea del Sarto	Carpio	115:0100

61B11 : 31D14 (+933) : 41D225 : 41D222 RUFF

Unknown: Man Holding Gloves with Ruff	Mor, A.	Carpio	49:0180
	Sánchez Coello, A.	Carpio	115:0017

61B11 : 31D14 (+933) : 41D225 : 45C13 SWORD : 41D222 RUFF

Unknown: Man Holding Gloves with Sword and Ruff	Leoni, O.	Carpio	109:0897

61B11 : 31D14 (+933) : 45C13 SWORD

Unknown: Man Holding Sword	Tiziano	Carpio	114:0320

61B11 : 31D14 (+933) : 45C13 SWORD : 45C22

Unknown: Man Holding Sword with Armour	Tintoretto, J.	Carpio	109:0165

61B11 : 31D14 (+933) : 45C15 ARROW

Unknown: Man Holding Arrow	Anonymous	Infantado	10:0043

61B11 : 31D14 (+933) : 46E221

Unknown: Man Holding Letter, Envelope	Lotto	Carpio	109:0166

61B11 : 31D14 (+933) : 46E221 : 31A534

Unknown: Man Holding Letter, Envelope with Beard	Pordenone	Carpio	109:0431

61B11 : 31D14 (+933) : 47K31 (+456 CORAL)

Unknown: Man Holding Coral	Tintoretto	Castilla	117:0187

61B11 : 31D14 (+933) : 49M32

Unknown: Man Holding Book	Anonymous	Carpio	115:0506

61B11 : 31D14 (+933) : 49M32 : 31A534

Unknown: Man Holding Book with Beard	Tintoretto	Carpio	115:0050

61B11 : 31D14 (+933) : 49M32 : 41D222 RUFF

Unknown: Man Holding Book with Ruff	Anonymous	Arce	75:0115
	Anonymous	Carpio	115:0796
	Tintoretto, J.	Carpio	109:0354

61B11 : 31D14 (+933) : 49M32 : 41D2664

Unknown: Man Holding Book with Ring	Anonymous	Castilla	117:0468

61B11 : 31D14 : 11Q651 : 41D221 HAT : 41D222 RUFF

Unknown: Man with Crucifix, Hat, and Ruff	Pulzone	Carpio	109:0112

61B11 : 31D14 : 11Q651 : 41D222 RUFF

Unknown: Man with Crucifix and Ruff	Pulzone	Carpio	109:0411

61B11 : 31D14 : 23U22

Unknown: Man with hourglass	Tintoretto	Carpio	109:0376

61B11 : 31D14 : 25A13 : 41D222 RUFF

Unknown: Man with Globe and Ruff	Dyck, Anth. van	Carpio	115:0293

61B11 : 31D14 : 31A311

Unknown: Man with Eyeglasses, Spectacles	Veronese	Carpio	115:0016

61B11 : 31D14 : 31A5339

Unknown: Bald Man	Caravaggio	Carpio	109:0282

	Tiziano	Carpio	115:0044
	Tiziano	Carpio	115:0098
61B11 : 31D14 : 31A5339 : 31A534 : 41D222 RUFF			
Unknown: Bald Man with Beard and Ruff	Anonymous	Carpio	114:0196
61B11 : 31D14 : 31A534			
Unknown: Man with Beard	Anonymous	Carpio	109:0235
	Anonymous	Carpio	114:0232
	Magnoni, Carlo	Carpio	109:0090
	Palma	Carpio	109:0399
	Rubens	Castilla	117:0077
	Tintoretto, J.	Carpio	109:0110
	Tintoretto, J.	Carpio	109:0156
	Tintoretto, J.	Carpio	109:0179
	Tintoretto, J.	Carpio	109:0685
	Tiziano	Carpio	115:0099
61B11 : 31D14 : 31A534 : 41D221 HAT			
Unknown: Man with Beard and Hat	Anonymous	Carpio	109:0272
	Daniele da Volterra	Carpio	109:0237
	Dossi, D.	Carpio	109:0270
	Rosa, S.	Carpio	109:0949
	Tiziano	Carpio	109:0406
	Veronese	Carpio	115:0849
61B11 : 31D14 : 31A534 : 41D221 HAT : 41D222 LACE COLLAR			
Unknown: Man with Beard, Hat, and Lace Collar	Anonymous	Carpio	109:0278
61B11 : 31D14 : 31A534 : 41D222 RUFF			
Unknown: Man with Beard and Ruff	Anonymous	Carpio	109:0898
	Anonymous	Castilla	117:0432
	Italian-Lombard	Carpio	109:0248
	Tintoretto, D.	Carpio	109:0078
	Tintoretto, D.	Carpio	109:0091
	Tintoretto, J.	Carpio	109:0109
61B11 : 31D14 : 31A534 : 45C22			
Unknown: Man with Beard and Armour	Anonymous	Carpio	109:0269
61B11 : 31D14 : 31A534 : 49M32			
Unknown: Man with Beard and Book	Anonymous	Carpio	114:0102
61B11 : 31D14 : 31A5341			
Unknown: Man with Moustache	Herrera, Fr. (I)	Carpio	115:0069
61B11 : 31D14 : 31A5341 : 41D222 RUFF			
Unknown: Man with Moustache and Ruff	Anonymous	Carpio	115:0698
	Dyck, Anth. van	Carpio	115:0127
	Greco, El	Carpio	115:0064
61B11 : 31D14 : 31F11			
Unknown: Man with Death's Head, Skull	Anonymous	Carpio	115:0425
61B11 : 31D14 : 32B311 ENGLISH : 41D212 : 45C13 SWORD			
Unknown: Englishman with Coat (Cape) and Sword	Dyck, Anth. van	Carpio	115:0124
61B11 : 31D14 : 32B311 GREEKS			
Unknown: Greek Man	Anonymous	Monterrey	58:0028
61B11 : 31D14 : 32B311 ITALIANS (LOMBARD)			
Unknown: Italian (Lombard) Man	Anonymous	Monterrey	57:0010

61B11 : 31D14 : 32B311 ITALIANS (VENETIAN)			
Unknown: Italian (Venetian) Man	Anonymous	Hinojosa	12:0040
61B11 : 31D14 : 32B311 ITALIANS (VENETIAN) : 46E221			
Unknown: Italian (Venetian) Man with Letter, Envelope	Contarini, Giov.	Carpio	109:0258
61B11 : 31D14 : 32B33 TURKS			
Unknown: Turkish Man	Anonymous	Hinojosa	12:0040
61B11 : 31D14 : 34B11			
Unknown: Man with Dog	Anonymous	Castilla	117:0241
	Carracci, Agost.	Carpio	109:0167
	Romanino	Carpio	109:0597
61B11 : 31D14 : 34B11 : 45C13 SWORD			
Unknown: Man with Dog and Sword	Dyck, Anth. van	Carpio	115:0126
61B11 : 31D14 : 41C12			
Unknown: Man Drinking	Tristán de Escamilla	Oviedo	73:0044
61B11 : 31D14 : 41D212 (+43)			
Unknown: Man in Fur Coat, Cape	Tintoretto, J.	Carpio	109:0635
61B11 : 31D14 : 41D212 : 45C13 SWORD			
Unknown: Man with Coat (Cape) and Sword	Anonymous	Castilla	117:0241
61B11 : 31D14 : 41D221 CAP			
Unknown: Man with Cap	Anonymous	Ortiz	95:0019
61B11 : 31D14 : 41D221 HAT			
Unknown: Man with Hat	Andrea del Sarto	Carpio	115:0115
	Anonymous	Carpio	115:0857
	Anonymous	Molina	93:0153
	Lotto	Carpio	109:0673
	Tintoretto	Castilla	117:0176
	Tintoretto, D.	Carpio	109:0582
	Tintoretto, J.	Carpio	109:0655
	Venusti	Carpio	109:0389
61B11 : 31D14 : 41D221 HAT : 41D222 RUFF			
Unknown: Man with Hat and Ruff	Anonymous	Carpio	114:0200
	Carracci	Carpio	109:0250
	Palma	Carpio	115:0250
	Sánchez Coello, A.	Carpio	115:0063
61B11 : 31D14 : 41D221 HAT : 41D222 RUFF : 34B11			
Unknown: Man with Hat, Ruff, and Dog	Anonymous	Castilla	117:0120
61B11 : 31D14 : 41D221 HAT : 45C13 SWORD			
Unknown: Man with Hat and Sword	Anonymous	Castilla	117:0535
61B11 : 31D14 : 41D221 HAT : 46C2823			
Unknown: Man with Hat and Astrolabe	Tiziano	Carpio	109:0097
61B11 : 31D14 : 41D222 LACE COLLAR			
Unknown: Man with Lace Collar	Carracci, Ant.	Carpio	109:0544
	Leoni, O.	Carpio	109:0564
61B11 : 31D14 : 41D222 RUFF			
Unknown: Man with Ruff	Anonymous	Carpio	109:0360
	Anonymous	Carpio	109:0758
	Anonymous	Carpio	114:0099
	Anonymous	Carpio	115:0621

	Anonymous	Carpio	115:0656
	Anonymous	Carpio	115:0676
	Anonymous	Carpio	115:0765
	Anonymous	Carpio	115:0770
	Anonymous	Carpio	115:0786
	Anonymous	Carpio	115:0800
	Anonymous	Carpio	115:0837
	Anonymous	Carpio	115:1043
	Anonymous	Castilla	117:0239
	Anonymous	Castilla	117:0239
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0252
	Anonymous	Castilla	117:0262
	Anonymous	Castilla	117:0367
	Anonymous	Monterrey	57:0023
	Anonymous	Monterrey	57:0036
	Anonymous	Monterrey	58:0022
	Cambiaso, L.	Carpio	115:0087
	Cantarini	Carpio	109:0094
	Cantarini	Carpio	109:0104
	Carracci	Carpio	109:0362
	Carracci, L.	Carpio	109:0353
	Greco, El	Carpio	115:0062
	Rubens	Castilla	117:0078
	Sánchez Coello, A.	Carpio	115:0058
	Sánchez Coello, A.	Carpio	115:0111
	Spanish	Castilla	117:0100
	Tintoretto	Carpio	115:0101
	Tintoretto	Carpio	115:0348
	Tintoretto	Carpio	115:0841
	Tintoretto, J.	Carpio	109:0077
	Tintoretto, J.	Carpio	109:0093
	Tintoretto, J.	Carpio	109:0435
	Veronese	Carpio	115:0776
61B11 : 31D14 : 41D222 RUFF : 23U25			
Unknown: Man with Ruff and Watch	Anonymous	Carpio	115:0771
61B11 : 31D14 : 41D222 RUFF : 41D225			
Unknown: Man with Ruff and Gloves	Anonymous	Carpio	115:0516
61B11 : 31D14 : 41D222 RUFF : 41D2664			
Unknown: Man with Ruff and Ring	Anonymous	Carpio	115:0426
61B11 : 31D14 : 41D222 RUFF : 45C22			
Unknown: Man with Ruff and Armour	Anonymous	Carpio	109:0139
	Anonymous	Carpio	115:0128
	Anonymous	Carpio	115:0697
	Anonymous	Carpio	115:0791
	Anonymous	Castilla	117:0240
61B11 : 31D14 : 41D225			
Unknown: Man with Gloves	Tintoretto	Carpio	115:0349
61B11 : 31D14 : 41D26612 MEDALLION			
Unknown: Man with Necklace, Medallion	Raffaello Santi	Carpio	114:0317
61B11 : 31D14 : 41D2664			
Unknown: Man with Ring	Andrea del Sarto	Castilla	43:0217
61B11 : 31D14 : 45C13 SWORD			
Unknown: Man with Sword	Anonymous	Castilla	117:0378
	Anonymous	Monterrey	58:0013
	Veronese	Carpio	115:0030

61B11 : 31D14 : 45C22

Unknown: Man with Armour	Anonymous	Carpio	109:0375
	Anonymous	Castilla	117:0576
	Sánchez Coello, A.	Castilla	117:0576
	Strozzi, B.	Infantado	10:0024
	Tintoretto	Carpio	109:0418
	Tintoretto, J.	Carpio	109:0436
	Tiziano	Carpio	109:0436

61B11 : 31D14 : 45C22 : 45C15 BOW

Unknown: Man with Armour and Bow	Anonymous	Castilla	117:0315

61B11 : 31D14 : 46C131

Unknown: Man Riding a Horse	Anonymous	Aytona	106:0029

61B11 : 31D14 : 48C514

Unknown: Man with picture, painting	Dürer	Carpio	109:0352

61B11 : 31D14 : 48C7356 CLARION : 48C7356 FLAGEOLET : 48C742

Unknown: Man with Clarion, Flageolet and Manuscript of Musical Score	Anonymous	Castilla	117:0534

61B11 : 31D14 : 48C7522 : 48C7323

Unknown: Man Playing Lute	Ribera	Castilla	117:0283

61B11 : 31D14 : 49M32

Unknown: Man with Book	Tintoretto	Carpio	115:0027

61B11 : 31D16

Unknown: Old Man	Adan	Castilla	43:0097
	Anonymous	Castilla	43:0098
	Anonymous	Castilla	117:0265
	Anonymous	Castilla	117:0925
	Anonymous	Villanueva del Fresno	28:0041
	Giorgione	Carpio	109:0609
	Tintoretto	Carpio	109:0537
	Tiziano	Carpio	109:0859

61B11 : 31D16 (+5) (+513)

Unknown: Old Man – Head, Profile	Barocci	Carpio	109:0625
	Bonzi, P.	Carpio	109:0908
	Bonzi, P.	Carpio	109:0908

61B11 : 31D16 (+5) : 31A534

Unknown: Old Man – Head, with Beard	Anonymous	Castilla	117:0191
	Anonymous	Castilla	117:0977
	Tintoretto	Castilla	117:0177

61B11 : 31D16 (+52)

Unknown: Old Man – Bust	Rubens	Castilla	117:0079

61B11 : 31D16 (+53)

Unknown: Old Man – Half-Length	Anonymous	Carpio	115:0514
	Anonymous	Castilla	117:0470
	Anonymous	Villanueva del Fresno	20:0062

61B11 : 31D16 (+53) (+933) : 11Q22

Unknown: Old Man – Half-Length, Holding Rosary	Anonymous	Castilla	117:0236

61B11 : 31D16 (+53) : 31A5339

Unknown: Bald Old Man – Half-Length	Anonymous	Castilla	117:0972

61B11 : 31D16 (+53) : 41D212 : 41D222 RUFF

Unknown: Old Man – Half-Length, with Coat (Cape) and Ruff	Anonymous	Castilla	117:0212

61B11 : 31D16 (+53) : 49L11

Unknown: Old Man – Half-Length, Writing	Ribera	Castilla	117:0288

61B11 : 31D16 (+53) : 49M32

Unknown: Old Man – Half-Length, with Book	Bassano	Castilla	43:0597

61B11 : 31D16 (+933) : 11Q22

Unknown: Old Man Holding Rosary	Anonymous	Castilla	117:0495

61B11 : 31D16 (+933) : 41D26611

Unknown: Old Man Holding Pearl Necklace	Tintoretto	Carpio	115:0047

61B11 : 31D16 (+933) : 49M32

Unknown: Old Man Holding Book	Anonymous	Castilla	117:0251
	Tintoretto	Castilla	117:0175
	Tintoretto, J.	Carpio	109:0642

61B11 : 31D16 : 31A4112

Unknown: Cross-eyed Old Man	Anonymous	Castilla	117:0254

61B11 : 31D16 : 31A5339 : 31A534

Unknown: Bald Old Man with Beard	Rubens	Castilla	117:0067

61B11 : 31D16 : 31A5339 : 31A534 : 41D222 RUFF

Unknown: Bald Old Man with Beard and Ruff	Anonymous	Carpio	115:0534

61B11 : 31D16 : 31A534

Unknown: Old Man with Beard	Dyck, Anth. van	Carpio	115:0495

61B11 : 31D16 : 34B11

Unknown: Old Man with Dog	Anonymous	Castilla	117:0374

61B11 : 31D16 : 41D221 HAT

Unknown: Old Man with Hat	Anonymous	Carpio	109:0420
	Pordenone	Carpio	109:0236

61B11 : 31D16 : 41D222 RUFF : 49M32

Unknown: Old Man with Ruff and Book	Anonymous	Carpio	115:0801

61B11 : 31D16 : 41D2664 : 25D11 RUBY

Unknown: Old Man with Ruby Ring	Tintoretto	Carpio	115:0346

61B11 : 31D16 : 49M32

Unknown: Old Man with Book	Italian-Venetian	Carpio	109:0379

61B11 : 32B311 ARMENIANS

Unknown: Armenian	Anonymous	Castilla	43:0158

61B11 : 32B311 ARMENIANS : 41D221 HAT

Unknown: Armenian with Hat	Anonymous	Carpio	115:0210

61B11 : 32B311 ARMENIANS : 41D221 TURBAN

Unknown: Armenian with Turban	Barocci	Carpio	109:0605

61B11 : 32B311 FLEMINGS : 41D222 RUFF

Unknown: Fleming with Ruff	Anonymous	Carpio	115:0292

61B11 : 32B311 FLEMINGS : 46A124 : 45C13 SWORD

Unknown: Flemish Knight with Sword	Dyck, Anth. van	Carpio	115:0135

61B11 : 32B311 ITALIANS (LOMBARD) : 49M32			
Unknown: Italian (Lombard) with Book	Anonymous	Monterrey	58:0006
61B11 : 32B33 MOORS			
Unknown: Moor	Anonymous	González Cossio	88:0130
61B11 : 32B33 TURKS			
Unknown: Turk	Anonymous	Carpio	115:0918
	Anonymous	Castilla	117:0132
	Anonymous	Paredes de Nava	101:0077
61B11 : 43C114 : 34B11			
Unknown: Hunter with Dog	Italian-Venetian	Carpio	109:0356
61B11 : 44B112			
Unknown: Emperor	Anonymous	Arce	75:0103
	Anonymous	Carpio	114:0055
	Anonymous	Herrera	33:0010
	Anonymous	Oviedo	73:0097
61B11 : 44B112 (+53)			
Unknown: Emperor – Half-Length	Anonymous	Cardona	37:0045
	Anonymous	Cardona	37:0075
	Anonymous	Sastago	50:0030
61B11 : 44B112 HOLY ROMAN EMPIRE			
Unknown: Holy Roman Emperor	Anonymous	Montesclaros	13:0051
61B11 : 44B112 HOLY ROMAN EMPIRE (+55)			
Unknown: Holy Roman Emperor – Full-Length	Anonymous	Ramírez	3:0014
61B11 : 44B112 ROME			
Unknown: Emperor of Rome	Anonymous	Echauz	113:0052
61B11 : 44B113			
Unknown: King	Anonymous	Alburquerque	125:0075
	Anonymous	Alburquerque	127:0076
	Anonymous	Balbi	39:0019
	Anonymous	Castilla	52:0032
	Anonymous	Castilla	117:0437
	Anonymous	Meneses Bravo	126:0068
	Anonymous	Quevedo y Azcona	135:0053
	Giulio Romano	Carpio	109:0172
	Novelli, P.	Castilla	43:0396
	Velázquez, D.	Monterrey	58:0137
61B11 : 44B113 (+52)			
Unknown: King – Bust	Anonymous	González Cossio	88:0029
61B11 : 44B113 (+55)			
Unknown: King – Full-Length	Anonymous	Fernández	16:0045
61B11 : 44B113 ARAGON (+55)			
Unknown: King of Aragon – Full-Length	Anonymous	Mayalde	78:0116
	Anonymous	Ramírez	3:0092
61B11 : 44B113 ENGLAND (+53)			
Unknown: King of England – Half-Length	Anonymous	Castilla	52:0030
	Lely	Molina	93:0135
61B11 : 44B113 FRANCE			
Unknown: King of France	Anonymous	Brizuela	5:0035
	Anonymous	Brizuela	5:0037
	Anonymous	Castilla	52:0032

	Anonymous	Infantado	9:0098
	Anonymous	Montealegre	111:0074
61B11 : 44B113 FRANCE (+55) : 31D112			
Unknown: King of France – Full-Length (as a child)	Anonymous	Infantado	9:0084
61B11 : 44B113 HUNGARY			
Unknown: King of Hungary	Anonymous	Hinojosa	12:0044
	Anonymous	Montesclaros	13:0053
61B11 : 44B113 HUNGARY, BROTHER OF			
Unknown: King of Hungary (brother of)	Anonymous	Montesclaros	13:0056
61B11 : 44B113 POLAND (+55)			
Unknown: King of Poland – Full-Length	Anonymous	Arenberg	31:0078
61B11 : 44B113 SPAIN			
Unknown: King of Spain	Anonymous	Arce	75:0103
	Anonymous	Carpio	115:0956
	Anonymous	Carpio	115:1090
	Anonymous	Cuéllar	90:0047
	Anonymous	González Cossío	22:0045
	Anonymous	Melgarejo	36:0035
	Anonymous	Prado Bravo	48:0033
	Anonymous	Spino y Navarro	132:0001
	Anonymous	Spino y Navarro	132:0105
	Anonymous	Torre	91:0084
	Velázquez, D.	Monterrey	57:0126
	Velázquez, D.	Monterrey	61:0046
61B11 : 44B113 SPAIN (+53)			
Unknown: King of Spain – Half-Length	Anonymous	Castilla	43:0305
	Anonymous	Sobroso	107:0073
61B11 : 44B113 SPAIN (+55)			
Unknown: King of Spain – Full-Length	Anonymous	Castilla	43:0313
	Vincenzo	Carpio	109:0028
61B11 : 44B113 SWEDEN			
Unknown: King of Sweden	Anonymous	Carnero	72:0030
	Anonymous	Peñaranda	116:0113
61B11 : 44B113 SWEDEN (+53)			
Unknown: King of Sweden – Half-Length	Anonymous	Molina	93:0128
61B11 : 44B113 SWEDEN (+55)			
Unknown: King of Sweden – Full-Length	Anonymous	Arenberg	31:0078
61B11 : 44B113 TERNATE			
Unknown: King of Ternate	Anonymous	Montesclaros	13:0069
61B11 : 44B114 SULTAN			
Unknown: Sultan	Anonymous	Infantado	9:0035
61B11 : 44B15 FRANCE			
Unknown: Royal Family Member of France	Anonymous	Márquez	131:0003
61B11 : 44B15 SPAIN (+55)			
Unknown: Royal Family Member of Spain – Full-Length	Anonymous	Echauz	113:0055
61B11 : 44B1512 NAVARRE			
Unknown: Royal Child of Navarre	Anonymous	Ramírez	3:0001

61B11 : 44B1512 SPAIN

Unknown: Royal Child of Spain	Anonymous	Atrisco	138:0024
	Anonymous	González Cossio	88:0104
	Anonymous	González Cossio	88:0115

61B11 : 44B15121

Unknown: Prince	Anonymous	Cardona	37:0007
	Anonymous	Saavedra Guzmán	15:0034

61B11 : 44B15121 CAIRO

Unknown: Prince of Cairo	Anonymous	Matute	14:0024

61B11 : 44B15121 ENGLAND

Unknown: Prince of England	Anonymous	Infantado	9:0081
	Anonymous	Infantado	9:0082

61B11 : 44B15121 FRANCE

Unknown: Prince of France	Anonymous	Galarreta Osarez	69:0037

61B11 : 44B15121 SPAIN

Unknown: Prince of Spain	Anonymous	Castilla	117:0987

61B11 : 44B15121 WALES

Unknown: Prince of Wales	Anonymous	Infantado	9:0112

61B11 : 44B15121 WALES (+55)

Unknown: Prince of Wales – Full-Length	Anonymous	Infantado	9:0086

61B11 : 44B1524

Unknown: Court Jester	Velázquez, D.	Carpio	115:0240

61B11 : 44B41

Unknown: Ambassador	Anonymous	Brizuela	5:0040

61B11 : 44B41 (+53)

Unknown: Ambassador – Half-Length	Anonymous	Celada	2:0041
	Anonymous	Celada	7:0005

61B11 : 44B511 : 32B311 ITALIANS (VENETIAN)

Unknown: Italian (Venetian) Senator	Anonymous	Carpio	115:0376
	Tintoretto	Carpio	115:0108
	Tintoretto	Carpio	115:0347

61B11 : 44G13

Unknown: Judge	Anonymous	Echauz	113:0039

61B11 : 45B

Unknown: Soldier	Anonymous	Castilla	117:0444
	Chiriboga, Gaspar	Soria Arteaga	40:0059
	Vouet, S.	Carpio	109:0562

61B11 : 45B (+5)

Unknown: Soldier – Head	Anonymous-Antique	Castilla	117:0554
	Veronese	Carpio	109:0512

61B11 : 45B (+53)

Unknown: Soldier – Half-Length	Anonymous	Galarreta Osarez	69:0068

61B11 : 45B (+55)

Unknown: Soldier – Full-Length	Anonymous	Echauz	113:0040

61B11 : 45B : 41D222 RUFF

Unknown: Soldier with Ruff	Tintoretto	Carpio	115:0103

61B11 : 45D312 CONNESTABILE DI NAPOLI

Unknown: Connestabile di Napoli	Anonymous	Castilla	43:0466

61B11 : 45D321

Unknown: Admiral	Anonymous	Montealegre	111:0094
	Anonymous	Torre	91:0082
	Flemish	Carpio	109:0262

61B11 : 45D321 : 32B311 POLES

Unknown: Polish Commander-in-chief, admiral	Anonymous	Carpio	109:0152

61B11 : 46A12

Unknown: Nobleman	Anonymous	Matute	14:0024

61B11 : 46A12 : 32B311 ITALIANS (VENETIAN)

Unknown: Italian (Venetian) Nobleman	Tintoretto, J.	Carpio	109:0313
	Tintoretto, J.	Carpio	109:0314
	Tintoretto, J.	Carpio	109:0433
	Tintoretto, J.	Carpio	109:0702
	Tintoretto, J.	Carpio	109:0702

61B11 : 46A12 DUKE (+513)

Unknown: Duke – Profile	Raffaello Santi	Carpio	109:0550

61B11 : 46A12 DUKE (+53)

Unknown: Duke – Half-Length	Anonymous	Molina	93:0070

61B11 : 46A124

Unknown: Knight	Anonymous	Castilla	117:0471
	Anonymous	Infantado	9:0161
	Anonymous	Infantado	9:0163

61B11 : 46A124 (+53)

Unknown: Knight – Half-Length	Anonymous	Carnero	72:0031
	Anonymous	Peñaranda	116:0119

61B11 : 46A124 (+55)

Unknown: Knight – Full-Length	Anonymous	Castilla	117:0668

61B11 : 46A132

Unknown: Villager	Cantarini	Carpio	109:0089

61B11 : 46A17 (+5)

Unknown: Labourer – Head	Anonymous	Sastago	50:0041

61B11 : 46A81 GIPSIES

Unknown: Gipsy	Anonymous	Torre	91:0074

61B11 : 47I411 (+21)

Unknown: Orchard labourer	Ribera	Carpio	115:0166
	Tintoretto	Carpio	115:0015

61B11 : 48B3

Unknown: Artist	Anonymous	Carpio	49:0083
	Anonymous	Carpio	49:0084
	Dyck, Anth. van	Carpio	109:0022

61B11 : 48B3 (+5)

Unknown: Artist – Head	Anonymous	Molina	93:0031

61B11 : 48C723

Unknown: Musician	Anonymous	Monterrey	57:0233

61B11 : 48C93

Unknown: Writer	Anonymous	Pacheco	71:0086

61B11 : 49B44 (+53)			
Unknown: Student – Half-Length	Dyck, Anth. van	Carpio	49:0153
61B11 : 49C3			
Unknown: Scholar, Philosopher	Anonymous	Alburquerque	125:0139
	Anonymous	Alburquerque	127:0137
	Anonymous	Carpio	115:1071
	Anonymous	Castilla	52:0037
	Anonymous	Monterrey	57:0194
	Anonymous	Peñaranda	116:0121
	Bassano, F. (II)	Carpio	109:0432
	Carracci	Carpio	109:0951
	Moretto	Carpio	109:0950
	Moroni, G.B.	Carpio	109:0950
	Ribera	Arcos	118:0058
	Ribera	Carpio	115:0102
	Tintoretto	Carpio	109:0437
	Tintoretto, D.	Carpio	109:0076
	Tintoretto, J.	Carpio	109:0103
	Tintoretto, J.	Carpio	109:0398
	Tintoretto, J.	Carpio	109:0647
61B11 : 49C3 (+53)			
Unknown: Scholar, Philosopher – Half-Length	Anonymous	Castilla	43:0460
	Rubens	Castilla	117:0071
	Tintoretto	Carpio	45:0012
	Tintoretto, J.	Carpio	109:1002
61B11 : 49G1			
Unknown: Physician, Doctor	Rubens	Carpio	49:0189
61B11 DOGE OF VENICE			
Unknown: Doge of Venice	Anonymous	Carpio	114:0234
	Anonymous	Carpio	115:0774
	Anonymous	Carpio	115:0803
	Anonymous	Carpio	115:0822
	Anonymous	Carpio	115:0904
	Anonymous	Infantado	9:0016
	Italian-Venetian	Castilla	43:0591
	Lipari	Carpio	109:0377
	Tintoretto	Carpio	109:0257
	Tintoretto	Carpio	109:0266
	Tintoretto	Carpio	109:0439
	Tintoretto	Carpio	109:0646
	Tintoretto	Carpio	109:0668
	Tintoretto	Carpio	115:0768
	Tintoretto	Castilla	43:0593
	Tintoretto, D.	Carpio	109:0155
	Tintoretto, J.	Carpio	109:0416
	Tintoretto, J.	Carpio	109:1001
	Tiziano	Carpio	109:0079
	Tiziano	Carpio	109:0366
61B11 DOGE OF VENICE (+5)			
Unknown: Doge of Venice – Head	Tiziano	Carpio	109:0734
61B11 DOGE OF VENICE (+513)			
Unknown: Doge of Venice – Profile	Bellini, Giov.	Carpio	109:0333
	Bellini, Giov.	Carpio	109:0487
	Bellini, Giov.	Carpio	109:0573
	Tintoretto, D.	Carpio	109:0130
61B11 DOGE OF VENICE (+53)			
Unknown: Doge of Venice – Half-Length	Gasparo	Carpio	109:0066
	Tintoretto	Castilla	43:0592

61B11 DOGE OF VENICE (+55)
Unknown: Doge of Venice – Full-Length Anonymous Infantado 9:0110

61B112 : 11P3114 PRELATE
Unknown Double-Portrait: Prelate Anonymous Castilla 43:0345

61B112 : 31D112 (+72)
Unknown Double-Portrait: Two Children Anonymous Torre 91:0129
Anonymous Villanueva 59:0090

61B112 : 31D11221 (+933) : 34B131 : 31D15
Unknown Double-Portrait: Boy Holding Bird in a Cage, with Woman Anonymous Infantado 9:0099

61B112 : 31D14 (+5) (+72)
Unknown Double-Portrait: Two Men – Head(s) Anonymous Villanueva del Fresno 20:0118

61B112 : 31D14 (+72)
Unknown Double-Portrait: Two Men Anonymous Carpio 115:1041
Greco, El Carpio 115:1041

61B112 : 31D14 : 31D11221
Unknown Double-Portrait: Man and Boy Veronese Carpio 115:0243

61B112 : 31D14 : 31D15
Unknown Double-Portrait: Man and Woman Parmigianino Carpio 109:0895
Rubens Castilla 117:0075

61B112 : 42B111
Unknown Double-Portrait: Father with Son(s) Moroni, G.B. Carpio 109:0358

61B113 : 11
Unknown Group-Portrait: Christians Anonymous Infantado 1:0079

61B113 : 11P3121
Unknown: Priest (in a group-portrait) Tintoretto Castilla 117:0188

61B113 : 12A7
Unknown Group-Portrait: Jews Anonymous Infantado 1:0079

61B113 : 31D112 (+72) : 31D15
Unknown Group-Portrait: Two Children and Woman Anonymous Villanueva 59:0089

61B113 : 31D14 (+54) : 41D222 RUFF : 49L641
Unknown: Man – Three-Quarter-Length, with Ruff and Paper (in a group-portrait) Bassano Castilla 117:0140

61B113 : 31D14 (+54) : 41D222 RUFF : 49M32
Unknown: Man – Three-Quarter-Length, with Ruff and Book (in a group-portrait) Bassano Castilla 117:0140

61B113 : 31D14 (+73)
Unknown Group-Portrait: Three Men Tintoretto, D. Carpio 109:0116

61B113 : 31D14 (+73) : 42F5
Unknown Group-Portrait: Three Men with Servant Anonymous Monterrey 57:0021
Anonymous Monterrey 61:0009

61B113 : 31D14 : 31A4112
Unknown: Cross-eyed Man (in a group portrait) Tintoretto, D. Carpio 109:0116

61B113 : 31D14 : 31D15 (+72)
Unknown Group-Portrait: Man and Two Women Anonymous Carpio 115:0915

61B113 : 42B121			
Unknown Group-Portrait: Mother with son(s)	Caliari, C.	Carpio	109:0491
61B113 : 42B74			
Unknown Group-Portrait: Family	Schiavone, A.	Carpio	109:0510
61B113 DOGE OF VENICE : 42B74			
Unknown Group-Portrait: Doge of Venice with Family	Anonymous	Carpio	115:0767
61B2 AARSCHOT, DUC D' 11			
Aarschot, Duc d'	Anonymous	Arenberg	31:0075
61B2 AARSCHOT, PHILIPPE, DUC D' 11			
Aarschot, Philippe Charles d'Arenberg, Duc d'	Anonymous	Arenberg	31:0174
	Anonymous	Arenberg	31:0175
61B2 AARSCHOT, PHILIPPE, DUC D', FAMILY MEMBER OF 11 (+55)			
Aarschot, Philippe Charles d'Arenberg, Duc d' (family member of)	Anonymous	Arenberg	31:0078
	Anonymous	Arenberg	31:0078
	Anonymous	Arenberg	31:0167
61B2 AARSCHOT, PHILIPPE, DUC D', GRANDFATHER OF 11			
Aarschot, Philippe Charles d'Arenberg, Duc d' (grandfather of)	Anonymous	Arenberg	31:0075
	Anonymous	Arenberg	31:0157
61B2 AARSCHOT, PHILIPPE, DUC D', GREAT-GRANDFATHER OF 11			
Aarschot, Philippe Charles d'Arenberg, Duc d' (great-grandfather of)	Anonymous	Arenberg	31:0075
	Anonymous	Arenberg	31:0077
61B2 ACEDO, DIEGO DE 11			
Acedo, Diego de	Velázquez, D.	Carpio	115:0240
61B2 ADRIAN 06, POPE 11			
Adrian VI, Pope	Anonymous	Infantado	1:0033
61B2 AGUILA, JUAN DEL 12			
Águila, Juan del	Anonymous	Carpio	115:0996
61B2 AGUILAR, CONDE DE 11			
Aguilar, Conde de	Anonymous	Ramírez	3:0005
61B2 AGUILAR, FELIPE RAMIREZ DE ARELLANO, CONDE DE 11			
Aguilar, Felipe Ramírez de Arellano, Conde de	Anonymous	Ramírez	3:0005
61B2 ALBA, DUQUE DE 11			
Alba, Duque de	Anonymous	Brizuela	5:0032
	Anonymous	Castilla	117:0119
61B2 ALBA, DUQUE DE 11 (+53)			
Alba, Duque de	Anonymous	Galló de Escalada	46:0018
	Anonymous	Infantado	9:0101
	Anonymous	Infantado	9:0126
	Anonymous	Ramírez	3:0010
61B2 ALBA, DUQUE DE 12 (+53)			
Alba, Duque de	Anonymous	Infantado	9:0020
61B2 ALBRECHT, ARCHDUKE OF AUSTRIA 11			
Albrecht, Archduke of Austria	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
	Anonymous	González Cossio	88:0095

61B2 ALBRECHT, ARCHDUKE OF AUSTRIA 11 (+53)

Albrecht, Archduke of Austria	Anonymous	Carnero	72:0025
	Anonymous	Castilla	117:0245

61B2 ALBRECHT, ARCHDUKE OF AUSTRIA 11 (+55)

Albrecht, Archduke of Austria	Anonymous	Arenberg	31:0078
	Anonymous	Infantado	9:0051

61B2 ALBRECHT, ARCHDUKE OF AUSTRIA, BROTHER OF 11 (+55)

Albrecht, Archduke of Austria (brother of)	Anonymous	Arenberg	31:0078

61B2 ALBURQUERQUE, ALFONSO DE 11

Alburquerque, Alfonso de	Anonymous	Arenberg	31:0172

61B2 ALBURQUERQUE, ANA ROSALIA, DUQUESA DE, FAMILY MEMBER OF 11 (+53)

Alburquerque, Ana Rosalia, IX Duquesa de (family member of)	Anonymous	Alburquerque	125:0003
	Anonymous	Alburquerque	127:0003

61B2 ALBURQUERQUE, ANA ROSALIA, DUQUESA DE, FAMILY MEMBER OF 11 (+55)

Alburquerque, Ana Rosalia, IX Duquesa de (family member)	Anonymous	Alburquerque	125:0003
	Anonymous	Alburquerque	127:0003

61B2 ALBURQUERQUE, DUQUE DE 11

Alburquerque, Duque de	Mor, A.	Carpio	49:0196

61B2 ALBURQUERQUE, DUQUE DE 11 (+5)

Alburquerque, Duque de	Anonymous	Arenberg	31:0018

61B2 ALBURQUERQUE, DUQUE DE, CHILD OF 11 (+55)

Alburquerque, Duque de (child of)	Anonymous	Castilla	43:0526

61B2 ALBURQUERQUE, FRANCISCO FERNANDEZ, 08 DUQUE DE 11

Alburquerque, Francisco Fernández de la Cueva y Enríquez, VIII Duque de	Anonymous	Castilla	18:0053

61B2 ALBURQUERQUE, FRANCISCO, DUQUE DE 11 (+55)

Alburquerque, Francisco, Duque de	Anonymous	Alburquerque	125:0122
	Anonymous	Alburquerque	127:0120

61B2 ALBURQUERQUE, MELCHOR FERNANDEZ, 09 DUQUE DE 11

Alburquerque, Melchor Fernández de la Cueva y Enríquez, IX Duque de	Anonymous	Castilla	18:0055

61B2 ALDENA, AGUSTIN DE, DOCTOR 11 (+53)

Aldena, Agustín de, Doctor	Anonymous	Oviedo	73:0089

61B2 ALEXANDER 06, POPE 11

Alexander VI, Pope	Anonymous	Borja y Velasco	42:0171
	Maratti	Zuaznabar	136:0026

61B2 ALFONSO 02, KING OF LEON AND ASTURIAS 11 (+55)

Alfonso II, King of León and Asturias	Anonymous	Ramírez	3:0016

61B2 ALFONSO 10, KING OF CASTILE AND LEON 11

Alfonso X, King of Castile and León	Anonymous	González Cossio	88:0115

61B2 ALFONSO, INFANTE OF SPAIN 11

Alfonso, Infante of Spain	Anonymous	Montesclaros	13:0050

61B2 ALMAZAN, FRANCISCO HURTADO DE MENDOZA, MARQUES 11 (+53)			
Almazán, Francisco Hurtado de Mendoza, Marqués de	Anonymous	Infantado	9:0133
61B2 ALMAZAN, MARQUES DE 11 (+53)			
Almazán, Marqués de	Anonymous	Infantado	9:0177
61B2 ALVAREZ, BERNARDINO 11			
Álvarez, Bernardino	Anonymous	Arcos	118:0017
61B2 ANCURES, PEDRO, CONDE DE 12			
Ancures, Pedro, Conde de	Anonymous	Benavente	56:0009
61B2 ANTONIO MARIA, PADRE 11			
Antonio María, Padre	Anonymous	Arcos	118:0066
61B2 ARAGON, ALMIRANTE DE 11			
Aragón, Almirante de	Anonymous	Cardona	37:0009
	Anonymous	Infantado	9:0032
	Anonymous	Infantado	10:0029
	Anonymous	Infantado	10:0030
	Anonymous	Montesclaros	13:0067
61B2 ARAGON, ALMIRANTE DE 11 (+54)			
Aragón, Almirante de	Anonymous	Infantado	9:0127
	Anonymous	Infantado	9:0132
	Anonymous	Infantado	9:0181
61B2 ARAGON, ALMIRANTE DE 21			
Aragón, Almirante de (scene from the life of)	Anonymous	Infantado	9:0270
61B2 ARCE, PEDRO DE 11 (+55)			
Arce, Pedro de	Anonymous	Arce	38:0017
61B2 ASTALLI, CARDINAL 11			
Astalli, Cardinal	Velázquez, D.	Carpio	109:0108
61B2 ASTURIAS, PRINCIPE DE 11			
Asturias, Príncipe de	Anonymous	Alburquerque	68:0025
	Anonymous	Carpio	45:0084
	Anonymous	Díaz de Ontiveros	26:0037
	Anonymous	Melgarejo	36:0035
	Anonymous	Spino y Navarro	132:0105
	Calleja, Andrés	Zuaznabar	136:0006
61B2 ASTURIAS, PRINCIPE DE 11 (+53)			
Asturias, Príncipe de	Anonymous	Castilla	43:0304
61B2 ATRISCO, MELCHOR DE SOLIS, DUQUE DE 11			
Atrisco, Melchor de Solís y Gante Osorio y Sarmiento, Duque de	Anonymous	Atrisco	138:0122
61B2 AUSTRIA, ARCHDUKE OF 11			
Austria, Archduke of	Anonymous	Montesclaros	13:0058
61B2 AUSTRIA, ARCHDUKE OF 11 (+55)			
Austria, Archduke of	Anonymous	Peñaranda	116:0125
	Anonymous	Peñaranda	116:0126
61B2 AVALOS, ALFONSO D', MARCHESE DEL VASTO E DI PESCARA 11			
Avalos, Alfonso d', Marchese del Vasto e di Pescara	Anonymous	Molina	93:0119
	Anonymous	Villanueva	6:0041

61B2 AVALOS, FERDINANDO FRANCESCO D', MARCHESE DEL VASTO 11

Avalos, Ferdinando Francesco d', Marchese del Vasto e di Pescara	Anonymous	Monterrey	58:0018

61B2 AVILA, PADRE 11

Ávila, Padre	Anonymous	Arcos	118:0105

61B2 AYTONA, FRANCISCO DE MONCADA, MARQUES DE 11

Aytona, Francisco de Moncada y Moncada, III	Anonymous	Aytona	106:0025
Marqués de	Anonymous	Aytona	106:0155

61B2 AYTONA, FRANCISCO DE MONCADA, MARQUES DE 11 (+53)

Aytona, Francisco de Moncada y Moncada, III	Anonymous	Aytona	106:0013
Marqués de			

61B2 AYTONA, GUILLEN RAMON DE MONCADA, MARQUES DE 11 (+53)

Aytona, Guillén Ramón de Moncada, Marqués de	Anonymous	Aytona	106:0013

61B2 AYTONA, GUILLEN RAMON DE MONCADA, MARQUES DE 11 : 31D12

Aytona, Guillén Ramón de Moncada y Alagón, IV	Anonymous	Aytona	106:0016
Marqués de (as a youth)			

61B2 AYTONA, MARQUES DE 11

Aytona, Marqués de	Anonymous	Carpio	45:0102
	Anonymous	Carpio	115:0567
	Dyck, Anth. van	Carpio	49:0177
	Dyck, Anth. van	Carpio	115:0235

61B2 AYTONA, MARQUES DE 11 (+53)

Aytona, Marqués de	Anonymous	Medina	83:0022

61B2 AYTONA, MARQUES DE 11 (+54)

Aytona, Marqués de	Anonymous	Galarreta Osarez	69:0031

61B2 AYTONA, MIGUEL RAMON DE MONCADA, MARQUES DE 11 (+55)

Aytona, Miguel Ramón de Moncada y Silva, V	Anonymous	Aytona	106:0017
Marqués de			

61B2 AYTONA, RAMON GUILLEN DE MONCADA, MARQUES DE 11

Aytona, Ramón Guillen de Moncada, Marqués de	Anonymous	Aytona	106:0025

61B2 BALTASAR CARLOS, PRINCIPE DE ASTURIAS 11

Baltasar Carlos, Príncipe de Asturias	Anonymous	Borja y Velasco	42:0299
	Anonymous	Castilla	117:0658
	Anonymous	Paredes de Nava	101:0124
	Anonymous	Villanueva	59:0009
	Anonymous	Villanueva	59:0046
	Velázquez, D.	Benavente	56:0020

61B2 BALTASAR CARLOS, PRINCIPE DE ASTURIAS 11 (+55)

Baltasar Carlos, Príncipe de Asturias	Anonymous	Medina	83:0059
	Anonymous	Paredes de Nava	101:0122
	Velázquez, D.	Salamanca	63:0018

61B2 BALTASAR CARLOS, PRINCIPE DE ASTURIAS 12

Baltasar Carlos, Príncipe de Asturias	Anonymous	Carpio	45:0124
	Velázquez, D.	Carpio	115:0330

61B2 BARBERINI, CARDINAL 11			
Barberini, Cardinal	Anonymous	Castilla	43:0516
61B2 BARBERINI, CARDINAL 11 (+53)			
Barberini, Cardinal	Anonymous	Castilla	18:0130
61B2 BARRANTES ALDANA, PEDRO 11			
Barrantes Aldana, Pedro	Anonymous	Alvarado	84:0049
61B2 BASSANO 11 (+53)			
Bassano	Bassano	Castilla	117:0135
61B2 BASSANO, FRANCESCO (II) 11 (+53)			
Bassano, Francesco (II) (Francesco II da Ponte)	Anonymous	Castilla	117:0982
61B2 BATEBILA, BARON DE 11			
Batebila, Baron de	Gentile, L.	Molina	93:0134
61B2 BEJAR, ALFONSO DE ZUNIGA, DUQUE DE 11 (+53)			
Béjar, Alfonso de Zúñiga, Duque de	Anonymous	Infantado	9:0168
61B2 BEJAR, DUQUE DE 11			
Béjar, Duque de	Anonymous	Infantado	1:0071
61B2 BEJAR, DUQUE DE 11 (+55)			
Béjar, Duque de	Anonymous	Infantado	9:0122
61B2 BEJAR, DUQUE DE 11 : 31D112			
Béjar, Duque de (as a child)	Anonymous	Infantado	10:0019
61B2 BEMBO, GIOVANNI, DOGE OF VENICE 11			
Bembo, Giovanni, Doge of Venice	Tintoretto, D.	Carpio	109:0449
	Tintoretto, J.	Carpio	109:0430
61B2 BEMBO, PIETRO, CARDINAL 11			
Bembo, Pietro, Cardinal	Anonymous	Infantado	1:0037
	Anonymous	Monterrey	57:0113
61B2 BENAVENTE, ANTONIO ALFONSO PIMENTEL, CONDE DE 11			
Benavente, Antonio Alfonso Pimentel, Conde de	Anonymous	Benavente	65:0003
61B2 BENAVENTE, CONDE DE 11 (+55)			
Benavente, Conde de	Anonymous	Infantado	9:0095
61B2 BENAVENTE, FAMILY MEMBER 11			
Benavente (family member)	Anonymous	Benavente	55:0003
61B2 BENAVENTE, FAMILY MEMBER 11 (+53)			
Benavente (family member)	Anonymous	Benavente	56:0008
61B2 BENAVENTE, JUAN ALFONSO DE PIMENTEL, CONDE DE 21			
Benavente, Juan Alfonso de Pimentel, Conde de (scene from the life of)	Anonymous	Benavente	55:0004
61B2 BERARDI, EVANGELISTA 11			
Berardi, Evangelista	Correggio	Carpio	109:0863
61B2 BESSARION, JOHANNES, CARDINAL 11			
Bessarion, Johannes, Cardinal	Anonymous	Infantado	1:0036
61B2 BORBON, FAMILY MEMBER 11			
Borbón (family member)	Anonymous	Carpio	115:0430
	Anonymous	Infantado	10:0046

61B2 BORBON, FAMILY MEMBER 11 (+53)
Borbón (family member) Anonymous Sastago 50:0002

61B2 BORBON, FAMILY MEMBER 11 (+53) : 31D112
Borbón (family member, as a child) Anonymous Sastago 50:0003

61B2 BORJA Y VELASCO, GASPAR DE, CARDINAL 11
Borja y Velasco, Gaspar de, Cardinal Anonymous Borja y Velasco 42:0161
Anonymous Borja y Velasco 42:0176
Anonymous Borja y Velasco 42:0296

61B2 BORJA, CARDINAL 11
Borja, Cardinal Anonymous Infantado 9:0108

61B2 BORJA, FRANCISCO DE 11
Borja, Francisco de Anonymous Borja y Velasco 42:0172

61B2 BORJA, JUAN DE 11
Borja, Juan de Anonymous Borja y Velasco 42:0162

61B2 BROCHANA, DUQUE DE 11 (+53)
Brochana, Duque de Jolchoni Carpio 115:0022

61B2 BUCKINGHAM, DUKE OF 11
Buckingham, Duke of Anonymous Molina 93:0123

61B2 BUENAMI 11
Buenami Anonymous Infantado 9:0089

61B2 BUENAMI 11 (+55)
Buenami Anonymous Infantado 9:0018

61B2 BURCOY, COMTE DE 11 (+55)
Burcoy, Comte de Anonymous Arenberg 31:0078

61B2 CADEREITA, MARQUES DE 11 (+53)
Cadereita, Marqués de Anonymous Alburquerque 125:0239

61B2 CALDERON, RODRIGO DE 11
Calderón, Rodrigo de Rubens Carpio 49:0207
Rubens Carpio 115:0241

61B2 CANO, MELCHOR, PADRE 11
Cano, Melchor, Padre Anonymous Castilla 18:0119

61B2 CARDONA, DUQUE DE 11
Cardona, Duque de Anonymous Infantado 9:0124

61B2 CARDONA, NICOLAS DE 11 (+55)
Cardona, Nicolás de Anonymous Cardona 37:0064

61B2 CARDONA, TOMAS DE, CAPITAN 11 (+55)
Cardona, Tomás de, Capitán Anonymous Cardona 37:0010

61B2 CARDUCHO, JERONIMO 11 (+53)
Carducho, Jerónimo Anonymous Castilla 117:0385

61B2 CARLOS 02, KING OF SPAIN 11
Carlos II, King of Spain Anonymous Alburquerque 125:0236
Anonymous Arenberg 31:0172
Anonymous Cardona 37:0002
Anonymous Carpio 114:0091
Anonymous Carpio 115:0331
Anonymous Carpio 115:1017

	Anonymous	Cuéllar	90:0024
	Anonymous	Montealegre	111:0066
	Anonymous	Torrubia	123:0004
	Carreño de Miranda	Olmo	133:0018
	Vincenzo	Carpio	109:0964
	Voet, F.	Carpio	109:0149
61B2 CARLOS 02, KING OF SPAIN 11 (+53)			
Carlos II, King of Spain	Anonymous	Echauz	113:0013
61B2 CARLOS 02, KING OF SPAIN 11 (+55)			
Carlos II, King of Spain	Anonymous	Alburquerque	125:0127
	Anonymous	Alburquerque	127:0125
	Anonymous	Montealegre	111:0043
	Anonymous	Peñaranda	116:0254
	Giordano, L.	Cotes y la Carcel	120:0055
61B2 CARLOS 02, KING OF SPAIN 11 : 31D112			
Carlos II, King of Spain (as a child)	Anonymous	Alburquerque	125:0107
	Anonymous	Alburquerque	125:0238
	Anonymous	Alburquerque	127:0105
	Anonymous	Echauz	113:0057
	Anonymous	Peñaranda	116:0124
61B2 CARLOS 02, KING OF SPAIN 12			
Carlos II, King of Spain	Anonymous	Paredes de Nava	101:0125
61B2 CARLOS 05, HOLY ROMAN EMPEROR (+2)			
Carlos V, Holy Roman Emperor (allegorical portrait)	Anonymous	Atrisco	138:0081
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11			
Carlos V, Holy Roman Emperor	Anonymous	Arenberg	31:0172
	Anonymous	Aytona	106:0021
	Anonymous	Cuéllar	90:0057
	Anonymous	Galló de Escalada	46:0003
	Anonymous	Infantado	1:0022
	Anonymous	Infantado	1:0042
	Anonymous	Infantado	9:0075
	Anonymous	Infantado	9:0178
	Anonymous	Montealegre	111:0042
	Anonymous	Monterrey	57:0018
	Anonymous	Monterrey	58:0014
	Anonymous	Monterrey	58:0045
	Anonymous	Monterrey	61:0008
	Anonymous	Sobroso	107:0090
	Anonymous	Spino y Navarro	132:0068
	Anonymous	Valle de la Cerda	87:0006
	Anonymous	Villanueva del Fresno	20:0030
	Greco, El	Carpio	115:1049
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11 (+5)			
Carlos V, Holy Roman Emperor	Anonymous	Cardona	37:0020
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11 (+52)			
Carlos V, Holy Roman Emperor	Anonymous	González Cossio	88:0064
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11 (+53)			
Carlos V, Holy Roman Emperor	Anonymous	Echauz	113:0049
	Anonymous	Infantado	9:0041
	Anonymous	Infantado	9:0182
	Anonymous	Monterrey	57:0053
	Anonymous	Monterrey	61:0023

	Anonymous	Oviedo	73:0103
	Anonymous	Ramírez	3:0067
	Tiziano	Galarreta Osarez	69:0022
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11 (+54)			
Carlos V, Holy Roman Emperor	Anonymous	Infantado	9:0090
61B2 CARLOS 05, HOLY ROMAN EMPEROR 11 (+55)			
Carlos V, Holy Roman Emperor	Anonymous	Cardona	37:0066
61B2 CARLOS 05, HOLY ROMAN EMPEROR 12			
Carlos V, Holy Roman Emperor	Anonymous	Carpio	45:0116
61B2 CARLOS 05, HOLY ROMAN EMPEROR 13			
Carlos V, Holy Roman Emperor	Anonymous	Borja y Velasco	42:0218
61B2 CARLOS 05, HOLY ROMAN EMPEROR 21			
Carlos V, Holy Roman Emperor (scene from the life of)	Bastarchio	Alvarado	84:0088
61B2 CARLOS DE AUSTRIA, PRINCIPE DE ASTURIAS 11			
Carlos de Austria, Príncipe de Asturias	Anonymous	Infantado	9:0087
61B2 CARLOS DE AUSTRIA, PRINCIPE DE ASTURIAS 11 (+55)			
Carlos de Austria, Príncipe de Asturias	Anonymous	Arenberg	31:0078
	Anonymous	Arenberg	31:0078
	Anonymous	Villanueva del Fresno	20:0029
61B2 CARLOS, INFANTE OF SPAIN 11			
Carlos, Infante of Spain	Anonymous	Arenberg	31:0172
	Anonymous	Castilla	43:0307
61B2 CARLOS, PRINCIPE DE ASTURIAS 11			
Carlos, Príncipe de Asturias	Anonymous	Montesclaros	13:0047
	Anonymous	Ramírez	3:0064
61B2 CARLOS, PRINCIPE DE ASTURIAS 11 (+55)			
Carlos, Príncipe de Asturias	Anonymous	Cardona	37:0072
61B2 CARMAGNOLA (FRANCESCO BUSSONE) 11			
Carmagnola (Francesco Bussone)	Anonymous	Infantado	1:0041
61B2 CARPIO, GASPAR DE HARO Y GUZMAN, MARQUES DEL 11			
Carpio, Gaspar de Haro y Guzmán, Marqués del	Smidt, A.	Carpio	115:0463
61B2 CARPIO, GASPAR DE HARO Y GUZMAN, MARQUES DEL 21			
Carpio, Gaspar de Haro y Guzmán, Marqués del (scene from the life of)	Anonymous	Carpio	115:0570
	Francesco d'Hibernia	Carpio	109:0959
	Gianistra, Monsieur	Carpio	109:0958
	Hoort, Ferdinando	Carpio	109:0959
	Tirasso, Costantino	Carpio	109:0516
61B2 CARR, ROBERT, EARL OF SOMERSET 11 (+55)			
Carr, Robert, Earl of Somerset	Anonymous	Infantado	9:0103
61B2 CARRACCI, ANNIBALE 11			
Carracci, Annibale	Carracci, Annib.	Carpio	109:0894
61B2 CASTILLA, ADELANTADO DE 11 (+55)			
Castilla, Adelantado de	Anonymous	Castilla	43:0312

61B2 CASTILLA, BERNARDO, CONDESTABLE DE 11			
Castilla, Bernardo Fernández de Velasco y Tovar, Condestable de	Anonymous	Castilla	52:0028
61B2 CASTILLA, BERNARDO, CONDESTABLE DE 11 (+55)			
Castilla, Bernardo Fernández de Velasco y Tovar, Condestable de	Anonymous	Castilla	52:0024
61B2 CASTILLA, BERNARDO, CONDESTABLE DE 11 : 31D112			
Castilla, Bernardo Fernández de Velasco y Tovar, Condestable de (as a child)	Anonymous	Castilla	52:0027
61B2 CASTILLA, CONDESTABLE DE 11			
Castilla, Condestable de	Anonymous	Borja y Velasco	42:0166
	Tintoretto	Carpio	49:0129
61B2 CASTILLA, FADRIQUE, ALMIRANTE DE 11			
Castilla Fadrique, Almirante de	Anonymous	Castilla	43:0462
61B2 CASTILLA, JUAN ALFONSO, 09 ALMIRANTE DE 11 (+53)			
Castilla, Juan Alfonso Enríquez de Cabrera,	Anonymous	Castilla	117:0665
Duque de Medina de Ríoseco y IX Almirante de	Novelli, P.	Castilla	43:0588
61B2 CASTILLA, JUAN GASPAR, 10 ALMIRANTE DE 11			
Castilla, Juan Gaspar Enríquez de Cabrera,	Anonymous	Castilla	117:0356
Duque de Medina de Ríoseco y X Almirante de	Anonymous	Castilla	117:0357
61B2 CASTILLA, MARTIN DE PADILLA, ADELANTADO MAYOR DE 11			
Castilla, Martín de Padilla, Adelantado Mayor de	Anonymous	Montesclaros	13:0073
61B2 CASTRACANI DEGLI ANTELMINELLI, CASTRUCCIO 11			
Castracani degli Antelminelli, Castruccio	Anonymous	Infantado	1:0038
61B2 CASTRIERTO ESCANDERBEGO, JORGE 11			
Castrieto Escanderbego, Jorge	Anonymous	Infantado	1:0040
61B2 CAXES, EUGENIO 11			
Caxés, Eugenio	Caxés, E.	Arenberg	31:0014
61B2 CEDA, ALONSO GASPAR, MARQUES DE 11 (+55)			
Ceda, Alonso Gaspar, Marqués de	Anonymous	Celada	7:0003
61B2 CELADA, ALONSO FERNANDEZ, MARQUES DE 11 (+53)			
Celada, Alonso Fernández de Córdoba,	Anonymous	Celada	2:0040
Marqués de	Anonymous	Celada	7:0004
61B2 CHACON, ALONSO, PADRE 11 (+53)			
Chacón, Alonso, Padre	Anonymous	Pacheco	71:0047
61B2 CHACON, GONZALO 11 (+53)			
Chacón, Gonzalo	Anonymous	Peñaranda	116:0198
61B2 CHACON, GONZALO 11 (+55)			
Chacón, Gonzalo	Anonymous	Pacheco	71:0084
61B2 CHARLES 01, KING OF ENGLAND 11			
Charles I, King of England	Anonymous	Molina	93:0123

61B2 CHARLES 01, KING OF ENGLAND 11 (+55)			
Charles I, King of England	Anonymous	Arenberg	31:0078
61B2 CHARLES 02, KING OF ENGLAND 13 : 31D112			
Charles II, King of England (as a child)	Anonymous	Molina	93:0173
61B2 CHARLES, ARCHDUKE OF AUSTRIA 11			
Charles, Archduke of Austria	Anonymous	Arenberg	31:0168
61B2 CICOGNA, PASQUALE, DOGE OF VENICE 11			
Cicogna, Pasquale, Doge of Venice	Anonymous	Carpio	109:0096
61B2 CINTARERO, NICOLA 11			
Cintarero, Nicola	Tintoretto	Carpio	115:0515
61B2 CLEMENT 07, POPE 11			
Clement VII, Pope	Anonymous	Infantado	1:0033
61B2 CLEMENT 09, POPE 11			
Clement IX, Pope	Anonymous	Carpio	115:1091
	Anonymous	Castilla	117:0477
61B2 COBOS 12 (+53)			
Cobos	Anonymous	Benavente	56:0005
61B2 COGOLLUDO, PADRE 11			
Cogolludo, Padre	Anonymous	Carpio	45:0151
61B2 COLONNA, CONNESTABILE 11			
Colonna, Connestabile	Anonymous	Castilla	43:0229
61B2 COLONNA, FAMILY MEMBER 11			
Colonna (family member)	Anonymous	Castilla	43:0520
61B2 COLONNA, FILIPPO 01, GRAN CONNESTABILE 11 (+53)			
Colonna, Filippo I, Gran Connestabile	Anonymous	Castilla	18:0114
61B2 COLONNA, GIROLAMO 01, CARDINAL 11 (+5)			
Colonna, Girolamo I, Cardinal	Anonymous	Castilla	18:0132
61B2 COLONNA, GIROLAMO 01, CARDINAL 11 (+53)			
Colonna, Girolamo I, Cardinal	Anonymous	Castilla	18:0131
61B2 COLONNA, MARCANTONIO 11 (+53)			
Colonna, Marcantonio	Anonymous	Castilla	18:0113
61B2 COMER, ALEXANDER 11			
Comer, Alexander	Comer, Alex.	Carpio	109:0280
61B2 CONCHILLOS, SECRETARIO 11			
Conchillos, Secretario	Anonymous	Castilla	43:0459
61B2 CONDE, PRINCE DE 11			
Condé, Prince de	Anonymous	Carpio	115:1033
	Anonymous	Sobroso	107:0045
	Anonymous	Sobroso	107:0061
61B2 CONDE, PRINCE DE 11 (+53)			
Condé, Prince de	Anonymous	Molina	93:0108
61B2 CONFLAN, MARQUES DE 11			
Conflan, Marqués de	Anonymous	Castilla	117:0243

61B2 CONTARINI, CARLO, DOGE OF VENICE 11			
Contarini, Carlo, Doge of Venice	Tintoretto, D.	Carpio	109:0150
61B2 CONTARINI, PAOLO 11			
Contarini, Paolo	Tintoretto	Carpio	109:0574
61B2 CONTRERAS, ANTONIO DE 11 (+53)			
Contreras, Antonio de	Anonymous	Castilla	117:0451
61B2 CORTES, ALONSO, DOCTOR 11			
Cortes, Alonso, Doctor	Anonymous	Cortés	17:0071
61B2 CORTES, HERNAN 11			
Cortés, Hernán	Anonymous	Arenberg	31:0172
	Anonymous	Infantado	1:0030
	Anonymous	Infantado	10:0022
61B2 CORTES, HERNAN 13			
Cortés, Hernán	Anonymous	Borja y Velasco	42:0218
61B2 CREZENZIO, MARQUES DE 11			
Crezenzio, Marqués de	Velázquez, D.	Carpio	115:0136
61B2 CROY, CARDINAL 11			
Croy, Cardinal	Anonymous	Arenberg	31:0075
61B2 CUEBA, CARDINAL 11			
Cueba, Cardinal	Anonymous	Alburquerque	127:0107
61B2 CUEVA, CARDINAL 11			
Cueva, Cardinal	Anonymous	Alburquerque	125:0109
61B2 DIAZ DE BIVAR, RODRIGO (EL CID) 11			
Díaz de Bivar, Rodrigo (el Cid)	Anonymous	Brizuela	5:0033
61B2 DIAZ DE ONTIVEROS, BERNABE 11			
Díaz de Ontiveros, Bernabé	Anonymous	Díaz de Ontiveros	26:0033
61B2 DIAZ DE ONTIVEROS, SEBASTIAN 11			
Díaz de Ontiveros, Sebastián	Anonymous	Díaz de Ontiveros	26:0031
	Anonymous	Díaz de Ontiveros	26:0032
61B2 DIAZ DE ONTIVEROS, SEBASTIAN, FAMILY MEMBER OF 11			
Díaz de Ontiveros, Sebastián (family member of)	Anonymous	Díaz de Ontiveros	26:0063
61B2 DOBRE, CARDINAL 11			
Dobre, Cardinal	Anonymous	Villanueva del Fresno	28:0058
61B2 DOMINGO DE JESUS MARIA, FRAY 11			
Domingo de Jesús María, Fray	Anonymous	Borja y Velasco	42:0167
61B2 DONATO, LEONARDO, DOGE OF VENICE 11			
Donato, Leonardo, Doge of Venice	Anonymous	Carpio	115:0778
	Tintoretto	Carpio	109:0571
61B2 DORIA, ANDREA 11			
Doria, Andrea	Anonymous	Infantado	1:0045
	Anonymous	Matute	14:0024
61B2 DORIA, FAMILY MEMBER 11			
Doria (family member)	Dyck, Anth. van	Carpio	49:0173

61B2 DUNS SCOTUS, JOHN 11

Duns Scotus, John	Anonymous	Carpio	115:1027
	Anonymous	Molina	93:0074

61B2 ECHAUZ, JUAN DE 11 (+55) : 31D12

Echauz, Juan de (as a youth)	Anonymous	Echauz	113:0045

61B2 ENRIQUE 04, KING OF CASTILE 11

Enrique IV, King of Castile	Anonymous	Cardona	37:0020

61B2 ENRIQUE OF ARAGON, INFANTE OF SPAIN 11

Enrique of Aragón, Infante of Spain	Anonymous	Castilla	52:0034

61B2 ENRIQUEZ MURTIEL, EUGENIA, GRANDFATHER OF 11

Enríquez Murtiel, Eugenia (grandfather of)	Mor, A.	Soria Arteaga	40:0061

61B2 ENRIQUEZ, ANTONIO, BISHOP OF MALAGA 11

Enríquez, Antonio, Bishop of Malaga	Anonymous	Montealegre	111:0092

61B2 ENRIQUEZ, MARTIN 11

Enríquez, Martín	Anonymous	Peñaranda	116:0202

61B2 ENRIQUEZ, MELCHOR 11

Enríquez, Melchor	Anonymous	Castilla	117:0880

61B2 ERASMUS, DESIDERIUS 11

Erasmus, Desiderius	Leonardo da Vinci	Carpio	115:0130

61B2 ERASO Y PERALTA, CARLOS DE 11 (+53)

Eraso y Peralta, Carlos de	Anonymous	Humanes	21:0006

61B2 ERNEST, GOVERNOR OF HUNGARY 11

Ernest, Governor of Hungary	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172

61B2 ERNEST, GOVERNOR OF HUNGARY 11 (+55)

Ernest, Governor of Hungary	Anonymous	Arenberg	31:0078

61B2 ESMERONES, JUAN, CARDINAL 11

Esmerones, Juan, Cardinal	Anonymous	Infantado	1:0031

61B2 ESPINOLA, CARLOS, PADRE 11

Espinola, Carlos, Padre	Smidt, A.	Arcos	118:0062

61B2 ESTEFANONIO NEGRO, CARDINAL 11

Estefanonio Negro, Cardina	Anonymous	Infantado	1:0032

61B2 EUSEBIO, PADRE 11

Eusebio, Padre	Anonymous	Valle de la Cerda	87:0057

61B2 FALCONI, JUAN, FRAY 11

Falconi, Juan, Fray	Anonymous	Castilla	52:0019

61B2 FARDAN 11

Fardan	Anonymous	Castilla	52:0065

61B2 FELIPE, KING OF SPAIN 11

Felipe, King of Spain	Anonymous	Infantado	1:0046

61B2 FELIPE 01, KING OF SPAIN 11

Felipe I, King of Spain	Anonymous	Arenberg	31:0058
	Anonymous	Arenberg	31:0172
	Anonymous	Villanueva	6:0068
	Dyck, Anth. van	Carpio	115:0566

61B2 FELIPE 01, KING OF SPAIN 11 (+52)

Felipe I, King of Spain	Anonymous	González Cossio	88:0064

61B2 FELIPE 02, KING OF SPAIN 11

Felipe II, King of Spain	Anonymous	Arenberg	31:0058
	Anonymous	Arenberg	31:0172
	Anonymous	Aytona	106:0022
	Anonymous	Brizuela	5:0042
	Anonymous	Cuéllar	90:0058
	Anonymous	Infantado	1:0023
	Anonymous	Infantado	9:0040
	Anonymous	Infantado	9:0076
	Anonymous	Infantado	9:0167
	Anonymous	Pacheco	71:0070
	Anonymous	Villanueva	6:0056
	Anonymous	Villanueva	59:0057

61B2 FELIPE 02, KING OF SPAIN 11 (+5)

Felipe II, King of Spain	Anonymous	Castilla	117:0234
	Anonymous	Villanueva del Fresno	20:0050

61B2 FELIPE 02, KING OF SPAIN 11 (+52)

Felipe II, King of Spain	Anonymous	Castilla	117:0238
	Anonymous	González Cossio	88:0064

61B2 FELIPE 02, KING OF SPAIN 11 (+53)

Felipe II, King of Spain	Anonymous	Infantado	9:0013
	Anonymous	Oviedo	73:0104
	Anonymous	Ramírez	3:0007

61B2 FELIPE 02, KING OF SPAIN 11 (+55)

Felipe II, King of Spain	Anonymous	Cardona	37:0001
	Anonymous	Vallejo	98:0027

61B2 FELIPE 02, KING OF SPAIN 21

Felipe II, King of Spain (scene from the life of)	Anonymous	González Cárdena	47:0005
	Anonymous	Villanueva	59:0054

61B2 FELIPE 03, KING OF SPAIN 11

Felipe III, King of Spain	Anonymous	Arenberg	31:0058
	Anonymous	Arenberg	31:0172
	Anonymous	Aytona	106:0023
	Anonymous	Benavente	65:0001
	Anonymous	Brizuela	5:0038
	Anonymous	Brizuela	5:0044
	Anonymous	Cardona	37:0003
	Anonymous	Cuéllar	90:0026
	Anonymous	González Cossío	22:0040
	Anonymous	Infantado	9:0097
	Anonymous	Mardones	80:0005
	Anonymous	Montesclaros	13:0040
	Anonymous	Villanueva	6:0057
	Anonymous	Villanueva	59:0085

61B2 FELIPE 03, KING OF SPAIN 11 (+52)

Felipe III, King of Spain	Anonymous	González Cossio	88:0064

61B2 FELIPE 03, KING OF SPAIN 11 (+53)

Felipe III, King of Spain	Anonymous	Infantado	9:0047
	Anonymous	Oviedo	73:0073
	Anonymous	Oviedo	73:0074
	Anonymous	Ramírez	3:0062

61B2 FELIPE 03, KING OF SPAIN 11 (+55)

Felipe III, King of Spain	Anonymous	Galló de Escalada	46:0001
	Anonymous	Villanueva del Fresno	20:0017

61B2 FELIPE 04, KING OF SPAIN 11

Felipe IV, King of Spain

Anonymous	Alburquerque	125:0112
Anonymous	Alburquerque	127:0110
Anonymous	Arcos	118:0054
Anonymous	Arenberg	31:0058
Anonymous	Arenberg	31:0172
Anonymous	Aytona	106:0024
Anonymous	Benavente	65:0002
Anonymous	Brizuela	5:0046
Anonymous	Cardona	37:0005
Anonymous	Carpio	45:0073
Anonymous	Carpio	115:0569
Anonymous	Castilla	117:0654
Anonymous	Castilla	117:0667
Anonymous	Jaraba	122:0001
Anonymous	Mardones	80:0019
Anonymous	Medina	83:0062
Anonymous	Montesclaros	13:0042
Anonymous	Montesclaros	13:0045
Anonymous	Oñate	112:0042
Anonymous	Peñaranda	116:0189
Anonymous	Torre	91:0107
Anonymous	Vicuña	121:0058
Anonymous	Villanueva	59:0045
Anonymous	Villanueva	59:0087
Anonymous	Villanueva del Fresno	20:0025
Anonymous	Villanueva del Fresno	20:0037
Anonymous	Zavala	108:0003
Carreño de Miranda	Carpio	115:0942
Mazo	Carpio	49:0228
Rubens	Carpio	49:0228
Rubens	Carpio	115:0942
Velázquez, D.	Carpio	49:0228
Velázquez, D.	Lezama	99:0039
Velázquez, D.	Salamanca	63:0018

61B2 FELIPE 04, KING OF SPAIN 11 (+53)

Felipe IV, King of Spain

Anonymous	Aytona	106:0148
Anonymous	Carnero	72:0035
Anonymous	Díaz de Ontiveros	26:0035
Anonymous	Echauz	113:0042
Anonymous	Galló de Escalada	46:0002
Anonymous	Infantado	9:0048
Anonymous	Mayalde	78:0106
Anonymous	Ramírez	3:0065
Anonymous	Villarán	110:0074
Velázquez, D.	Carpio	115:0324
Velázquez, D.	Cuéllar	90:0064
Velázquez, D.	Cuéllar	90:0066
Velázquez, D.	Zabalza	97:0017

61B2 FELIPE 04, KING OF SPAIN 11 (+55)

Felipe IV, King of Spain

Anonymous	Alburquerque	68:0024
Anonymous	Alburquerque	125:0127
Anonymous	Alburquerque	125:0137
Anonymous	Alburquerque	127:0125
Anonymous	Alburquerque	127:0135
Anonymous	Borja y Velasco	42:0314
Anonymous	Carnero	72:0034
Anonymous	Díaz de Ontiveros	26:0035
Anonymous	Echauz	113:0041
Anonymous	Mardones	80:0033
Anonymous	Paredes de Nava	101:0121
Anonymous	Peñaranda	116:0190

61B2 FELIPE 04, KING OF SPAIN 11 : 31D112			
Felipe IV, King of Spain (as a child)	Anonymous	Villanueva del Fresno	20:0022
	Anonymous	Villanueva del Fresno	20:0023
61B2 FELIPE 04, KING OF SPAIN 12			
Felipe IV, King of Spain	Anonymous	Infantado	9:0089
61B2 FELIPE 04, KING OF SPAIN 22 (+1)			
Felipe IV, King of Spain (symbolic representation)	Anonymous	Medina	83:0060
61B2 FELIPE 05, KING OF SPAIN 11			
Felipe V, King of Spain	Anonymous	Meneses Bravo	126:0057
61B2 FELIPE PROSPERO, PRINCIPE 11			
Felipe Próspero, Príncipe	Anonymous	Carpio	115:0328
61B2 FELIPE PROSPERO, PRINCIPE 11 (+55)			
Felipe Próspero, Príncipe	Anonymous	Peñaranda	116:0128
61B2 FERDINAND 01, HOLY ROMAN EMPEROR 11			
Ferdinand I, Holy Roman Emperor	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
	Anonymous	Montealegre	111:0042
61B2 FERDINAND 02, HOLY ROMAN EMPEROR 11			
Ferdinand II, Holy Roman Emperor	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
	Anonymous	Infantado	9:0093
61B2 FERDINAND 02, HOLY ROMAN EMPEROR 11 (+55)			
Ferdinand II, Holy Roman Emperor	Anonymous	Arenberg	31:0078
61B2 FERDINAND 03, HOLY ROMAN EMPEROR 11			
Ferdinand III, Holy Roman Emperor	Anonymous	Arenberg	31:0058
	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
61B2 FERIA, DUQUE DE 11 (+55)			
Feria, Duque de	Anonymous	Infantado	9:0094
61B2 FERNANDEZ DE CORDOBA, GONZALO 11			
Fernández de Córdoba, Gonzalo	Anonymous	Infantado	1:0029
	Anonymous	Infantado	10:0020
	Anonymous	Melgarejo	36:0028
61B2 FERNANDEZ DE LA CUEVA Y ENRIQUEZ, GASPAR 11			
Fernández de la Cueva y Enríquez, Gaspar	Anonymous	Castilla	18:0054
61B2 FERNANDEZ DE LA CUEVA Y ENRIQUEZ, JOSEPH 11			
Fernández de la Cueva y Enríquez, Joseph	Anonymous	Castilla	18:0056
61B2 FERNANDEZ DE LA CUEVA, FAMILY MEMBER 11			
Fernández de la Cueva (family member)	Anonymous	Alburquerque	68:0007
	Anonymous	Alburquerque	125:0108
	Anonymous	Alburquerque	125:0111
	Anonymous	Alburquerque	125:0113
	Anonymous	Alburquerque	125:0114
	Anonymous	Alburquerque	125:0255
	Anonymous	Alburquerque	127:0106
	Anonymous	Alburquerque	127:0109
	Anonymous	Alburquerque	127:0111
	Anonymous	Alburquerque	127:0112
	Anonymous	Alburquerque	127:0170

61B2 FERNANDEZ DE LA CUEVA, FAMILY MEMBER 11 (+55)

Fernández de la Cueva (family member)	Anonymous	Alburquerque	127:0011

61B2 FERNANDEZ DE LA CUEVA, FAMILY MEMBER 22 (+1)

Fernández de la Cueva (family member)	Anonymous	Alburquerque	125:0180
(symbolic represenation)	Anonymous	Alburquerque	127:0167

61B2 FERNANDEZ DE VELASCO, JUAN, CONDESTABLE DE CASTILLA 13

Fernández de Velasco, Juan, Condestable de Castilla	Anonymous	Castilla	52:0029

61B2 FERNANDO 05, KING OF CASTILE 11

Fernando V, King of Castile	Anonymous	Benavente	56:0012
	Anonymous	Infantado	10:0021

61B2 FERNANDO, KING OF SPAIN 11

Fernando, King of Spain	Anonymous	Infantado	1:0046

61B2 FERNANDO 06, KING OF SPAIN 11

Fernando VI, King of Spain	Anonymous	Atrisco	138:0050

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 11

Fernando, Cardinal Infante of Spain	Anonymous	Alburquerque	125:0124
	Anonymous	Alburquerque	127:0122
	Anonymous	Arenberg	31:0172
	Anonymous	Cardona	37:0004
	Anonymous	Carpio	45:0074
	Anonymous	Carpio	45:0085
	Anonymous	Carpio	45:0101
	Anonymous	Carpio	115:1081
	Anonymous	Castilla	43:0397
	Anonymous	Castilla	43:0529
	Anonymous	Cuéllar	90:0041
	Anonymous	Gómez de Arratia	41:0023
	Anonymous	Mardones	80:0019
	Anonymous	Molina	93:0174
	Anonymous	Montesclaros	13:0044
	Anonymous	Sastago	50:0067
	Anonymous	Valle de la Cerda	87:0006
	Anonymous	Villanueva	59:0086
	Anonymous	Villanueva del Fresno	20:0019
	Dyck, Anth. van	Carpio	115:0437
	Dyck, Anth. van	Sobroso	107:0024

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 11 (+53)

Fernando, Cardinal Infante of Spain	Anonymous	Cuéllar	90:0067
	Anonymous	Peñaranda	116:0120
	Rubens	Carpio	115:0332

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 11 (+55)

Fernando, Cardinal Infante of Spain	Anonymous	Arenberg	31:0078
	Anonymous	Cardona	37:0065
	Anonymous	Castilla	43:0309
	Anonymous	Cuéllar	90:0012
	Anonymous	Echauz	113:0050
	Anonymous	Galarreta Osarez	69:0040
	Anonymous	Peñaranda	116:0127
	Crayer, G.	Salamanca	63:0017

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 11 : 31D112

Fernando, Cardinal Infante of Spain (as a child)	Anonymous	Montesclaros	13:0057
	Anonymous	Villanueva del Fresno	20:0024

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 21

Fernando, Cardinal Infante of Spain (scene from the life of)	Anonymous	Carpio	45:0122

61B2 FERNANDO, CARDINAL INFANTE OF SPAIN 21 (+2)

Fernando, Cardinal Infante of Spain (allegorical scene from the life of)	Rubens	Carpio	115:0440

61B2 FIRENZE, DUCA DI 11 (+53)

Firenze, Duca di	Anonymous	Castilla	43:0094

61B2 FRANCOIS, KING OF FRANCE 11 (+55)

François, King of France	Anonymous	Infantado	9:0078

61B2 FRANGIPANE 11

Frangipane	Reni	Carpio	109:0129

61B2 FRESNO, LUIS FERNANDEZ DE VELASCO, MARQUES DE 11

Fresno, Luis Fernández de Velasco y Tovar, Marqués de	Anonymous	Castilla	52:0025

61B2 FUENSALDANA, CONDE DE 11

Fuensaldaña, Conde de	Anonymous	Galarreta Osarez	69:0028

61B2 FUENTES, CONDE DE 11

Fuentes, Conde de	Anonymous	Arenberg	31:0077

61B2 FUENTES, CONDE DE 11 (+53)

Fuentes, Conde de	Anonymous	Cardona	37:0073

61B2 FUENTES, CONDE DE 11 (+55)

Fuentes, Conde de	Anonymous	Arenberg	31:0078

61B2 GANDIA, DUQUE DE 13

Gandía, Duque de	Anonymous	Arcos	118:0086

61B2 GANDIA, DUQUE DE, CHILDREN OF 12

Gandía, Duque de (children of)	Anonymous	Borja y Velasco	42:0312

61B2 GANDIA, DUQUE DE, CHILDREN OF 13

Gandía, Duque de (children of)	Anonymous	Arcos	118:0086

61B2 GARCIAS, KING OF NAVARRE 11

Garcias, King of Navarre	Anonymous	Ramírez	3:0005

61B2 GARIN, JUAN 21

Garín, Juan (scene from the life of)	Orrente, P.	Carpio	49:0200
	Orrente, P.	Carpio	115:0179

61B2 GATTAMELATA, ERASMO 11

Gattamelata, Erasmo	Anonymous	Infantado	1:0039
	Anonymous	Infantado	10:0023

61B2 GAVAROTTI, GIOVANNI BATTISTA 11

Gavarotti, Giovanni Battista	Gavarotti, G.B.	Carpio	109:0207

61B2 GIL 11

Gil	Anonymous	Castilla	117:0365

61B2 GIORGIONE 11			
Giorgione (Giorgio da Castelfranco)	Giorgione	Carpio	109:0501
61B2 GIORGIONE, SON OF 11			
Giorgione (Giorgio da Castelfranco) (son of)	Giorgione	Carpio	109:0501
61B2 GIUSTINIANI, POMPEO 11			
Giustiniani, Pompeo	Anonymous	Monterrey	58:0026
61B2 GODFREY DE BOUILLON 11			
Godfrey de Bouillon	Anonymous	Espejo	23:0033
61B2 GONGORA Y ARGOTE, LUIS DE 11			
Góngora y Argote, Luis de	Velázquez, D.	Carpio	115:0106
61B2 GONGORA Y ARGOTE, LUIS DE 11 (+5)			
Góngora y Argote, Luis de	Anonymous	Vallejo	98:0029
61B2 GONZAGA, CESARE 02, DUCA DI GUASTALLA 11 (+53)			
Gonzaga, Cesare II, Duca di Guastalla	Anonymous	Paredes de Nava	101:0123
61B2 GONZAGA, CESARE, DUCA DI GUASTALLA 11			
Gonzaga, Cesare, Duca di Guastalla	Anonymous	Paredes de Nava	101:0127
61B2 GONZAGA, FERRANTE 03, DUCA DI GUASTALLA 11			
Gonzaga, Ferrante III, Duca di Guastalla	Anonymous	Paredes de Nava	101:0127
61B2 GONZAGA, VINCENZO 01, DUCA DI MANTOVA 11 (+53)			
Gonzaga, Vincenzo I, Duca di Mantova	Tintoretto	Castilla	43:0596
61B2 GONZAGA, VINCENZO 02, DUCA DI MANTOVA 11			
Gonzaga, Vincenzo II, Duca di Mantova	Anonymous	Infantado	9:0149
61B2 GONZALEZ DE LA HOZ, ALONSO 11			
González de la Hoz, Alonso	Anonymous	González Cossío	22:0021
61B2 GONZALEZ DE LA HOZ, DIEGO 11			
González de la Hoz, Diego	Anonymous	González Cossío	22:0015
61B2 GONZALEZ DE LA HOZ, RODRIGO 11			
González de la Hoz, Rodrigo	Anonymous	González Cossío	22:0008
61B2 GONZALEZ DE MENDOZA, PEDRO 11 (+54)			
González de Mendoza, Pedro	Anonymous	Infantado	9:0123
61B2 GONZALEZ DE MENDOZA, PEDRO, CARDINAL 11			
González de Mendoza, Pedro, Cardinal	Anonymous	Infantado	1:0008
	Anonymous	Infantado	9:0154
	Anonymous	Infantado	10:0018
61B2 GONZALEZ DE MENDOZA, PEDRO, CARDINAL 11 (+53)			
González de Mendoza, Pedro, Cardinal	Anonymous	Infantado	9:0118
61B2 GONZALEZ DE OVIEDO, FRANCISCO 11			
González de Oviedo, Francisco	Anonymous	Oviedo	73:0088
61B2 GONZALEZ DE OVIEDO, LUIS 11			
González de Oviedo, Luis	Anonymous	Oviedo	73:0087
61B2 GRANADA, LUIS DE, FRAY 11			
Granada, Luis de, Fray	Anonymous	Castilla	18:0084
	Anonymous	Castilla	43:0517

61B2 GRECO, EL (DOMENICO THEOTOCOPULI) 12			
Greco, El (Domenico Theotocopuli)	Anonymous	Carpio	115:1041
	Greco, El	Carpio	115:1041
61B2 GREGORY 10, POPE 11			
Gregory X, Pope	Anonymous	Infantado	1:0033
61B2 GREGORY 13, POPE 11			
Gregory XIII, Pope	Anonymous	Ledesma Meriño	4:0042
61B2 GREGORY 15, POPE 11			
Gregory XV, Pope	Anonymous	Alburquerque	68:0053
61B2 GUICCIARDINI, FRANCESCO 11			
Guicciardini, Francesco	Anonymous	Matute	14:0024
61B2 GUILLERMO, PADRE 11			
Guillermo, Padre	Anonymous	Arcos	118:0067
61B2 GUSTAVUS 02, KING OF SWEDEN 11			
Gustavus II, King of Sweden	Anonymous	Cardona	37:0027
61B2 GUTIERREZ DE PARRAGA, SEBASTIAN 11			
Gutiérrez de Párraga, Sebastián	Anonymous	Gutiérrez	53:0016
61B2 GUZMAN, PEDRO DE 11			
Guzmán, Pedro de	Mor, A.	Carpio	49:0202
61B2 GUZMAN, PEDRO DE 11 (+53)			
Guzmán, Pedro de	Anonymous	Carpio	49:0193
	Anonymous	Castilla	117:0537
61B2 HAPSBURG, FAMILY MEMBER 11			
Hapsburg (family member)	Anonymous	Arenberg	31:0012
	Anonymous	Benavente	56:0007
	Anonymous	Brizuela	5:0031
	Anonymous	Villanueva del Fresno	28:0077
61B2 HAPSBURG, FAMILY MEMBER 11 (+53)			
Hapsburg (family member)	Anonymous	Baeza	102:0020
61B2 HAPSBURG, FAMILY MEMBER 11 (+55)			
Hapsburg (family member)	Anonymous	Mayalde	78:0116
61B2 HARO, INIGO, CONDE DE 11			
Haro, Iñigo, Conde de	Anonymous	Castilla	52:0022
61B2 HENRI 04, KING OF FRANCE 11			
Henri IV, King of France	Anonymous	Castilla	52:0033
61B2 HENRI 04, KING OF FRANCE 11 (+55)			
Henri IV, King of France	Anonymous	Arenberg	31:0078
61B2 HENRIQUE, KING OF PORTUGAL 11			
Henrique, King of Portugal	Anonymous	Infantado	9:0080
61B2 HERRERA, DIEGO 11			
Herrera, Diego	Anonymous	Gutiérrez	53:0017
61B2 HINOJOSA, JUAN DE MENDOZA, 01 MARQUES DE LA 11			
Hinojosa, Juan de Mendoza, I Marqués de San Germán y de la	Anonymous	Hinojosa	12:0045

61B2 HINOJOSA, JUAN DE MENDOZA, 01 MARQUES DE LA 11 (+55)

Hinojosa, Juan de Mendoza, I Marqués de San Germán y de la	Anonymous	Hinojosa	12:0067

61B2 HINOJOSA, JUAN DE MENDOZA, 01 MARQUES DE LA 21

Hinojosa, Juan de Mendoza, I Marqués de San Germán y de la (scene from the life of)	Anonymous	Hinojosa	12:0032
	Anonymous	Hinojosa	12:0033
	Anonymous	Hinojosa	12:0034
	Anonymous	Hinojosa	12:0049

61B2 HUMANES, FRANCISCO DE ERASO, 01 CONDE DE 11

Humanes, Francisco de Eraso, I Conde de	Mor, A.	Humanes	21:0004

61B2 HURTADO DE MENDOZA, DIEGO 11

Hurtado de Mendoza, Diego	Anonymous	Infantado	9:0169

61B2 IDIAQUEZ, JUAN 11

Idiáquez, Juan	Anonymous	Montesclaros	13:0071

61B2 INFANTADO, DUQUE DEL 11

Infantado, Duque del	Cincinnato	Ledesma Meriño	4:0084

61B2 INFANTADO, INIGO LOPEZ DE MENDOZA, 05 DUQUE DEL 11

Infantado, Iñigo López de Mendoza, V Duque del	Anonymous	Infantado	1:0014
	Anonymous	Infantado	9:0170
	Anonymous	Infantado	9:0173

61B2 INNOCENT 07, POPE 11

Innocent VII, Pope	Anonymous	Infantado	1:0033

61B2 INNOCENT 10, POPE 11

Innocent X, Pope	Anonymous	Carpio	109:0082
	Anonymous	Castilla	43:0337

61B2 INNOCENT 11, POPE 11

Innocent XI, Pope	Anonymous	Jaraba	122:0031
	Francesco d'Hibernia	Carpio	109:0959
	Hoort, Ferdinando	Carpio	109:0959
	Vincenzo	Carpio	109:0963
	Voet, F.	Carpio	109:0148

61B2 INNOCENT 12, POPE 11

Innocent XII, Pope	Anonymous	Spino y Navarro	132:0067

61B2 JAMES 01, KING OF ENGLAND 11

James I, King of England	Anonymous	Aytona	106:0145
	Anonymous	Infantado	9:0096

61B2 JAMES 01, KING OF ENGLAND 11 (+55)

James I, King of England	Anonymous	Arenberg	31:0078
	Anonymous	Infantado	9:0079

61B2 JAMES 02, KING OF ENGLAND 13 : 31D112

James II, King of England (as a child)	Anonymous	Molina	93:0173

61B2 JARABA, DIEGO 12

Jaraba, Diego	Anonymous	Jaraba	122:0056

61B2 JARABA, DIEGO, UNCLE OF 11

Jaraba, Diego (uncle of)	Anonymous	Jaraba	122:0004

61B2 JIMENEZ DE CISNEROS, FRANCISCO 11			
Jiménéz de Cisneros, Francisco	Anonymous	Spino y Navarro	132:0109
61B2 JOAO, KING OF PORTUGAL 11 (+53)			
João, King of Portugal	Anonymous	Ramírez	3:0008
61B2 JUAN DE AUSTRIA 11			
Juan de Austria	Anonymous	Arenberg	31:0172
	Anonymous	Cortavila	77:0052
	Anonymous	Jaraba	122:0002
	Anonymous	Spino y Navarro	132:0054
61B2 JUAN DE AUSTRIA 11 (+55)			
Juan de Austria	Anonymous	Cuéllar	90:0013
61B2 JUAN DE RIBERA, BROTHER OF 11			
Juan de Ribera (brother of)	Anonymous	Paredes de Nava	101:0047
61B2 JULIUS 03, POPE 11			
Julius III, Pope	Anonymous	Infantado	1:0033
61B2 JUSTINIANO, PABLO 11			
Justiniano, Pablo	Anonymous	Justiniano	19:0006
61B2 JUSTINIANO, PABLO, CHILDREN OF 13			
Justiniano, Pablo (children of)	Anonymous	Justiniano	19:0004
61B2 LADISLAS 04, KING OF POLAND 11 (+55)			
Ladislas IV, King of Poland	Anonymous	Arenberg	31:0078
61B2 LANFRANCO, GIOVANNI, SON OF 11			
Lanfranco, Giovanni (son of)	Lanfranco	Carpio	109:0397
61B2 LEDESMA MERINO, GASPAR DE 11			
Ledesma Meriño, Gaspar de	Anonymous	Ledesma Meriño	4:0025
61B2 LEGANES, MARQUES DE 11			
Leganés, Marqués de	Anonymous	Arenberg	31:0077
61B2 LEMOS, FERNANDEZ DE CASTRO, FRANCISCO, CONDE DE 11			
Lemos, Fernández de Castro, Francisco, Conde de	Anonymous	Borja y Velasco	42:0168
	Anonymous	Borja y Velasco	42:0169
61B2 LEO 10, POPE 11			
Leo X, Pope	Anonymous	Infantado	1:0033
61B2 LEOPOLD 01, HOLY ROMAN EMPEROR 11			
Leopold I, Holy Roman Emperor	Anonymous	Carpio	109:0381
61B2 LEOPOLD 05, ARCHDUKE OF AUSTRIA, SON OF 11			
Leopold V, Archduke of Austria (son of)	Anonymous	Arenberg	31:0177
61B2 LEOPOLD WILLIAM, ARCHDUKE OF AUSTRIA 11			
Leopold William, Archduke of Austria	Anonymous	Carpio	115:1059
61B2 LERMA, DUQUE DE 11			
Lerma, Duque de	Anonymous	Castilla	117:0887
	Anonymous	González Cossio	88:0061
	Anonymous	Oviedo	73:0076
	Anonymous	Oviedo	73:0077
	Anonymous	Villanueva del Fresno	28:0061
	Rubens	Castilla	43:0393

61B2 LERMA, FRANCISCO GOMEZ, DUQUE DE 11

Lerma, Francisco Gómez de Sandoval y Rojas, Duque de	Anonymous	Brizuela	5:0034
	Anonymous	Fernández	16:0018
	Anonymous	Villanueva del Fresno	28:0031

61B2 LERMA, FRANCISCO GOMEZ, DUQUE DE 11 (+5)

Lerma, Francisco Gómez de Sandoval y Rojas, Duque de	Anonymous	Villanueva del Fresno	20:0071

61B2 LERMA, FRANCISCO GOMEZ, DUQUE DE 11 (+53)

Lerma, Francisco Gómez de Sandoval y Rojas, Duque de	Anonymous	Castilla	43:0302
	Anonymous	Oviedo	73:0075

61B2 LERMA, FRANCISCO GOMEZ, DUQUE DE 11 (+54)

Lerma, Francisco Gómez de Sandoval y Rojas, Duque de	Anonymous	Infantado	9:0092

61B2 LERMA, FRANCISCO GOMEZ, DUQUE DE 11 (+55)

Lerma, Francisco Gómez de Sandoval y Rojas, Duque de	Anonymous	Castilla	43:0311

61B2 LLULL, RAMON 11 (+5)

Llull, Ramón	Anonymous	Cardona	37:0034

61B2 LOAISA, GARCIA DE, ARCHBISHOP OF TOLEDO 11

Loaisa, García de, Archbishop of Toledo	Anonymous	Brizuela	5:0039

61B2 LOAISA, GARCIA DE, ARCHBISHOP OF TOLEDO 11 (+54)

Loaisa, García de, Archbishop of Toledo	Anonymous	Infantado	9:0119

61B2 LOPEZ, ANTONIO, PADRE 11

López, Antonio, Padre	Anonymous	Alburquerque	125:0166

61B2 LOPEZ, GREGORIO 11

López, Gregorio	Anonymous	Alburquerque	125:0056
	Anonymous	Alburquerque	127:0056
	Anonymous	Arcos	118:0061
	Anonymous	Castilla	18:0136

61B2 LOPEZ, GREGORIO 11 (+5)

López, Gregorio	Anonymous	Atrisco	138:0091

61B2 LOPEZ, GREGORIO 11 (+53)

López, Gregorio	Anonymous	Aytona	106:0117

61B2 LOS ANGELES, FRANCISCO DE, FRAY 11

Los Angeles, Francisco de, Fray	Anonymous	Justiniano	19:0024

61B2 LOUIS 13, KING OF FRANCE 11

Louis XIII, King of France	Anonymous	Lemos	11:0078
	Anonymous	Montesclaros	13:0060
	Anonymous	Villanueva del Fresno	20:0026

61B2 LOUIS 13, KING OF FRANCE 11 (+53)

Louis XIII, King of France	Anonymous	Montesclaros	13:0062

61B2 LOUIS 13, KING OF FRANCE 11 (+55)

Louis XIII, King of France	Anonymous	Arenberg	31:0078
	Anonymous	Arenberg	31:0078

61B2 LUDOVISI, LUDOVICO, CARDINAL 11

Ludovisi, Ludovico, Cardinal	Anonymous	Alburquerque	68:0053

61B2 LUNA, ALVARO DE 11 (+53)			
Luna, Alvaro de	Anonymous	Montesclaros	13:0072
61B2 LUTHER, MARTIN 11			
Luther, Martin	Anonymous	Carpio	49:0020
	Anonymous	Castilla	43:0116
	Anonymous	Castilla	117:0573
	Anonymous	Paredes de Nava	101:0070
61B2 MACIAS, JUAN, FRAY 11			
Macías, Juan, Fray	Anonymous	Arcos	118:0107
61B2 MANARA, MIGUEL 11			
Mañara, Miguel	Anonymous	Arcos	118:0074
61B2 MANTOVA, DUCA DI 11			
Mantova, Duca di	Anonymous	Carpio	114:0043
	Anonymous	Carpio	114:0044
61B2 MARCELLUS 02, POPE 11			
Marcellus II, Pope	Anonymous	Infantado	1:0033
61B2 MARCELO, PADRE 11			
Marcelo, Padre	Anonymous	Arcos	118:0065
61B2 MARDONES, ANTONIO DE, ANCESTOR OF 11			
Mardones, Antonio de (ancestor of)	Anonymous	Mardones	80:0004
61B2 MARGARETE VON OSTERREICH, QUEEN, BROTHER OF 11			
Margarete von Österreich, Queen of Spain (brother of)	Anonymous	Arenberg	31:0172
61B2 MARISFELT 11			
Marisfelt	Anonymous	Arenberg	31:0078
61B2 MARTINEZ BEJARANO, ANDRES 11 (+55)			
Martínez Bejarano, Andrés	Anonymous	Arce Calderón	89:0007
61B2 MASSIMI, CAMILLO, MONSIGNOR 11			
Massimi, Camillo, Monsignor	Velázquez, D.	Carpio	109:0391
61B2 MASTORILO, PEDRO, PADRE 11 (+53)			
Mastorilo, Pedro, Padre	Anonymous	Peñaranda	116:0042
61B2 MASTRILLO, IGNACIO MARCELO, PADRE 11			
Mastrillo, Ignacio Marcelo	Anonymous	Altamirano	35:0039
61B2 MATTHIAS, HOLY ROMAN EMPEROR 11			
Matthias, Holy Roman Emperor	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
61B2 MATTHIAS, HOLY ROMAN EMPEROR 11 (+55)			
Matthias, Holy Roman Emperor	Anonymous	Arenberg	31:0078
61B2 MATUTE, JUAN DE 11			
Matute, Juan de	Leoni, O.	Matute	14:0022
61B2 MAXIMILIAN, HOLY ROMAN EMPEROR 11			
Maximilian, Holy Roman Emperor	Anonymous	Arenberg	31:0168
	Anonymous	Infantado	9:0052
61B2 MAXIMILIAN 02, HOLY ROMAN EMPEROR 11			
Maximilian II, Holy Roman Emperor	Anonymous	Arenberg	31:0172

61B2 MAXIMILIAN, GRAND MASTER OF TEUTONIC ORDER 11

Maximillian, Grand Master of the Teutonic Order	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172

61B2 MAZO Y DE LA VEGA, FERNANDO FELIPE DEL 13

Mazo y de la Vega, Fernando Felipe del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y DE LA VEGA, FRANCISCO DEL 13

Mazo y de la Vega, Francisco del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y DE LA VEGA, JOSE ANTONIO DEL 13

Mazo y de la Vega, José Antonio del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y DE LA VEGA, LUIS DEL 13

Mazo y de la Vega, Luis del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y VELAZQUEZ, BALTASAR DEL 13

Mazo y Velázquez, Baltasar del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y VELAZQUEZ, GASPAR DEL 13

Mazo y Velázquez, Gaspar del	Anonymous	Spino y Navarro	132:0040

61B2 MAZO Y VELAZQUEZ, MELCHOR DEL 13

Mazo y Velázquez, Melchor del	Anonymous	Spino y Navarro	132:0040

61B2 MEDICI, DE', GRANDUCA DI TOSCANA 11

Medici, de', Granduca di Toscana	Anonymous	Infantado	9:0083

61B2 MELGAR, CONDE DE 11

Melgar, Conde de	Anonymous	Castilla	43:0537

61B2 MELGAR, CONDE DE 11 (+53)

Melgar, Conde de	Anonymous	Alburquerque	125:0258

61B2 MELO, FRANCESCO DE 11 (+53)

Melo, Francesco	Dyck, Anth. van	Carpio	49:0198

61B2 MENDOZA Y ALVARADO, ANTONIO DE 11

Mendoza y Alvarado, Antonio de	Anonymous	Hinojosa	12:0068

61B2 MENDOZA, ALVARO DE 11

Mendoza, Alvaro de	Anonymous	Infantado	9:0111

61B2 MENDOZA, CARDINAL 11 (+53)

Mendoza, Cardinal	Anonymous	Montesclaros	13:0074

61B2 MENDOZA, ENRIQUE DE 11

Mendoza, Enrique de	Anonymous	Infantado	10:0031

61B2 MENDOZA, FRANCISCO DE 11 : 31D112

Mendoza, Francisco de (as a child)	Anonymous	Celada	2:0036

61B2 MENDOZA, JUAN DE, CARDINAL 11

Mendoza, Juan de, Cardinal	Anonymous	Infantado	9:0109

61B2 MENDOZA, RODRIGO DE 11

Mendoza, Rodrigo de	Anonymous	Infantado	1:0014
	Anonymous	Infantado	1:0068

61B2 MICHELANGELO BUONARROTI 11 (+53)

Michelangelo Buonarroti	Anonymous	Oviedo	73:0070

61B2 MIGUEL, FRAY 11

Miguel, Fray	Anonymous	Justiniano	19:0023

61B2 MILANO, DUCA DI 11			
Milano, Duca di	Mantegna, A.	Carpio	109:0409
61B2 MILLAN DE CARDONA 12			
Millán de Cardona	Anonymous	Carpio	115:0996
61B2 MIRABAL, MARQUES DE 11			
Mirabal, Marqués de	Anonymous	Galarreta Osarez	69:0003
61B2 MOLINA, MELCHOR DE 11			
Molina, Melchor de	Anonymous	Cortés	17:0058
61B2 MONCADA, FAMILY MEMBER 11 (+55)			
Moncada (family member)	Anonymous	Aytona	106:0026
61B2 MONCADA, MIGUEL FRANCISCO DE 11 (+55)			
Moncada, Miguel Francisco de	Anonymous	Aytona	106:0027
61B2 MONCADA, UGO DE, BISHOP OF PIREL 11 (+55)			
Moncada, Ugo de, Bishop of Pirel	Anonymous	Aytona	106:0018
61B2 MONDEJAR, INIGO LOPEZ DE MENDOZA, 03 MARQUES DE 11			
Mondéjar, Iñigo López de Mendoza, III Marqués de	Anonymous	Infantado	9:0015
61B2 MONDEJAR, LUIS HURTADO DE MENDOZA, 02 MARQUES DE 11			
Mondéjar, Luis Hurtado de Mendoza y Pacheco, II Marqués de	Anonymous	Infantado	9:0014
61B2 MONDEJAR, MARQUES DE 11			
Mondéjar, Marqués de	Anonymous	Infantado	9:0171
	Anonymous	Infantado	9:0174
61B2 MONTERREY, CONDE DE 11 (+53)			
Monterrey, Conde de	Anonymous	Molina	93:0127
61B2 MONTESCLAROS, JUAN MANUEL, 03 MARQUES DE 11 (+53)			
Montesclaros, Juan Manuel de Mendoza y Luna, III Marqués de	Anonymous	Montesclaros	13:0075
61B2 MONTESCLAROS, JUAN MANUEL, 03 MARQUES DE 11 (+55)			
Montesclaros, Juan Manuel de Mendoza y Luna, III Marqués de	Anonymous	Montesclaros	13:0075
61B2 MONTESCLAROS, MARQUES DE 11			
Montesclaros, Marqués de	Anonymous	Infantado	9:0033
61B2 MONTIJO, CRISTOBAL PACHECO, CONDE DE 11 (+53)			
Montijo, Cristóbal Pacheco, Conde de	Anonymous	Peñaranda	116:0195
61B2 MORANTTE 11			
Morantte	Velázquez, D.	Carpio	115:0138
61B2 MORE, THOMAS, SIR 11			
More, Thomas, Sir	Anonymous	Arcos	118:0103
61B2 MORRILLA 11			
Morrilla	Anonymous	Galarreta Osarez	69:0002
61B2 NAJERA, DUQUE DE 11 (+55)			
Nájera, Duque de	Anonymous	Paredes de Nava	101:0126

61B2 NAVARRETE, ALONSO, PADRE 11			
Navarrete, Alonso, Padre	Anonymous	Fernández	16:0009
61B2 NEUBURG, DUKE OF 11 (+55)			
Neuburg, Duke of	Anonymous	Arenberg	31:0078
61B2 NUZZI, MARIO 11			
Nuzzi, Mario	Vanuch	Carpio	109:0261
61B2 OCANA 11 (+53)			
Ocaña	Anonymous	González de Villa	124:0033
61B2 OLIMPO, FRANCISCO, PADRE 11			
Olimpo, Francisco, Padre	Anonymous	Monterrey	61:0094
61B2 OLIVARES, CONDE DE 11			
Olivares, Conde de	Anonymous	Medina	83:0063
61B2 OLIVARES, CONDE DE 11 (+5)			
Olivares, Conde de	Anonymous	Cortés	17:0092
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 11			
Olivares, Gaspar de Guzmán, Conde-Duque de	Anonymous	Arce	75:0103
	Anonymous	Cardona	37:0008
	Anonymous	Carpio	45:0115
	Anonymous	Carpio	115:0608
	Anonymous	Carpio	115:0797
	Anonymous	Carpio	115:0964
	Anonymous	Galarreta Osarez	69:0027
	Anonymous	Medina	83:0022
	Anonymous	Montesclaros	13:0063
	Anonymous	Montesclaros	13:0064
	Anonymous	Spino y Navarro	132:0017
	Anonymous	Spino y Navarro	132:0058
	Anonymous	Villanueva	59:0088
	Anonymous	Zavala	108:0075
	Mazo	Carpio	49:0239
	Velázquez, D.	Carpio	49:0239
	Velázquez, D.	Salamanca	63:0027
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 11 (+5)			
Olivares, Gaspar de Guzmán, Conde-Duque de	Anonymous	Benavente	56:0018
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 11 (+52)			
Olivares, Gaspar de Guzmán, Conde-Duque de	Velázquez, D.	González Cossio	88:0110
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 11 (+53)			
Olivares, Gaspar de Guzmán, Conde-Duque de	Anonymous	Borja y Velasco	42:0298
	Anonymous	Carnero	72:0027
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 11 (+55)			
Olivares, Gaspar de Guzmán, Conde-Duque de	Anonymous	Arenberg	31:0078
	Anonymous	Borja y Velasco	42:0297
61B2 OLIVARES, GASPAR DE GUZMAN, CONDE-DUQUE DE 12			
Olivares, Gaspar de Guzmán, Conde-Duque de	Anonymous	Carpio	45:0124
	Velázquez, D.	Carpio	115:0330

61B2 ONATE, INIGO VELEZ Y TASIS DE GUEVARA, CONDE DE 21			
Oñate, Iñigo Velez y Tasis de Guevara, Conde de (scene from the life of)	Ribera	Oñate	112:0031
61B2 ORANI, MARQUES DE 11			
Orani, Marques de	Anonymous	Aytona	106:0015
61B2 ORIENTE, VICENTE, FRAY 11			
Oriente, Vicente, Fray	Anonymous	Paredes de Nava	101:0112
61B2 ORIENTE, VICENTE, FRAY 11 (+53)			
Oriente, Vicente, Fray	Anonymous	Paredes de Nava	101:0111
61B2 ORLEANS, GASTON JEAN BAPTISTE, DUC D' 11 (+55)			
Orléans, Gaston Jean Baptiste, Duc d'	Anonymous	Arenberg	31:0078
61B2 OSUNA, PEDRO TELLEZ Y GIRON, DUQUE DE 11			
Osuna, Pedro Téllez y Girón, Duque de	Anonymous	Castilla	52:0032
61B2 OVIEDO, BERNARDO DE 11 (+53)			
Oviedo, Bernardo de	Anonymous	Oviedo	73:0079
61B2 OVIEDO, BERNARDO DE 11 (+55)			
Oviedo, Bernardo de	Anonymous	Oviedo	73:0078
61B2 OVIEDO, FRANCISCO DE 11			
Oviedo, Francisco de	Anonymous	Oviedo	73:0086
61B2 OVIEDO, FRANCISCO DE 11 (+53)			
Oviedo, Francisco de	Anonymous	Oviedo	73:0081
61B2 OVIEDO, LUIS DE 11			
Oviedo, Luis de	Anonymous	Oviedo	73:0085
61B2 OVIEDO, LUIS DE 11 (+53)			
Oviedo, Luis de	Anonymous	Oviedo	73:0080
61B2 PABLO, PADRE 11			
Pablo, Padre	Anonymous	Arcos	118:0067
61B2 PACHECO, ANDRES 11			
Pacheco, Andrés	Anonymous	Pacheco	71:0069
61B2 PACHECO, CARDINAL 11			
Pacheco, Cardinal	Anonymous	Pacheco	71:0057
	Anonymous	Pacheco	71:0065
61B2 PACHECO, FAMILY MEMBER 11 (+53)			
Pacheco (family member)	Sánchez Coello, A.	Pacheco	71:0048
61B2 PACHECO, FAMILY MEMBER 11 (+55)			
Pacheco (family member)	Anonymous	Pacheco	71:0066
	Anonymous	Pacheco	71:0076
61B2 PACHECO, PEDRO, FATHER OF 11 (+55)			
Pacheco, Pedro (father of)	Anonymous	Pacheco	71:0077
61B2 PANGEAROLA, ARISTOTLE 11			
Pangearola, Aristotle	Anonymous	Castilla	52:0063
61B2 PARMA, DUCA DI 11			
Parma, Duca di	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172

61B2 PARMA, DUCA DI 11 (+55)			
Parma, Duca di	Anonymous	Arenberg	31:0078
61B2 PASTRANA, GOMEZ DE SILVA, RUY, DUQUE DE 11			
Pastrana, Gómez de Silva, Ruy, Duque de	Anonymous	Aytona	106:0014
61B2 PAUL 03, POPE 11			
Paul III, Pope	Anonymous	Infantado	1:0033
	Tiziano	Carpio	109:0183
61B2 PAUL 04, POPE 11			
Paul IV, Pope	Anonymous	Infantado	1:0033
61B2 PAUL 05, POPE 11			
Paul V, Pope	Anonymous	Alburquerque	68:0053
	Anonymous	Borja y Velasco	42:0174
	Anonymous	Mayalde	78:0035
61B2 PEDRO DE PORTUGAL, INFANTE OF SPAIN 11			
Pedro de Portugal, Infante of Spain	Anonymous	Arcos	118:0112
61B2 PEDRO DE PORTUGAL, INFANTE OF SPAIN 12			
Pedro de Portugal, Infante of Spain	Anonymous	Carpio	115:1036
61B2 PELEGRIN, CARLOS, FATHER OF 11			
Pelegrín, Carlos (father of)	Anonymous	Villarreal	79:0025
61B2 PERRENOT, ANTOINE, CARDINAL GRANVELLE 11			
Perrenot, Antoine, Cardinal Granvelle	Anonymous	Infantado	1:0059
	Anonymous	Villanueva	6:0062
	Anonymous	Villanueva	6:0070
61B2 PERRENOT, TOMAS 11			
Perrenot, Tomás	Anonymous	Villanueva	6:0043
61B2 PESCARA, MARCHESE DI 11			
Pescara, Marchese di	Anonymous	González Cossio	88:0021
61B2 PICO DELLA MIRANDOLA, GIOVANNI, CONTE 11			
Pico della Mirandola, Giovanni, Conte	Anonymous	Infantado	1:0044
61B2 PIUS 04, POPE 11			
Pius IV, Pope	Anonymous	Infantado	1:0033
	Anonymous	Spino y Navarro	132:0023
61B2 PIUS 05, POPE 11			
Pius V, Pope	Anonymous	Aytona	106:0125
	Anonymous	Infantado	1:0033
	Anonymous	Ledesma Meriño	4:0042
	Anonymous	Monterrey	57:0121
61B2 PIUS 05, POPE 11 (+5)			
Pius V, Pope	Anonymous	Monterrey	58:0118
61B2 PONCE, LUIS 11			
Ponce, Luis	Anonymous	Arcos	118:0095
61B2 POUSSIN, NICOLAS 11			
Poussin, Nicolas	Berrettoni, N.	Carpio	109:0521
61B2 POZA, MARQUES DE LA 11			
Poza, Marqués de la	Anonymous	Infantado	1:0007
61B2 PUENTE, LUIS DE LA, PADRE 11			
Puente, Luis de la, Padre	Anonymous	Aytona	106:0006

61B2 PULIDO PAREJA, ADRIAN 11 (+55)			
Pulido Pareja, Adrian	Anonymous	Gutiérrez	53:0018
61B2 QUEVEDO Y VILLEGAS, FRANCISCO DE 11			
Quevedo y Villegas, Francisco de	Anonymous	Oviedo	73:0091
61B2 QUIROGA, CARDINAL 11			
Quiroga, Cardinal	Anonymous	Villarreal	79:0027
61B2 RAFFAELLO SANTI 11			
Raffaello Santi	Raffaello Santi	Carpio	109:0928
61B2 RAMIREZ DE ARELLANO, GIL 11			
Ramírez de Arellano, Gil	Anonymous	Ramírez	3:0001
61B2 RAMIREZ DE ARELLANO, GIL, ANCESTOR OF 11			
Ramírez de Arellano, Gil (ancestor of)	Anonymous	Ramírez	3:0001
61B2 RAMIREZ DE ARELLANO, GIL, ANCESTOR OF 11 (+55)			
Ramírez de Arellano, Gil (ancestor of)	Anonymous	Ramírez	3:0004
	Anonymous	Ramírez	3:0006
61B2 RAMIREZ DE ARELLANO, MARCO ANTONIO 11 (+53)			
Ramírez de Arellano, Marco Antonio	Anonymous	Ramírez	3:0070
61B2 RAMIRO, KING OF SPAIN 13			
Ramiro, King of Spain	Anonymous	Carpio	49:0135
61B2 RESTA, PADRE 11			
Resta, Padre	Anonymous	Carpio	114:0103
61B2 RESTA, PADRE, GRANDFATHER OF 11			
Resta, Padre (grandfather of)	Procaccini, G.C.	Carpio	109:0529
61B2 ROBUSTI, BATTISTA 11			
Robusti, Battista	Tintoretto, J.	Carpio	109:0598
61B2 ROCO, JUAN 21			
Roco, Juan (scene from the life of)	Anonymous	Montealegre	111:0054
61B2 RUBENS, PETER PAUL 11			
Rubens, Peter Paul	Giordano, L.	Carpio	109:0335
61B2 RUBENS, PETER PAUL, FAMILY OF 13			
Rubens, Peter Paul (family of)	Anonymous	Cuéllar	90:0009
61B2 RUBENS, PETER PAUL, FAMILY OF 13 (+2)			
Rubens, Peter Paul (family of) (allegorical portrait)	Rubens	Carpio	115:0434
61B2 RUDOLF 01, HOLY ROMAN EMPEROR 11			
Rudolf I, Holy Roman Emperor	Anonymous	Infantado	9:0088
61B2 RUDOLF 01, HOLY ROMAN EMPEROR 21			
Rudolf I, Holy Roman Emperor (scene from the life of)	Anonymous	Arenberg	31:0076
	Anonymous	Arenberg	31:0076
	Anonymous	Arenberg	31:0076
	Anonymous	Arenberg	31:0076
	Anonymous	Arenberg	31:0173
	Anonymous	Aytona	106:0041
61B2 RUDOLF 01, HOLY ROMAN EMPEROR, SON OF 11			
Rudolf I, Holy Roman Emperor (son of)	Anonymous	Infantado	9:0085

61B2 RUDOLF 02, HOLY ROMAN EMPEROR 11			
Rudolf II, Holy Roman Emperor	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172
61B2 RUDOLF 02, HOLY ROMAN EMPEROR 11 (+55)			
Rudolf II, Holy Roman Emperor	Anonymous	Arenberg	31:0078
61B2 RUIZ DE CONTRERAS, FERNANDO 11			
Ruiz de Contreras, Fernando	Anonymous	Villarán	110:0068
61B2 SAABSORA, JUAN DE 11 (+55)			
Saabsora, Juan de	Anonymous	Ramírez	3:0002
61B2 SADOLETO, JACOPO, CARDINAL 11			
Sadoleto, Jacopo, Cardinal	Anonymous	Infantado	1:0035
61B2 SALADIN 11			
Saladin	Anonymous	Matute	14:0024
61B2 SALINAS, LUIS DE VELASCO, MARQUES DE 11 (+53)			
Salinas, Luis de Velasco, Marqués de	Anonymous	Infantado	9:0120
61B2 SAN AGUSTIN, JUAN DE, FRAY 11			
San Agustín, Juan de, Fray	Anonymous	Galarreta Osarez	69:0030
61B2 SANCHEZ COELLO, ALONSO 11 (+53)			
Sánchez Coello, Alonso	Sánchez Coello, A.	Villanueva del Fresno	20:0061
61B2 SANCHO 05, KING OF NAVARRE 11			
Sancho V, King of Navarre	Anonymous	Ramírez	3:0001
61B2 SANCHO, INFANTE OF NAVARRE 11 (+55)			
Sancho, Infante of Navarre	Anonymous	Ramírez	3:0006
61B2 SANDOVAL Y ROJAS, BERNARDO, CARDINAL 11			
Sandoval y Rojas, Bernardo, Cardinal	Anonymous	Infantado	9:0091
61B2 SANDOVAL Y ROJAS, BERNARDO, CARDINAL 11 (+53)			
Sandoval y Rojas, Bernardo, Cardinal	Anonymous	Oviedo	73:0093
	Anonymous	Villanueva del Fresno	20:0048
61B2 SANDOVAL Y ROJAS, FRANCISCO DE 11			
Sandoval y Rojas, Francisco de	Anonymous	Oviedo	73:0095
61B2 SANDOVAL Y ROJAS, FRANCISCO DE 11 (+53)			
Sandoval y Rojas, Francisco de	Anonymous	Oviedo	73:0094
61B2 SANTA CRUZ, MARQUES DE 11			
Santa Cruz, Marqués de	Anonymous	Pacheco	71:0087
61B2 SANTILLANA, INIGO LOPEZ DE MENDOZA, MARQUES DE 12 (+1)			
Santillana, Iñigo López de Mendoza, I Marqués de (symbolic representation)	Anonymous	Infantado	9:0222
61B2 SANTORCAZ, JUAN DE, FRAY 11			
Santorcaz, Juan de, Fray	Anonymous	Castilla	18:0128
61B2 SARMIENTO DE VALLADARES, DIEGO, GENERAL INQUISITOR 11			
Sarmiento de Valladares, Diego, General Inquisitor	Carreño de Miranda	Atrisco	138:0074

61B2 SARRIO, PADRE 11 (+53)			
Sarrio, Padre	Anonymous	Paredes de Nava	101:0111
61B2 SAVOIA, MADAMA DI, SON OF 12			
Savoia, Madama di (son of)	Anonymous	Carpio	109:0226
61B2 SAVOIA, PRINCIPE DI 11 (+53)			
Savoia, Principe di	Anonymous	Ramírez	3:0066
61B2 SAXONY, DUKE OF 11			
Saxony, Duke of	Anonymous	Castilla	117:0125
	Anonymous	Monterrey	57:0034
	Anonymous	Monterrey	58:0034
	Anonymous	Monterrey	61:0014
	Anonymous	Sastago	50:0021
61B2 SCARAMUCCIA, LUIGI 11			
Scaramuccia, Luigi	Gennari, Cesare	Carpio	109:0752
61B2 SEBASTIAN, HERMANO 11			
Sebastián, Hermano	Anonymous	Zuaznabar	136:0037
61B2 SEBASTIAO, KING OF PORTUGAL 11			
Sebastião, King of Portugal	Anonymous	Carpio	115:0393
	Anonymous	Infantado	9:0077
61B2 SESAR, DUQUE DE 11 (+53)			
Sesar, Duque de	Anonymous	Infantado	9:0019
61B2 SFORZA, GALEAZZO MARIA, DUCA DI MILANO 11			
Sforza, Galeazzo Maria, Duca di Milano	Leonardo da Vinci	Carpio	109:0641
61B2 SILVA, DIEGO DE 11			
Silva, Diego de	Anonymous	Infantado	9:0185
61B2 SIXTUS 05, POPE 11			
Sixtus V, Pope	Anonymous	Infantado	1:0033
61B2 SIXTUS, POPE 11			
Sixtus, Pope	Anonymous	Infantado	9:0113
61B2 SODERINO, CARDINAL 11			
Soderino, Cardinal	Raffaello Santi	Carpio	109:0929
61B2 SORIA ARTEAGA, DOMINGO 11 (+55)			
Soria Arteaga, Domingo	Anonymous	Soria Arteaga	40:0041
61B2 SORIA Y MURTIEL, JUAN 11 (+55)			
Soria y Murtiel, Juan	Anonymous	Soria Arteaga	40:0041
61B2 SOTO, PADRE 11			
Soto, Padre	Anonymous	Atrisco	138:0104
61B2 SPINO Y NAVARRO, JOSEPH 11			
Spino y Navarro, Joseph	Anonymous	Spino y Navarro	132:0049
61B2 SPINOLA, MARCHESE 11			
Spinola, Marchese	Anonymous	Arenberg	31:0077
	Anonymous	Galarreta Osarez	69:0029
61B2 SPINOLA, MARCHESE 11 (+55)			
Spinola, Marchese	Anonymous	Arenberg	31:0078
61B2 SULEIMAN 01 11			
Suleiman I (Suleiman the Magnificient)	Anonymous	Matute	14:0024

61B2 TAPIA, PEDRO DE, ARCHBISHOP OF SEVILLE 11			
Tapia, Pedro de, Archbishop of Seville	Anonymous	Oviedo	73:0092
61B2 TECHLI 11			
Techli	Anonymous	Carpio	114:0021
61B2 TENDILLA, INIGO LOPEZ DE MENDOZA, 01 CONDE DE 11			
Tendilla, Iñigo López de Mendoza, I Conde de	Anonymous	Infantado	9:0172
61B2 TILLY, DUQUE DE 11 (+55)			
Tilly, Duque de	Anonymous	Arenberg	31:0078
61B2 TILLY, JOHAN TSERCLAES, COUNT OF 11			
Tilly, Johan Tserclaes, Count of	Anonymous	Arenberg	31:0077
61B2 TINTORETTO 11			
Tintoretto	Tintoretto	Moreno	137:0008
61B2 TINTORETTO, DOMENICO 11			
Tintoretto, Domenico	Tintoretto, D.	Carpio	109:0092
	Tintoretto, D.	Carpio	109:0238
61B2 TINTORETTO, JACOPO 11			
Tintoretto, Jacopo (Jacopo Robusti)	Tintoretto, J.	Carpio	109:0239
	Tintoretto, J.	Carpio	109:0598
61B2 TINTORETTO, JACOPO 11 (+53)			
Tintoretto, Jacopo (Jacopo Robusti)	Anonymous	Carpio	115:0519
	Tintoretto, J.	Carpio	115:0519
61B2 TINTORETTO, JACOPO 13			
Tintoretto, Jacopo (Jacopo Robusti)	Anonymous	Carpio	109:0805
61B2 TIZIANO VECELLIO 11			
Tiziano Vecellio	Tiziano	Carpio	45:0018
	Tiziano	Carpio	109:0691
61B2 TIZIANO VECELLIO 13			
Tiziano Vecellio	Anonymous	Carpio	109:0805
61B2 TOCALUS, TADEUS 11			
Tocalus, Tadeus	Anonymous	Carpio	115:0530
61B2 TOLEDO, HERNANDO DE 11			
Toledo, Hernando de	Anonymous	Humanes	21:0007
61B2 TOLEDO, RODRIGO DE 11			
Toledo, Rodrigo de	Anonymous	Humanes	21:0008
61B2 TOMAS DE LA VIRGEN, FRAY 11			
Tomás de la Virgen, Fray	Anonymous	Valle de la Cerda	87:0063
61B2 TOMAS, PADRE 11			
Tomás, Padre	Anonymous	Arcos	118:0064
61B2 TOMAS, PRINCIPE 11			
Tomás, Príncipe	Dyck, Anth. van	Carpio	49:0199
	Dyck, Anth. van	Carpio	115:0294
	Valdi	Zabalza	97:0018
61B2 TOMAS, PRINCIPE 11 (+53)			
Tomás, Príncipe	Anonymous	Galarreta Osarez	69:0026
61B2 TORRE, JERONIMO DE LA 11			
Torre, Jerónimo de la	Anonymous	Torre	91:0027

61B2 TORRES, FRANCISCO DE, PADRE 11			
Torres, Francisco de, Padre	Anonymous	Castilla	18:0126
61B2 TRIVULZIO, CARDINAL 11			
Trivulzio, Cardinal	Guercino	Carpio	109:0106
61B2 UCEDA, CRISTOBAL DE SANDOVAL ROJAS, 01 DUQUE DE 11			
Uceda, Cristóbal de Sandoval Rojas y de la Cerda, I Duque de	Anonymous	Montesclaros	13:0065
61B2 UCEDA, DUQUE DE 11 (+53)			
Uceda, Duque de	Anonymous	Castilla	43:0187
61B2 URBAN 08, POPE 11			
Urban VIII, Pope	Anonymous	Castilla	18:0052
61B2 URBAN, POPE 11 (+53)			
Urban, Pope	Anonymous	Castilla	43:0522
61B2 URBINO, DUCA D' 11			
Urbino, Duca d'	Pulzone	Carpio	109:0630
61B2 VALDIVIESO, JOSEPH 11			
Valdivieso, Joseph	Anonymous	Oviedo	73:0090
61B2 VALENCIA, PEDRO DE 11			
Valencia, Pedro de	Anonymous	Mayalde	78:0097
61B2 VALENTIN, CONDE DE 11			
Valentín, Conde de	Anonymous	Montealegre	111:0059
61B2 VALENTIN, DUQUE 11			
Valentín, Duque	Anonymous	Borja y Velasco	42:0177
61B2 VALENZUELA, FERNANDO 11			
Valenzuela, Fernando	Anonymous	Castilla	117:0458
61B2 VASTO, MARCHESE DEL 11			
Vasto, Marchese del	Pordenone	Carpio	109:0231
61B2 VAZQUEZ, GABRIEL, PADRE 11			
Vázquez, Gabriel, Padre	Anonymous	Borja y Velasco	42:0293
61B2 VEGA, LOPE DE 11 (+5)			
Vega, Lope de	Anonymous	Jiménez	67:0022
61B2 VELASCO, FAMILY MEMBER 11			
Velasco (family member)	Anonymous	Castilla	52:0021
61B2 VELAZQUEZ, DIEGO RODRIGUEZ DE SILVA Y 13			
Velázquez, Diego Rodríguez de Silva y	Anonymous	Spino y Navarro	132:0040
	Velázquez, D.	Carpio	115:0350
61B2 VERONESE (PAOLO CALIARI) 13			
Veronese (Paolo Caliari)	Anonymous	Carpio	109:0805
61B2 VIEIRA, SEBASTIAN, PADRE 11			
Vieira, Sebastián, Padre	Anonymous	Arcos	118:0068
61B2 VILLAFRANCA, PEDRO DE TOLEDO, MARQUES DE 11			
Villafranca, Pedro de Toledo, Marqués de	Anonymous	Castilla	43:0124
	Anonymous	Monterrey	58:0021

61B2 VILLAFRANCA, PEDRO DE TOLEDO, MARQUES DE 11 (+53)

Villafranca, Pedro de Toledo, Marqués de	Anonymous	Cardona	37:0011
	Anonymous	Castilla	117:0172
	Anonymous	Monterrey	57:0022

61B2 VILLANUEVA, AGUSTIN DE 11

Villanueva, Agustín de	Anonymous	Villanueva	6:0060

61B2 VILLIERS, GEORGE, DUKE OF BUCKINGHAM 11 (+55)

Villiers, George, Duke of Buckinghani	Anonymous	Infantado	9:0103

61B2 VUCHT, ENRIQUE VAN 11

Vucht, Enrique Van	Anonymous	Vucht	34:0026

61B2 VUCHT, PEDRO VAN 11

Vucht, Pedro Van	Anonymous	Vucht	34:0033

61B2 VUCHT, PEDRO VAN 11 (+55)

Vucht, Pedro Van	Anonymous	Vucht	34:0008

61B2 WENCESLAS 11

Wenceslas	Anonymous	Arenberg	31:0168
	Anonymous	Arenberg	31:0172

61B2 ZAVALZA, MIGUEL DE 11

Zavalza, Miguel de	Anonymous	Castilla	117:0359

61B2 ZUCCARI, FEDERICO 11

Zuccari, Federico	Zuccari, F.	Carpio	109:0325

61B2 ZUCCARI, FEDERICO, SON OF 12

Zuccari, Federico (son of)	Zuccari, F.	Carpio	109:0351

61B2 ZUCCARI, TADEO 11

Zuccari, Tadeo	Zuccari, T.	Carpio	109:0114

61B2 ZUNIGA, BALTASAR 11 (+53)

Zúñiga, Baltasar	Anonymous	Carnero	72:0039

61BB11 : 11P31522

Unknown: Nun	Anonymous	Castilla	117:0448
	Anonymous	Cortés	17:0047
	Anonymous	Villanueva	59:0093
	Tintoretto	Carpio	109:0283

61BB11 : 11P31522 (+53)

Unknown: Nun – Half-Length	Anonymous	Castilla	43:0528

61BB11 : 11P31522 : 11P315 FRANCISCANS

Unknown: Franciscan Nun	Anonymous	Carpio	115:0773
	Anonymous	Castilla	117:0239

61BB11 : 11PP315311 : 32B311 ITALIANS (ROMAN)

Unknown: Italian (Roman) Abbess	Anonymous	Alburquerque	68:0120

61BB11 : 31D11222

Unknown: Girl	Anonymous	Arcos	118:0085
	Anonymous	Carnero	72:0022
	Anonymous	Carpio	115:0361
	Anonymous	Castilla	43:0179
	Anonymous	Castilla	117:0556
	Anonymous	Castilla	117:0581
	Anonymous	González Cossío	22:0011

	Anonymous	Justiniano	19:0005
	Anonymous	Molina	93:0054
	Anonymous	Villanueva	59:0091
	Velázquez, D.	Moreno	137:0035
61BB11 : 31D11222 (+5)			
Unknown: Girl – Head	Anonymous	Castilla	117:0941
61BB11 : 31D11222 (+55)			
Unknown: Girl – Full-Length	Anonymous	Villanueva	6:0046
61BB11 : 31D11222 : 32B311 GERMANS : 11Q22			
Unknown: German Girl with Rosary	Anonymous	Castilla	117:0488
61BB11 : 31D13			
Unknown: Maiden	Anonymous	Carpio	114:0184
	Anonymous	Carpio	115:0775
	Anonymous	Castilla	117:0431
	Salviati, Fr.	Carpio	109:0200
	Tintoretto, J.	Carpio	109:0126
	Tintoretto, J.	Carpio	109:0706
61BB11 : 31D13 (+55)			
Unknown: Maiden – Full-Length	Panignani	Carpio	109:0650
61BB11 : 31D13 (+933) : 11Q651			
Unknown: Maiden Holding Crucifix	Anonymous	Carpio	109:0444
61BB11 : 31D13 (+933) : 41D262			
Unknown: Maiden Holding Fan	Tiziano	Carpio	109:0388
61BB11 : 31D13 : 41D26611			
Unknown: Maiden with Pearl Necklace	Anonymous	Carpio	109:0254
61BB11 : 31D13 : 49M32			
Unknown: Maiden with Book	Pulzone	Carpio	109:0252
61BB11 : 31D15			
Unknown: Woman	Anonymous	Alburquerque	125:0240
	Anonymous	Arcos	118:0087
	Anonymous	Atrisco	138:0016
	Anonymous	Atrisco	138:0055
	Anonymous	Carpio	109:0154
	Anonymous	Carpio	109:0168
	Anonymous	Carpio	109:0171
	Anonymous	Carpio	109:0242
	Anonymous	Carpio	109:0419
	Anonymous	Carpio	115:0334
	Anonymous	Carpio	115:0734
	Anonymous	Carpio	115:0766
	Anonymous	Carpio	115:0970
	Anonymous	Castilla	43:0069
	Anonymous	Castilla	43:0117
	Anonymous	Castilla	43:0346
	Anonymous	Castilla	43:0605
	Anonymous	Castilla	52:0066
	Anonymous	Castilla	117:0233
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0377
	Anonymous	Castilla	117:0574
	Anonymous	Castilla	117:0697
	Anonymous	Castilla	117:0724
	Anonymous	Castilla	117:0957
	Anonymous	Castilla	117:0967
	Anonymous	Celada	2:0038
	Anonymous	Celada	7:0027

	Anonymous	Cortés	17:0053
	Anonymous	Cortés	17:0055
	Anonymous	Mayalde	78:0059
	Anonymous	Mayalde	78:0066
	Anonymous	Mayalde	78:0091
	Anonymous	Monterrey	57:0011
	Anonymous	Monterrey	57:0050
	Anonymous	Monterrey	58:0036
	Anonymous	Monterrey	58:0163
	Anonymous	Monterrey	58:0188
	Anonymous	Moreno	137:0043
	Anonymous	Ortiz	95:0018
	Anonymous	Paredes de Nava	101:0073
	Anonymous	Paredes de Nava	101:0079
	Anonymous	Velasco	81:0010
	Anonymous	Villanueva	6:0071
	Anonymous	Villanueva	59:0056
	Anonymous	Villanueva	59:0059
	Anonymous	Villanueva del Fresno	20:0075
	Anonymous	Vucht	34:0020
	Anonymous-Antique	Villanueva del Fresno	28:0028
	Cambiaso, L.	Carpio	109:0321
	Carracci	Carpio	109:0199
	Carracci	Carpio	109:0543
	Dyck, Anth. van	Carpio	109:0700
	Dyck, Anth. van	Carpio	115:0554
	Dyck, Anth. van	Castilla	43:0030
	Lanfranco	Carpio	109:0414
	Leonardo da Vinci	Castilla	43:0235
	Lotto	Carpio	109:0123
	Mor, A.	Carpio	49:0185
	Moretto	Carpio	109:0346
	Orsi, Lelio	Carpio	109:0525
	Palma	Carpio	115:0429
	Pantoja de la Cruz	Infantado	9:0153
	Parmigianino	Carpio	109:0525
	Parmigianino	Carpio	109:0708
	Sánchez Coello, A.	Carpio	45:0094
	Sánchez Coello, A.	Monterrey	57:0237
	Sánchez Coello, A.	Monterrey	58:0247
	Sánchez Coello, A.	Monterrey	61:0083
	Tintoretto	Carpio	49:0060
	Tintoretto	Carpio	49:0123
	Tintoretto, D.	Carpio	109:0253
	Tintoretto, J.	Carpio	109:0140
	Tintoretto, J.	Carpio	109:0232
	Tintoretto, J.	Carpio	109:0421
	Tintoretto, J.	Carpio	109:0484
	Tiziano	Alvarado	84:0050
	Tiziano	Carpio	49:0195
	Tiziano	Carpio	109:0259
	Velázquez, D.	Moreno	137:0024
	Venusti	Carpio	109:0383
	Veronese	Carpio	109:0324
	Zelotti	Carpio	109:0707
61BB11 : 31D15 (+5)			
Unknown: Woman – Head	Anonymous	Molina	93:0090
	Anonymous	Oviedo	73:0096
	Dyck, Anth. van	Carpio	115:0553
	Tiziano	Soria Arteaga	40:0047
	Veronese	Carpio	109:0512
61BB11 : 31D15 (+5) : 11Q21			
Unknown: Woman – Head, Praying	Anonymous	Castilla	117:0379

61BB11 : 31D15 (+5) : 25F72 (+36)

Unknown: Woman – Head, with Shell	Anonymous	Castilla	117:0379

61BB11 : 31D15 (+5) : 41D221 TURBAN

Unknown: Woman – Head, with Turban	Mola, P.F.	Carpio	109:0831
	Tiziano	Carpio	109:0915

61BB11 : 31D15 (+5) : 41D222 RUFF

Unknown: Woman – Head with Ruff	Anonymous	Castilla	117:0515
	Anonymous	Castilla	117:0717

61BB11 : 31D15 (+5) : 41D222 RUFF : 41D26611

Unknown: Woman – Head, with Ruff and Pearl Necklace	Anonymous	Castilla	117:0256

61BB11 : 31D15 (+513)

Unknown: Woman – Profile	Velázquez, D.	Castilla	117:0558

61BB11 : 31D15 (+52) : 41D222 RUFF : 41D26611

Unknown: Woman – Bust, with Ruff and Pearl Necklace	Anonymous	Castilla	117:0253

61BB11 : 31D15 (+53)

Unknown: Woman – Half-Length	Anonymous	Cardona	37:0021
	Anonymous	Cardona	37:0051
	Anonymous	Carpio	109:0052
	Anonymous	Castilla	43:0518
	Anonymous	Castilla	117:0149
	Anonymous	Castilla	117:0149
	Anonymous	Castilla	117:0390
	Anonymous	Castilla	117:0399
	Anonymous	Castilla	117:0627
	Anonymous	Castilla	117:0971
	Anonymous	González de Villa	124:0034
	Anonymous	Infantado	9:0135
	Anonymous	Infantado	9:0139
	Anonymous	Monterrey	57:0024
	Anonymous	Monterrey	57:0212
	Anonymous	Monterrey	58:0222
	Anonymous	Monterrey	61:0010
	Anonymous	Ramírez	3:0074
	Anonymous	Sastago	50:0001
	Anonymous	Sobroso	107:0064
	Leoni, O.	Carpio	109:0027
	Monbelli	Carpio	109:0063
	Mor, A.	Carpio	49:0203
	Raffaello Santi	Carpio	109:0042
	Sánchez Coello, A.	Villanueva del Fresno	20:0046
	Tintoretto	Carpio	45:0035
	Tintoretto	Carpio	49:0157
	Tintoretto	Carpio	49:0161
	Tiziano	Monterrey	57:0231
	Tiziano	Monterrey	58:0241

61BB11 : 31D15 (+53) : 25F33 FALCON

Unknown: Woman – Half-Length, with Falcon	Anonymous	Carpio	45:0075

61BB11 : 31D15 (+53) : 25G41 CARNATION

Unknown: Woman – Half-Length, with Carnation	Anonymous	Castilla	117:0263

61BB11 : 31D15 (+53) : 41A773

Unknown: Woman – Half-Length, with Ceramic Container	Mor, A.	Carpio	49:0181

61BB11 : 31D15 (+53) : 41D222 RUFF

Unknown: Woman – Half-Length, with Ruff	Anonymous	Castilla	117:0260
	Anonymous	Castilla	117:0463

61BB11 : 31D15 (+53) : 41D222 RUFF : 41D266

Unknown: Woman – Half-Length, with Ruff and Jewels	Anonymous	Castilla	117:0115

61BB11 : 31D15 (+53) : 41D222 RUFF : 41D26611

Unknown: Woman – Half-Length, with Ruff and Pearl Necklace	Anonymous	Castilla	117:0516

61BB11 : 31D15 (+53) : 41D225

Unknown: Woman – Half-Length, with Gloves	Anonymous	Infantado	9:0143
	Anonymous	Infantado	9:0146
	Sánchez Coello, A.	Carpio	115:0002

61BB11 : 31D15 (+53) : 41D261

Unknown: Woman – Half-Length, with Handkerchief	Mola, P.F.	Carpio	109:1006

61BB11 : 31D15 (+53) : 41D26611

Unknown: Woman – Half-Length, with Pearl Necklace	Tintoretto	Carpio	49:0192
	Tintoretto	Castilla	117:0184
	Tintoretto	Castilla	117:0184

61BB11 : 31D15 (+54)

Unknown: Woman – Three-Quarter-Length	Anonymous	Infantado	9:0145
	Mor, A.	Carpio	49:0174

61BB11 : 31D15 (+54) : 41D222 RUFF

Unknown: Woman – Three-Quarter-Length, with Ruff	Anonymous	Castilla	117:0327

61BB11 : 31D15 (+54) : 41D262 : 41D26611

Unknown: Woman – Three-Quarter Length, with Fan and Pearl Necklace	Anonymous	Infantado	9:0147

61BB11 : 31D15 (+55)

Unknown: Woman – Full-Length	Anonymous	Galarreta Osarez	69:0064
	Anonymous-Antique	Alvarado	84:0046

61BB11 : 31D15 (+89) : 32B33 TURKS

Unknown: Nude Turkish Woman	Anonymous	Cardona	37:0060

61BB11 : 31D15 (+933) : 25G41

Unknown: Woman Holding Flowers	Anonymous	Peñaranda	116:0146

61BB11 : 31D15 (+933) : 31D112

Unknown: Woman Holding Child	Mor, A.	Carpio	115:0004

61BB11 : 31D15 (+933) : 41C653 APPLE

Unknown: Woman Holding Apple	Anonymous	Peñaranda	116:0146

61BB11 : 31D15 (+933) : 41D225

Unknown: Woman Holding Gloves	Pulzone	Carpio	109:0164

61BB11 : 31D15 (+933) : 41D262

Unknown: Woman Holding Fan	Dyck, Anth. van	Carpio	115:0117
	Lotto	Carpio	109:0747
	Mor, A.	Carpio	49:0201

61BB11 : 31D15 (+933) : 41D262 : 41D222 RUFF

Unknown: Woman Holding Fan with Ruff	Mor, A.	Carpio	49:0210

61BB11 : 31D15 (+933) : 44B192

Unknown: Woman Holding Sceptre, Staff	Anonymous	Carpio	115:0753

61BB11 : 31D15 (+933) : 46E221

Unknown: Woman Holding Letter, Envelope	Anonymous	Castilla	43:0527

61BB11 : 31D15 : 11Q22

Unknown: Woman with Rosary	Anonymous	Carpio	109:0941

61BB11 : 31D15 : 11Q652

Unknown: Woman with Relics (and Reliquaries)	Carracci, Ant.	Carpio	109:0563

61BB11 : 31D15 : 12A

Unknown: Jewish Woman	Tintoretto, D.	Carpio	109:0576

61BB11 : 31D15 : 25F22

Unknown: Woman with Monkey	Anonymous	Carpio	115:0853

61BB11 : 31D15 : 31A534

Unknown: Woman with Beard	Anonymous	Villanueva del Fresno	28:0012

61BB11 : 31D15 : 31B62321

Unknown: Woman Laughing	Anonymous	Castilla	43:0070

61BB11 : 31D15 : 31E

Unknown: Dead Woman	Anonymous	Castilla	18:0105
	Anonymous	Castilla	43:0602

61BB11 : 31D15 : 32B311 ENGLISH : 41D26611

Unknown: English Woman with Pearl Necklace	Dyck, Anth. van	Carpio	115:0274

61BB11 : 31D15 : 32B311 FLEMINGS

Unknown: Flemish Woman	Anonymous	Carpio	45:0031
	Anonymous	Carpio	49:0131
	Anonymous	Castilla	43:0232
	Anonymous	Monterrey	57:0157
	Anonymous	Monterrey	58:0167
	Anonymous	Peñaranda	116:0187
	Anonymous	Peñaranda	116:0188
	Anonymous	Peñaranda	116:0240
	Anonymous	Salamanca	63:0026
	Anonymous	Sastago	50:0034
	Dyck, Anth. van	Carpio	115:0137
	Willeboirts	Carpio	115:0291

61BB11 : 31D15 : 32B311 FLEMINGS : 25G41

Unknown: Flemish Woman with Flowers	Anonymous	Peñaranda	116:0122

61BB11 : 31D15 : 32B311 FLEMINGS : 25G41 ROSE

Unknown: Flemish Woman with Roses	Anonymous	Peñaranda	116:0114

61BB11 : 31D15 : 32B311 FLEMINGS : 41D222 RUFF

Unknown: Flemish Woman with Ruff	Dyck, Anth. van	Carpio	115:0275

61BB11 : 31D15 : 32B311 FLEMINGS : 41D262 : 41D26611

Unknown: Flemish Woman with Fan and Pearl Necklace	Anonymous	Castilla	117:0240
	Dyck, Anth. van	Carpio	115:0131

61BB11 : 31D15 : 32B311 FRENCH

Unknown: French Woman	Anonymous	Infantado	9:0029
	Anonymous	Infantado	9:0039
	Anonymous	Infantado	9:0141
	Anonymous	Infantado	9:0183
	Anonymous	Ramírez	3:0011

61BB11 : 31D15 : 32B311 GERMANS

Unknown: German Woman	Tiziano	Carpio	45:0015

61BB11 : 31D15 : 32B311 ITALIANS

Unknown: Italian Woman	Anonymous	Hinojosa	12:0042

61BB11 : 31D15 : 32B311 ITALIANS (MILANESE)

Unknown: Italian (Milanese) Woman	Anonymous	Hinojosa	12:0036

61BB11 : 31D15 : 32B311 ITALIANS (NEAPOLITAN)

Unknown: Italian (Neapolitan) Woman	Anonymous	Hinojosa	12:0043

61BB11 : 31D15 : 32B311 ITALIANS (ROMAN)

Unknown: Italian (Roman) Woman	Anonymous	Carpio	114:0019
	Anonymous	Carpio	114:0183
	Anonymous	Carpio	114:0312
	Anonymous	Carpio	114:0312
	Anonymous	Carpio	114:0312
	Anonymous	Carpio	114:0312
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0490
	Anonymous	Monterrey	58:0047
	Sánchez Coello, A.	Carpio	115:0112
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779
	Voet, F.	Carpio	109:0779

61BB11 : 31D15 : 32B311 ITALIANS (VENETIAN)

Unknown: Italian (Venetian) Woman	Anonymous	Cardona	37:0059
	Anonymous	Hinojosa	12:0040
	Corona, Lionardo	Carpio	109:0181
	Monbelli	Carpio	109:0054
	Palma	Carpio	115:0248
	Tintoretto	Carpio	115:0023
	Tintoretto	Carpio	115:0028
	Tintoretto	Carpio	115:0031
	Tintoretto	Carpio	115:0045
	Tintoretto	Carpio	115:0048
	Tintoretto	Carpio	115:0051
	Tintoretto	Carpio	115:0054
	Tintoretto, J.	Carpio	109:0291
	Tiziano	Carpio	115:0082
	Tiziano	Carpio	115:0470

61BB11 : 31D15 : 32B311 SPANIARDS (BASQUE)

Unknown: Spanish (Basque) Woman	Anonymous	Castilla	117:0263
	Anonymous	Molina	93:0042
	Anonymous	Ramírez	3:0093

61BB11 : 31D15 : 32B311 SPANIARDS (CASTILLIAN)

Unknown: Spanish (Castillian) Woman	Anonymous	Ramírez	3:0093

61BB11 : 31D15 : 32B311 SPANIARDS (GALICIAN)

Unknown: Spanish (Galician) Woman	Velázquez, D.	Carpio	49:0096
	Velázquez, D.	Carpio	115:0110

61BB11 : 31D15 : 32B311 SPANIARDS (NAVARRESE)

Unknown: Spanish (Navarrese) Woman	Anonymous	Ramírez	3:0093

61BB11 : 31D15 : 32B312 RUSSIAN (MUSCOVITE)

Unknown: Russian (Muscovite) Woman	Anonymous	Castilla	117:0239

	Anonymous	Castilla	117:0497
	Anonymous	Montealegre	111:0060
61BB11 : 31D15 : 32B33 MOORS			
Unknown: Moorish Woman	Anonymous	González Cossio	88:0130
	Giordano, L.	Carpio	109:0331
61BB11 : 31D15 : 32B33 PERSIANS : 34B12			
Unknown: Persian Woman with Cat	Anonymous	Castilla	117:0403
61BB11 : 31D15 : 32B33 TURKS			
Unknown: Turkish Woman	Anonymous	Carpio	115:0847
	Anonymous	Castilla	52:0037
	Anonymous	Hinojosa	12:0040
	Anonymous	Infantado	9:0026
	Anonymous	Oviedo	73:0102
61BB11 : 31D15 : 32B33 TURKS : 25G41 CARNATION : 25G41 ROSE			
Unknown: Turkish Woman with Carnations and Roses	Tiziano	Carpio	115:0097
61BB11 : 31D15 : 32B33 TURKS : 34B11			
Unknown: Turkish Woman with Dog	Tiziano	Carpio	49:0183
61BB11 : 31D15 : 34B11			
Unknown: Woman with Dog	Tintoretto, D.	Carpio	109:0234
	Tiziano	Monterrey	57:0236
	Tiziano	Monterrey	58:0246
	Tiziano	Monterrey	61:0082
61BB11 : 31D15 : 34B232 (+51)			
Unknown: Woman with Cock	Stanzione	Carpio	115:0003
61BB11 : 31D15 : 41D2211 : 41D222 RUFF			
Unknown: Woman with Veil and Ruff	Velázquez, D.	Carpio	115:0113
61BB11 : 31D15 : 41D222 LACE COLLAR			
Unknown: Woman with Lace Collar	Veronese	Carpio	109:0328
61BB11 : 31D15 : 41D222 RUFF			
Unknown: Woman with Ruff	Anonymous	Carpio	109:0279
	Anonymous	Carpio	114:0233
	Anonymous	Carpio	115:0585
	Anonymous	Carpio	115:0611
	Anonymous	Carpio	115:0926
	Anonymous	Castilla	117:0191
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0262
	Anonymous	Castilla	117:0262
	Anonymous	Castilla	117:0379
	Anonymous	Monterrey	57:0037
	Anonymous	Monterrey	61:0016
	Anonymous	Paredes de Nava	101:0071
	Dyck, Anth. van	Carpio	109:0378
	Leoni, O.	Carpio	109:0750
	Mor, A.	Carpio	49:0119
	Mor, A.	Carpio	115:0004
	Pulzone	Carpio	109:0151
	Pulzone	Carpio	109:0393
	Pulzone	Carpio	109:0548
	Sánchez Coello, A.	Carpio	115:0105
	Sánchez Coello, A.	Carpio	115:0107
	Tintoretto, D.	Carpio	109:0128
	Zuccari	Carpio	109:0203

61BB11 : 31D15 : 41D222 RUFF : 25F22

Unknown: Woman with Ruff and Monkey	Velázquez, D.	Carpio	115:0129

61BB11 : 31D15 : 41D222 RUFF : 41D266 : 41D2664 RING

Unknown: Woman with Ruff, Jewels and Ring	Anonymous	Carpio	115:0214

61BB11 : 31D15 : 41D222 RUFF : 41D26611

Unknown: Woman with Ruff and Pearl Necklace	Anonymous	Castilla	117:0238
	Sánchez Coello, A.	Carpio	115:0114

61BB11 : 31D15 : 41D261

Unknown: Woman with Handkerchief	Giordano, L.	Carpio	109:0051
	Lotto	Carpio	109:0100

61BB11 : 31D15 : 41D2661

Unknown: Woman with Necklace	Leoni, O.	Carpio	109:0111

61BB11 : 31D15 : 41D26611

Unknown: Woman with Pearl Necklace	Anonymous	Castilla	117:0112
	Anonymous	Castilla	117:0240
	Anonymous	Castilla	117:0242
	Anonymous	Castilla	117:0513
	Anonymous	Infantado	9:0137

61BB11 : 31D15 : 41D2664

Unknown: Woman with Ring	Anonymous	Castilla	117:0493

61BB11 : 31D15 : 48C7523 : 48C7334

Unknown: Woman Playing Organ	Anguissola	Carpio	109:0596

61BB11 : 31D17

Unknown: Old Woman	Corona, Lionardo	Carpio	109:0323

61BB11 : 31D17 (+933) : 41D225

Unknown: Old Woman Holding Gloves	Anonymous	Villanueva del Fresno	28:0057

61BB11 : 31D17 (+933) : 46E221 : 41D221 HAT : 41D222 RUFF

Unknown: Old Woman Holding Letter, Envelope with Hat and Ruff	Campi	Carpio	109:0255

61BB11 : 42D42

Unknown: Widow	Anonymous	Alburquerque	125:0240

61BB11 : 42D42 (+53)

Unknown: Widow -- Half-Length	Anonymous	Castilla	18:0115

61BB11 : 44B113 HUNGARY, SISTER OF

Unknown: King of Hungary (sister of)	Anonymous	Montesclaros	13:0054
	Anonymous	Montesclaros	13:0055

61BB11 : 44B1512 SPAIN

Unknown: Royal Child of Spain (female)	Anonymous	Arenberg	31:0050
	Anonymous	Castilla	117:0988
	Anonymous	Ramírez	3:0005

61BB11 : 44B1512 SPAIN (+53)

Unknown: Royal Child of Spain (female) -- Half-Length	Anonymous	Atrisco	138:0025

61BB11 : 44B15122

Unknown: Princess	Anonymous	Oñate	112:0048

61BB11 : 44B15132 FRANCE

Unknown: Queen Mother of France	Anonymous	Brizuela	5:0041
	Anonymous	González Cossio	88:0127

	Anonymous	Infantado	9:0004
	Anonymous	Infantado	9:0011
61BB11 : 44B15132 SPAIN			
Unknown: Queen Mother of Spain	Anonymous	Aytona	106:0148
	Anonymous	Peñaranda	116:0123
	Voet, F.	Carpio	109:0965
	Voet, F.	Carpio	109:0966
61BB11 : 44B15132 SPAIN (+55)			
Unknown: Queen Mother of Spain – Full-Length	Anonymous	Alburquerque	125:0127
	Anonymous	Alburquerque	127:0125
61BB11 : 44BB112			
Unknown: Empress	Anonymous	Carpio	115:0862
	Anonymous	Infantado	1:0115
	Anonymous	Infantado	1:0115
	Anonymous	Infantado	10:0013
61BB11 : 44BB112 HOLY ROMAN EMPIRE			
Unknown: Holy Roman Empress	Anonymous	Arce	75:0103
	Anonymous	Carpio	115:1075
	Anonymous	Infantado	9:0001
	Anonymous	Montesclaros	13:0052
61BB11 : 44BB112 HOLY ROMAN EMPIRE (+53)			
Unknown: Holy Roman Empress – Half-Length	Anonymous	Infantado	9:0140
61BB11 : 44BB112 HOLY ROMAN EMPIRE (+54)			
Unknown: Holy Roman Empress – Three-quarter-Length	Anonymous	Galarreta Osarez	69:0038
	Anonymous	Infantado	9:0134
61BB11 : 44BB112 HOLY ROMAN EMPIRE (+55)			
Unknown: Holy Roman Empress – Full-Length	Anonymous	Echauz	113:0062
61BB11 : 44BB112 HOLY ROMAN EMPIRE : 31D112			
Unknown: Holy Roman Empress (as a child)	Anonymous	Carpio	115:1035
	Anonymous	Medina	83:0061
61BB11 : 44BB113			
Unknown: Queen	Anonymous	Alburquerque	125:0075
	Anonymous	Alburquerque	127:0076
	Anonymous	Cuéllar	90:0025
	Anonymous	Meneses Bravo	126:0068
	Anonymous	Valle de la Cerda	87:0006
	Velázquez, D.	Monterrey	58:0137
61BB11 : 44BB113 (+53)			
Unknown: Queen – Half-Length	Anonymous	Ramírez	3:0069
61BB11 : 44BB113 ENGLAND			
Unknown: Queen of England	Anonymous	Croy	24:0033
	Anonymous	Infantado	9:0010
	Anonymous	Infantado	9:0021
61BB11 : 44BB113 ENGLAND (+53)			
Unknown: Queen of England – Half-Length	Anonymous	Castilla	52:0031
	Lely	Molina	93:0135
61BB11 : 44BB113 FRANCE			
Unknown: Queen of France	Anonymous	Infantado	9:0117
	Anonymous	Montealegre	111:0074
	Anonymous	Villanueva del Fresno	20:0020
61BB11 : 44BB113 HUNGARY			
Unknown: Queen of Hungary	Anonymous	Villanueva del Fresno	20:0021

61BB11 : 44BB113 HUNGARY : 31D112

Unknown: Queen of Hungary (as a child)	Anonymous	Villanueva del Fresno	20:0028

61BB11 : 44BB113 POLAND (+55)

Unknown: Queen of Poland – Full-Length	Anonymous	Arenberg	31:0078

61BB11 : 44BB113 PORTUGAL

Unknown: Queen of Portugal	Anonymous	Arce	75:0051
	Anonymous	Carpio	114:0065

61BB11 : 44BB113 PORTUGAL (+53)

Unknown: Queen of Portugal – Half-Length	Anonymous	Ramírez	3:0068

61BB11 : 44BB113 SPAIN

Unknown: Queen of Spain	Anonymous	Arenberg	31:0015
	Anonymous	Benavente	65:0040
	Anonymous	Cardona	37:0006
	Anonymous	Carpio	115:0903
	Anonymous	Cuéllar	90:0023
	Anonymous	González Cossío	22:0045
	Anonymous	Melgarejo	36:0035
	Anonymous	Prado Bravo	48:0033
	Anonymous	Spino y Navarro	132:0001
	Anonymous	Spino y Navarro	132:0105
	Anonymous	Valle de la Cerda	87:0093
	Velázquez, D.	Carpio	115:0327
	Velázquez, D.	Monterrey	57:0126
	Velázquez, D.	Monterrey	61:0046

61BB11 : 44BB113 SPAIN (+53)

Unknown: Queen of Spain – Half-Length	Anonymous	Castilla	43:0306

61BB11 : 44BB113 SPAIN (+55)

Unknown: Queen of Spain – Full-Length	Anonymous	Castilla	43:0308
	Vincenzo	Carpio	109:0028

61BB11 : 44BB113 SWEDEN

Unknown: Queen of Sweden	Anonymous	Castilla	117:0699
	Anonymous	González Cossio	88:0132
	Anonymous	Montealegre	111:0075
	Anonymous	Vallejo	98:0030

61BB11 : 44BB114 SULTANA

Unknown: Sultana	Anonymous	Ledesma Meriño	4:0043

61BB11 : 46AA81 GIPSIES

Unknown: Gipsy (female)	Anonymous	Carpio	45:0050

61BB11 DOGARESSA OF VENICE (+53)

Unknown: Dogaressa of Venice – Half-Length	Anonymous	Infantado	9:0017

61BB112 : 31D15 (+72)

Unknown Double-Portrait: Two Women	Anonymous	Castilla	52:0066

61BB112 : 31D15 : 31D112 (+53)

Unknown Double-Portrait: Woman and Child – Half-Length	Spanish	Castilla	117:0106

61BB112 : 31D15 : 31D11222

Unknown Double-Portrait: Woman and Girl	Anonymous	Castilla	117:0509

61BB113 : 31D15 (+54) : 34B11

Unknown: Woman – Three-Quarter-Length, with Dog (in a group-portrait)	Bassano	Castilla	117:0140

61BB113 : 42B7422			
Unknown Group-Portrait: Mother and daughter(s)	Tiziano	Carpio	109:0134
61BB2 AARSCHOT, PHILIPPE, DUC D', WIFE OF 11			
Aarschot, Philippe Charles d'Arenberg, Duc d'	Anonymous	Arenberg	31:0167
(wife of)	Anonymous	Arenberg	31:0167
61BB2 AGREDA, MARIA DE, SOR 11			
Agreda, María de, Sor	Anonymous	Alburquerque	125:0177
	Anonymous	Alburquerque	127:0164
	Anonymous	Castilla	18:0068
	Anonymous	Castilla	18:0116
	Anonymous	Mayalde	78:0084
	Anonymous	Oñate	112:0045
	Anonymous	Paredes de Nava	101:0102
	Anonymous	Ugena	134:0068
	Anonymous	Valle de la Cerda	87:0074
	Anonymous	Villanueva del Fresno	28:0042
	Anonymous	Villarán	110:0072
61BB2 AGREDA, MARIA DE, SOR 11 (+53)			
Agreda, María de, Sor	Anonymous	Aytona	106:0047
	Anonymous	Peñaranda	116:0050
	Anonymous	Valle de la Cerda	87:0008
61BB2 AGREDA, MARIA DE, SOR 12 (+1)			
Agreda, María de, Sor (symbolic representation)	Anonymous	Alburquerque	125:0049
	Anonymous	Alburquerque	127:0049
61BB2 ALBA, DUQUESA DE 11			
Alba, Duquesa de	Anonymous	Infantado	9:0100
61BB2 ALBA, DUQUESA DE 11 (+53)			
Alba, Duquesa de	Anonymous	Galló de Escalada	46:0018
61BB2 ALBA, DUQUESA DE 12 (+53)			
Alba, Duquesa de	Anonymous	Infantado	9:0020
61BB2 ALBA, MENCIA DE MENDOZA, DUQUESA DE 11 (+55)			
Alba, Mencia de Mendoza, Duquesa de	Anonymous	Infantado	9:0023
61BB2 ALBURQUERQUE, ANA ENRIQUEZ, DUQUESA DE 21 : 31E			
Alburquerque, Ana Enríquez de Cabrera y	Anonymous	Alburquerque	68:0019
Colonna, VII Duquesa de (death of)	Anonymous	Alburquerque	68:0058
61BB2 ALCALA, DUQUESA DE 11			
Alcalá, Duquesa de	Anonymous	Monterrey	61:0022
61BB2 ALCALA, DUQUESA DE 11 (+5)			
Alcalá, Duquesa de	Sánchez Coello, A.	Monterrey	58:0044
61BB2 ALIAGA, ANGELA DE, SOR 11			
Aliaga, Angela de, Sor	Anonymous	Infantado	9:0152
61BB2 ALMINAZA, MARQUESA DE 11 (+54)			
Alminaza, Marquesa de	Anonymous	Infantado	9:0025
61BB2 ALTAMIRA, CONDESA DE 11 (+53)			
Altamira, Condesa de	Anonymous	Villanueva del Fresno	20:0076
61BB2 ALVARADO, JUANA DE 11 (+55)			
Alvarado, Juana de	Anonymous	Celada	7:0002

61BB2 ANA JUSEPA, DONA 11 (+53)

Ana Jusepa, Doña	Anonymous	Infantado	9:0069

61BB2 ANCURES, PEDRO, CONDE DE, WIFE OF 12

Ancures, Pedro, Conde de (wife of)	Anonymous	Benavente	56:0009

61BB2 ANNA, QUEEN OF SPAIN 11

Anna, Queen of Spain	Anonymous	Arenberg	31:0058
	Anonymous	Brizuela	5:0043
	Anonymous	Galló de Escalada	46:0013
	Anonymous	Infantado	9:0042

61BB2 ANNA, QUEEN OF SPAIN 11 (+53)

Anna, Queen of Spain	Anonymous	Infantado	9:0022

61BB2 ANNE OF AUSTRIA, QUEEN OF FRANCE 11

Anne of Austria, Queen of France	Anonymous	Infantado	9:0179
	Anonymous	Lemos	11:0078
	Anonymous	Montesclaros	13:0061

61BB2 ANNE OF AUSTRIA, QUEEN OF FRANCE 11 (+55)

Anne of Austria, Queen of France	Anonymous	Arenberg	31:0078

61BB2 ANNE, PRINCESS OF ENGLAND 13 : 31D112

Anne, Princess of England (as a child)	Anonymous	Molina	93:0173

61BB2 ARAGON, MARIA DE 11

Aragón, María de	Anonymous	Castilla	117:0433

61BB2 ASTURIAS, PRINCESA DE 11

Asturias, Princesa de	Calleja, Andrés	Zuaznabar	136:0006

61BB2 ATRISCO, BERNARDA SARMIENTO, DUQUESA DE 11

Atrisco, Bernarda Sarmiento de Valladares y Guzmán, Duquesa de	Anonymous	Atrisco	138:0122

61BB2 AUGUISSOLA, SOFONISBA 11

Auguissola, Sofinisba	Anguissola	Carpio	109:0846

61BB2 AUNON, MARQUESA DE 11

Auñon, Marquesa de	Anonymous	Infantado	9:0008

61BB2 BEATRIZ MARIA DE JESUS, MADRE 11

Beatriz María de Jesus, Madre	Anonymous	Atrisco	138:0085

61BB2 BEJAR, ANA DE MENDOZA, DUQUESA DE 11 (+55)

Béjar, Ana de Mendoza, Duquesa de	Anonymous	Infantado	9:0058

61BB2 BEJAR, JUANA DE MENDOZA, DUQUESA DE 12

Béjar, Juana de Mendoza, Duquesa de	Anonymous	Infantado	1:0014

61BB2 BEJAR, JUANA DE MENDOZA, DUQUESA DE 12 (+55)

Béjar, Juana de Mendoza, Duquesa de	Anonymous	Infantado	9:0061

61BB2 BENAVENTE, ANTONIA DE MENDOZA, 10 CONDESA DE 11

Benavente, Antonia de Mendoza, X Condesa de	Anonymous	Benavente	56:0037

61BB2 BENAVENTE, CONDESA DE 11

Benavente, Condesa de	Anonymous	Infantado	9:0104

61BB2 BENAVENTE, LEONOR MARIA PIMENTEL, CONDESA DE 11			
Benavente, Leonor María Pimentel, Condesa de	Anonymous	Benavente	65:0004
61BB2 BENIGARE, INES DE, MADRE 11			
Benigare, Ines de, Madre	Anonymous	Paredes de Nava	101:0101
61BB2 BERNOY, MME DE 11			
Bernoy, Mme de	Anonymous	Infantado	9:0151
61BB2 BILANI, MARIA DE, MADRE 11 (+53)			
Bilani, María de, Madre	Anonymous	Peñaranda	116:0051
61BB2 BLAN, DONA 11 (+55)			
Blan, Doña	Anonymous	Sastago	50:0031
61BB2 BOLEYN, ANNE, QUEEN OF ENGLAND 11			
Boleyn, Anne, Queen of England	Anonymous	Sastago	50:0028
61BB2 BORA, KATHARINA VON 11			
Bora, Katharina von	Anonymous	Castilla	117:0573
61BB2 BORGIA, LUCREZIA, DUCHESSA DI FERRARA 11			
Borgia, Lucrezia, Duchessa di Ferrara	Anonymous	Borja y Velasco	42:0173
61BB2 CALABRIA, DUQUESA DE 11			
Calabria, Duquesa de	Anonymous	Infantado	1:0027
61BB2 CALABRIA, DUQUESA DE 11 (+53)			
Calabria, Duquesa de	Anonymous	Infantado	9:0148
61BB2 CARDONA, DUQUESA DE 11			
Cardona, Duquesa de	Anonymous	Infantado	9:0125
61BB2 CARPIO, CATALINA DE HARO Y GUZMAN, MARQUESA DEL 11			
Carpio, Catalina de Haro y Guzmán, Marquesa del	Vincenzo	Carpio	109:0210
	Voet, F.	Carpio	109:0209
61BB2 CARPIO, FAMILY MEMBER 11			
Carpio (family member, female)	Anonymous	Carpio	115:1053
61BB2 CARPIO, MARQUESA DEL 11			
Carpio, Marquesa del	Anonymous	Castilla	117:0672
	Voet, F.	Carpio	109:0208
61BB2 CARRION, LUISA DE, MADRE 11			
Carrión, Luisa de, Madre	Anonymous	Castilla	18:0046
61BB2 CASALICHE, MARQUESA DE 11			
Casaliche, Marquesa de	Anonymous	Torre	91:0129
61BB2 CASTILLA, ANA DE MENDOZA, WIFE OF 07 ALMIRANTE DE 11			
Castilla, Ana de Mendoza, [wife of] VII	Anonymous	Castilla	18:0106
Almirante de	Anonymous	Castilla	43:0467
61BB2 CASTILLA, FAMILY MEMBER 11			
Castilla (family member, female)	Anonymous	Castilla	117:0670
	Anonymous	Castilla	117:0671
61BB2 CASTILLA, LUISA DE SANDOVAL, WIFE OF ALMIRANTE DE 11			
Castilla, Luisa de Sandoval y Padilla, [wife of] IX	Anonymous	Castilla	18:0059
Almirante de			

61BB2 CASTILLA, VITTORIA COLONNA, WIFE OF 08 ALMIRANTE DE 11

Castilla, Vittoria Colonna, [wife of] VIII Almirante de	Anonymous	Castilla	43:0230
	Anonymous	Castilla	117:0665

61BB2 CASTILLA, VITTORIA COLONNA, WIFE OF 08 ALMIRANTE DE 21

Castilla, Vittoria Colonna, [wife of] VIII Almirante de (scene from the life of)	Anonymous	Castilla	18:0028
	Anonymous	Castilla	18:0029
	Anonymous	Castilla	18:0030

61BB2 CASTRO, JUANA DE 11

Castro, Juana de	Anonymous	Infantado	1:0018

61BB2 CELADA, ANA ANTONIA DE VELASCO, MARQUESA DE 11

Celada, Ana Antonia de Velasco, Marquesa de	Anonymous	Celada	2:0037

61BB2 CELADA, ANA ANTONIA DE VELASCO, MARQUESA DE 11 (+55)

Celada, Ana Antonia de Velasco, Marquesa de	Anonymous	Celada	7:0001

61BB2 CENETE, MARQUESA DEL 11

Cenete, Marquesa del	Anonymous	Infantado	1:0010

61BB2 CENETE, MARQUESA DEL 11 (+53)

Cenete, Marquesa del	Anonymous	Infantado	9:0136

61BB2 CERDA, ANA DE LA 11

Cerda, Ana de la	Anonymous	Infantado	9:0105

61BB2 CERDA, ANA DE LA 11 (+54)

Cerda, Ana de la	Anonymous	Infantado	9:0070

61BB2 CERDA, ANTONIA MARIA DE LA 11

Cerda, Antonia María de la	Anonymous	Carpio	115:0462
	Smidt, A.	Carpio	115:0463
	Smidt, A.	Carpio	115:0465

61BB2 CHOSBERI, CONDESA DE 11 (+53)

Chosberi, Condesa de	Anonymous	Molina	93:0078

61BB2 COBOS, WIFE OF 12 (+53)

Cobos (wife of)	Anonymous	Benavente	56:0005

61BB2 COLONNA, FELICE ORSINI 11

Colonna, Felice Orsini	Anonymous	Castilla	18:0108
	Anonymous	Infantado	9:0030

61BB2 COLONNA, PRINCIPESSA DI PALIANO 11

Colonna, Principessa di Paliano	Vincenzo	Carpio	109:0211

61BB2 CONCENTAINA, CONDESA DE 11

Concentaina, Condesa de	Anonymous	Infantado	9:0176

61BB2 CONDE, CHARLOTTE-MARGUERITE, PRINCESSE DE 11

Condé, Charlotte-Marguerite, Princesse de	Anonymous	Infantado	9:0028

61BB2 CONDE, PRINCESSE DE 11

Condé, Princesse de	Anonymous	Infantado	9:0150

61BB2 CORNARO, CATERINA, QUEEN OF CYPRUS 21

Cornaro, Caterina, Queen of Cyprus (scene from the life of)	Tintoretto, J.	Carpio	109:0918

61BB2 COSTANZA 11
Costanza Anonymous Hinojosa 12 0037

61BB2 CRUZ, MARGARITA DE LA, SOR 11
Cruz, Margarita de la, Sor Anonymous Cortavila 77 0021

61BB2 DIAZ DE ONTIVEROS, PAULA 11
Díaz de Ontiveros, Paula Anonymous Díaz de Ontiveros 26 0034

61BB2 DIEZ, ANA 11
Diez, Ana Anonymous Villanueva 6 0061

61BB2 DIEZ, ANA 13
Diez, Ana Anonymous Villanueva 6 0047

61BB2 EBOLI, ANA DE MENDOZA, PRINCESA DE 11
Eboli, Ana de Mendoza, Princesa de Anonymous Infantado 9 0130

61BB2 ELEANORA OF NEUBURG 11
Eleanora of Neuburg Anonymous Carpio 114 0018
Anonymous Carpio 114 0086
Anonymous Carpio 114 0088
Anonymous Carpio 114 0092

61BB2 ELEONORA GONZAGA, HOLY ROMAN EMPRESS 11 (+54)
Eleonora Gonzaga, Holy Roman Empress Anonymous Infantado 9 0031

61BB2 ELISABETH DE VALOIS, QUEEN OF SPAIN 11
Elisabeth de Valois, Queen of Spain Anonymous Arenberg 31 0058

61BB2 ELIZABETH 01, QUEEN OF ENGLAND 11 (+53)
Elizabeth I, Queen of England Anonymous Infantado 9 0038

61BB2 ELIZABETH, PRINCESS OF ENGLAND 13 31D112
Elizabeth, Princess of England (as a child) Anonymous Molina 93 0173

61BB2 ENRIQUEZ MURTIEL, EUGENIA 11 (+55)
Enríquez Murtiel, Eugenia Anonymous Soria Arteaga 40 0041

61BB2 ENRIQUEZ, MARIANA 11
Enríquez, Mariana Anonymous Castilla 18 0112
Anonymous Infantado 1 0007
Anonymous Infantado 1 0017

61BB2 ENRIQUEZ, MARIANA 11 (+54)
Enríquez, Mariana Anonymous Infantado 9 0027
Anonymous Infantado 9 0072

61BB2 ESCOBAR, MARINA DE 11
Escobar, Marina de Anonymous Castilla 18 0134
Anonymous Montealegre 111 0009
Anonymous Oñate 112 0064
Anonymous Paredes de Nava 101 0100
Anonymous Valle de la Cerda 87 0062
Díaz, Diego V Montealegre 111 0006

61BB2 ESCOBAR, MARINA DE 11 (+53)
Escobar, Marina de Anonymous Aytona 106 0118

61BB2 ESCOBAR, MARINA DE 21
Escobar, Marina de (scene from the life of) Anonymous Castilla 18 0044

61BB2 ESGUAR, MARIA DE, SOR 11 (+53)
Esguar, María de, Sor Anonymous Aytona 106 0154

61BB2 ESTE, MARGHERITA D' 11			
Este, Margherita d'	Anonymous	Paredes de Nava	101:0127
61BB2 FELIPE 02, KING OF SPAIN, WIFE OF 11			
Felipe II, King of Spain (wife of)	Anonymous	Infantado	9:0046
61BB2 FELIPE 02, KING OF SPAIN, WIFE OF 11 (+53)			
Felipe II, King of Spain (wife of)	Anonymous	Infantado	9:0044
	Anonymous	Infantado	9:0045
61BB2 FERDINAND 02, HOLY ROMAN EMPEROR, WIFE OF 11 (+55)			
Ferdinand II, Holy Roman Emperor (wife of)	Anonymous	Arenberg	31:0078
61BB2 FERIA, DUQUESA DE 11 (+53)			
Feria, Duquesa de	Anonymous	Infantado	9:0056
61BB2 FERNANDEZ DE LA CUEVA Y ENRIQUEZ, ANA 11			
Fernández de la Cueva y Enríquez, Ana	Anonymous	Castilla	18:0058
61BB2 FERNANDEZ DE LA CUEVA, FAMILY MEMBER 11			
Fernández de la Cueva (family member, female)	Anonymous	Alburquerque	125:0255
	Anonymous	Alburquerque	127:0170
61BB2 FERNANDEZ DE LA CUEVA, FAMILY MEMBER 11 (+55)			
Fernández de la Cueva (family member, female)	Anonymous	Alburquerque	125:0011
61BB2 FERRARA, DUCHESSA DI 11			
Ferrara, Dnchessa di	Tiziano	Carpio	115:0084
61BB2 FIRENZE, DUCHESSA DI 11			
Firenze, Duchessa di	Anonymous	Cortés	17:0095
61BB2 FRIAS, DUQUESA DE 12 (+55)			
Frías, Duquesa de	Anonymous	Infantado	9:0099
61BB2 GANDIA, DUQUESA DE 13			
Gandía, Duquesa de	Anonymous	Arcos	118:0086
61BB2 GANDIA, JUANA DE VELASCO Y DE ARAGON, DUQUESA DE 11			
Gandía, Juana de Velasco y de Aragón, Duquesa de	Anonymous	Borja y Velasco	42:0175
61BB2 GIOVANNA, QUEEN OF NAPLES 12			
Giovanna, Queen of Naples	Anonymous	Monterrey	58:0008
61BB2 GONZAGA, ANNA ISABELLA, DUCHESSA DI MANTOVA 11			
Gonzaga, Anna Isabella, Duchessa di Mantova e di Monferrato	Anonymous	Paredes de Nava	101:0127
61BB2 GONZAGA, MARIA VICTORIA, DUCHESSA DI GUASTALLA 11			
Gonzaga, María Victoria, Duchessa di Guastalla	Anonymous	Paredes de Nava	101:0127
61BB2 GONZALEZ DE MEDINA Y ESCALANTE, CATALINA 11 (+55)			
González de Medina y Escalante, Catalina	Anonymous	Ramírez	3:0002
61BB2 GRAVIELA, DONA 11			
Graviela, Doña	Anonymous	Infantado	9:0183
61BB2 GUESCAS, MARIANA DE VELASCO, DUQUESA DE 11			
Guescas, Mariana de Velasco, Duquesa de	Anonymous	Castilla	52:0026

61BB2 HAPSBURG, FAMILY MEMBER 11			
Hapsburg (family member, female)	Anonymous	Herrera	33:0054
61BB2 HARO, CONDESA DE 11			
Haro, Condesa de	Anonymous	Borja y Velasco	42:0164
61BB2 HARO, CONDESA DE 11 (+53)			
Haro, Condesa de	Anonymous	Infantado	9:0060
61BB2 HARO, JUANA DE CORDOBA, CONDESA DE 11			
Haro, Juana de Córdoba, Condesa de	Anonymous	Castilla	52:0023
61BB2 HENRIETTA MARIA, QUEEN OF ENGLAND 11 (+54)			
Henrietta Maria, Queen of England	Anonymous	Infantado	9:0024
61BB2 HENRIETTA MARIA, QUEEN OF ENGLAND 11 (+55)			
Henrietta Maria, Queen of England	Anonymous	Arenberg	31:0078
61BB2 HINOJOSA, MARIA DE VELASCO, 01 MARQUESA DE LA 11 (+55)			
Hinojosa, María de Velasco y Alvarado, I Marquesa de San Germán y de la	Anonymous	Hinojosa	12:0065
61BB2 INFANTADO, ANA DE MENDOZA, 06 DUQUESA DEL 11			
Infantado, Ana de Mendoza y Enríquez, VI Duquesa del	Anonymous	Infantado	1:0014
61BB2 INFANTADO, ANA DE MENDOZA, 06 DUQUESA DEL 11 (+54)			
Infantado, Ana de Mendoza y Enríquez, VI Duquesa del	Anonymous	Infantado	9:0057
61BB2 INFANTADO, LUISA ENRIQUEZ DE CABRERA, V DUQUESA DEL 11			
Infantado, Luisa Enríquez de Cabrera, V	Anonymous	Infantado	1:0014
Duquesa del	Anonymous	Infantado	9:0064
61BB2 ISABEL 01, QUEEN OF CASTILE 11			
Isabel I, Queen of Castile	Anonymous	Benavente	56:0012
61BB2 ISABEL CLARA EUGENIA, INFANTA OF SPAIN 11			
Isabel Clara Eugenia, Infanta of Spain	Anonymous	Arenberg	31:0078
	Anonymous	Borja y Velasco	42:0288
	Anonymous	Carnero	72:0025
	Anonymous	Castilla	117:0245
	Anonymous	Galarreta Osarez	69:0039
	Anonymous	González Cossio	88:0030
	Anonymous	González Cossio	88:0095
	Anonymous	Sobroso	107:0075
	Anonymous	Villanueva	6:0058
61BB2 ISABEL CLARA EUGENIA, INFANTA OF SPAIN 12			
Isabel Clara Eugenia, Infanta of Spain	Anonymous	Infantado	9:0054
61BB2 ISABEL, HOLY ROMAN EMPRESS 11			
Isabel, Holy Roman Empress	Anonymous	Galló de Escalada	46:0003
61BB2 ISABEL, HOLY ROMAN EMPRESS 11 (+52)			
Isabel, Holy Roman Empress	Anonymous	González Cossio	88:0064
61BB2 ISABEL, HOLY ROMAN EMPRESS 12			
Isabel, Holy Roman Empress	Anonymous	Carpio	45:0116

61BB2 ISABEL, HOLY ROMAN EMPRESS 13
Isabel, Holy Roman Empress Anonymous Borja y Velasco 42:0218

61BB2 ISABEL, QUEEN OF SPAIN 11
Isabel, Queen of Spain Anonymous Arenberg 31:0058
Anonymous Benavente 65:0002
Anonymous Brizuela 5:0047
Anonymous Carpio 45:0096
Anonymous Carpio 115:0569
Anonymous Castilla 117:0654
Anonymous González Cossio 88:0072
Anonymous Infantado 9:0115
Anonymous Montesclaros 13:0043
Anonymous Montesclaros 13:0046
Anonymous Villanueva 59:0045
Anonymous Villanueva 59:0087
Anonymous Villanueva del Fresno 20:0037
Anonymous Zavala 108:0004
Velázquez, D. Salamanca 63:0018

61BB2 ISABEL, QUEEN OF SPAIN 11 (+52)
Isabel, Queen of Spain Anonymous González Cossio 88:0124

61BB2 ISABEL, QUEEN OF SPAIN 11 (+53)
Isabel, Queen of Spain Anonymous Carnero 72:0035
Anonymous Echauz 113:0042
Anonymous Galló de Escalada 46:0002
Anonymous Infantado 9:0049
Anonymous Infantado 9:0142

61BB2 ISABEL, QUEEN OF SPAIN 11 (+55)
Isabel, Queen of Spain Anonymous Alburquerque 68:0024
Anonymous Carnero 72:0034
Anonymous Echauz 113:0055
Anonymous Paredes de Nava 101:0121

61BB2 ISABEL, QUEEN OF SPAIN 11 : 31D111
Isabel, Queen of Spain (as an infant) Anonymous Villanueva del Fresno 20:0027

61BB2 JUAN DE AUSTRIA, FAMILY MEMBER OF 11
Juan de Austria (family member of, female) Anonymous Jaraba 122:0002

61BB2 JUANA DE AUSTRIA, PRINCESS OF PORTUGAL, INFANTA 11
Juana de Austria, Princess of Portugal, Infanta Anonymous Carpio 115:1061
Anonymous Infantado 9:0005
Anonymous Infantado 9:0043
Anonymous Infantado 9:0144

61BB2 JUANA DE JESUS MARIA, MADRE 11
Juana de Jesus María, Madre Anonymous Alburquerque 125:0092
Anonymous Alburquerque 127:0093
Anonymous Oñate 112:0082

61BB2 JUANA, PRINCESA 11 (+53)
Juana, Princesa Anonymous Alvarado 84:0053

61BB2 JUANA, QUEEN OF SPAIN 11
Juana, Queen of Spain Anonymous Arenberg 31:0058
Anonymous Monterrey 57:0093
Anonymous Monterrey 61:0034
Anonymous Villanueva 6:0068
Mor, A. Monterrey 58:0096

61BB2 JUANA, QUEEN OF SPAIN 11 (+55)
Juana, Queen of Spain Tirasso, Costantino Carpio 109:0507

61BB2 LEMOS, CONDESA DE 11			
Lemos, Condesa de	Anonymous	Borja y Velasco	42:0170
61BB2 LERMA, FELICHE ENRIQUEZ DE CABRERA, 02 DUQUESA DE 11			
Lerma, Feliche Enríquez de Cabrera y Colonna,	Anonymous	Castilla	18:0060
II Duquesa de	Anonymous	Castilla	43:0310
61BB2 LEZAMA, ANA MARIA DE 21			
Lezama, Ana María (scene from the life of)	Anonymous	Lezama	99:0049
61BB2 LORENA, DUQUESA DE 11 (+53)			
Lorena, Duquesa de	Dyck, Anth. van	Carpio	49:0170
61BB2 MANRIQUE, ANA 11 (+55)			
Manrique, Ana	Anonymous	Infantado	9:0067
61BB2 MAQUEDA, ISABEL FERNANDEZ DE LA CUEVA, DUQUESA DE 11			
Maqueda, Isabel Fernández de la Cueva y Enríquez, VI Duquesa de Nájera y IV Duquesa de la	Anonymous	Castilla	18:0057
61BB2 MARGARETE VON OSTERREICH, DUCHESSA DI SAVOIA 11 (+55)			
Margarete von Österreich, Duchessa di Savoia	Anonymous	Echauz	113:0063
61BB2 MARGARETE VON OSTERREICH, QUEEN OF SPAIN 11			
Margarete von Österreich, Queen of Spain	Anonymous	Arenberg	31:0058
	Anonymous	Benavente	65:0001
	Anonymous	Brizuela	5:0045
	Anonymous	Cuéllar	90:0027
	Anonymous	González Cossío	22:0040
	Anonymous	Infantado	9:0050
	Anonymous	Mardones	80:0005
	Anonymous	Mardones	80:0033
	Anonymous	Montesclaros	13:0041
	Anonymous	Villanueva	59:0085
61BB2 MARGARETE VON OSTERREICH, QUEEN OF SPAIN 11 (+53)			
Margarete von Österreich, Queen of Spain	Anonymous	Oviedo	73:0074
	Anonymous	Ramírez	3:0063
61BB2 MARGARETE VON OSTERREICH, QUEEN OF SPAIN 11 (+55)			
Margarete von Österreich, Queen of Spain	Anonymous	Villanueva del Fresno	20:0018
61BB2 MARGARITA TERESA, HOLY ROMAN EMPRESS 11			
Margarita Teresa, Holy Roman Empress	Velázquez, D.	Carpio	115:0336
61BB2 MARGARITA TERESA, HOLY ROMAN EMPRESS 11 (+53)			
Margarita Teresa, Holy Roman Empress	Velázquez, D.	Cuéllar	90:0065
61BB2 MARGARITA TERESA, HOLY ROMAN EMPRESS 13			
Margarita Teresa, Holy Roman Empress	Velázquez, D.	Carpio	115:0350
61BB2 MARGARITA, INFANTA OF SPAIN 11			
Margarita, Infanta of Spain	Anonymous	Infantado	9:0114
	Anonymous	Montesclaros	13:0049
61BB2 MARIA ANA, HOLY ROMAN EMPRESS 11			
María Ana, Holy Roman Empress	Anonymous	Arenberg	31:0058
	Anonymous	Villanueva del Fresno	20:0031

61BB2 MARIA ANA, HOLY ROMAN EMPRESS 11 (+55)			
María Ana, Holy Roman Empress	Anonymous	Infantado	9:0116
61BB2 MARIA ANTONIA DEL SANTISIMO SACRAMENTO, MADRE 11			
María Antonia del Santisimo Sacramento, Madre	Anonymous	Atrisco	138:0086
61BB2 MARIA LUISA, QUEEN OF SPAIN 11			
Maria Luisa, Queen of Spain	Anonymous	Meneses Bravo	126:0057
	Anonymous	Meneses Bravo	126:0058
61BB2 MARIA LUISA, QUEEN OF SPAIN 12			
Maria Luisa, Queen of Spain	Anonymous	Jaraba	122:0056
61BB2 MARIA MAGDALENA BARBARA, QUEEN OF SPAIN 11			
María Magdalena Barbara, Queen of Spain	Anonymous	Atrisco	138:0050
61BB2 MARIA TERESA, QUEEN OF FRANCE 11			
María Teresa, Queen of France	Anonymous	Castilla	117:0658
	Anonymous	Mayalde	78:0107
61BB2 MARIA TERESA, QUEEN OF FRANCE 11 (+53)			
María Teresa, Queen of France	Velázquez, D.	Carpio	115:0329
	Velázquez, D.	Cuéllar	90:0065
61BB2 MARIA TERESA, QUEEN OF FRANCE 11 (+55)			
María Teresa, Queen of France	Anonymous	Paredes de Nava	101:0122
61BB2 MARIA, HOLY ROMAN EMPRESS 11			
María, Holy Roman Empress	Anonymous	Montesclaros	13:0048
61BB2 MARIA, INFANTA OF PORTUGAL 11			
María, Infanta of Portugal	Anonymous	Infantado	9:0138
61BB2 MARIA, QUEEN OF SPAIN 11			
María, Queen of Spain	Anonymous	Infantado	9:0128
61BB2 MARIANA OF AUSTRIA, QUEEN OF SPAIN 11			
Mariana of Austria, Queen of Spain	Anonymous	Jaraba	122:0002
	Anonymous	Mardones	80:0019
	Anonymous	Torrubia	123:0004
61BB2 MARIANA OF AUSTRIA, QUEEN OF SPAIN 11 (+53)			
Mariana of Austria, Queen of Spain	Grimaldi, Aless.	Carpio	109:1004
	Velázquez, D.	Cuéllar	90:0064
61BB2 MARIANA OF AUSTRIA, QUEEN OF SPAIN 11 (+55)			
Mariana of Austria, Queen of Spain	Anonymous	Paredes de Nava	101:0121
61BB2 MARIANA OF AUSTRIA, QUEEN OF SPAIN 12			
Mariana of Austria, Queen of Spain	Anonymous	Paredes de Nava	101:0125
61BB2 MARIANA OF BAVARIA-NEUBURG, QUEEN OF SPAIN 11			
Mariana of Bavaria-Neuburg, Qneen of Spain	Anonymous	Alburquerque	125:0236
	Anonymous	Carpio	115:1018
61BB2 MARIE LOUISE D'ORLEANS, QUEEN OF SPAIN 11			
Marie Louise d'Orléans, Queen of Spain	Carreño de Miranda	Olmo	133:0018
61BB2 MARIE LOUISE D'ORLEANS, QUEEN OF SPAIN 11 (+55)			
Marie Louise d'Orléans, Queen of Spain	Anonymous	Montealegre	111:0043

61BB2 MARY 01, QUEEN OF ENGLAND 11			
Mary I, Queen of England	Anonymous	Arenberg	31:0058
61BB2 MARY ANNE, ELECTRESS OF BAVARIA 11 (+55)			
Mary Anne, Electress of Bavaria	Anonymous	Arenberg	31:0078
	Anonymous	Arenberg	31:0078
61BB2 MARY, PRINCESS OF ORANGE 13 : 31D112			
Mary, Princess of Orange (as a child)	Anonymous	Molina	93:0173
61BB2 MARY, QUEEN OF SCOTS 11			
Mary, Queen of Scots	Anonymous	Infantado	9:0006
61BB2 MARY, QUEEN OF SPAIN 11			
Mary, Queen of Spain	Anonymous	Arenberg	31:0058
61BB2 MAXIMILIAN, HOLY ROMAN EMPEROR, WIFE OF 11			
Maximilian, Holy Roman Emperor (wife of)	Anonymous	Infantado	9:0053
61BB2 MAZO Y VELAZQUEZ, MARIA TERESA DEL 13			
Mazo y Velázquez, María Teresa del	Anonymous	Spino y Navarro	132:0040
61BB2 MEDICI, MARIA DE' 11			
Medici, Maria de'	Anonymous	Castilla	52:0033
	Anonymous	Montesclaros	13:0059
	Dyck, Anth. van	Carpio	115:0287
61BB2 MEDICI, MARIA DE' 11 (+55)			
Medici, Maria de'	Anonymous	Arenberg	31:0078
61BB2 MEDICI, MARIA MADDALENA DE', GRANDUCHESSA DI TOSCANA 11			
Medici, Maria Maddalena de', Granduchessa di Toscana	Anonymous	Infantado	9:0009
61BB2 MEDINA DE RIOSECO, DUQUESA DE 11			
Medina de Ríoseco, Duquesa de	Anonymous	Infantado	9:0003
61BB2 MELGAR, CONDESA DE 11 (+53)			
Melgar, Condesa de	Anonymous	Alburquerque	125:0258
61BB2 MENDOZA, ISABEL DE 11			
Mendoza, Isabel de	Anonymous	Infantado	1:0025
61BB2 MESIA DE TOVAR, JERONIMA 11			
Mesía de Tovar, Jerónima	Anonymous	Espejo	23:0022
61BB2 MILANO, DUCHESSA DI 11 (+53)			
Milano, Duchessa di	Anonymous	Carpio	45:0049
61BB2 MOLA, PIER FRANCESCO, MOTHER OF 11			
Mola, Pier Francesco (mother of)	Mola, P.F.	Carpio	109:0370
61BB2 MONCADA, FAMILY MEMBER 11 (+55)			
Moncada (family member, female)	Anonymous	Aytona	106:0042
61BB2 MONDEJAR, FRANCISCA PACHECO, 01 MARQUESA DE 11 (+54)			
Mondéjar, Francisca Pacheco, I Marquesa de	Anonymous	Infantado	9:0062
61BB2 MONDEJAR, MARIA MENDOZA Y ARAGON, 03 MARQUESA DE 11			
Mondéjar, María Mendoza y Aragón, III Marquesa de	Anonymous	Infantado	9:0073

61BB2 MONDEJAR, MARQUESA DE 11
Mondéjar, Marquesa de — Anonymous — Infantado — 9:0063
Anonymous — Infantado — 9:0074

61BB2 MONTESCLAROS, LUISA PORTOCARRERO, 03 MARQUESA DE 11
Montesclaros, Luisa Portocarrero, III Marquesa de — Anonymous — Montesclaros — 13:0076

61BB2 MONTPENSIER, MARIE DE BOURBON, DUCHESSE DE 11 (+55)
Montpensier, Marie de Bourbon, Duchesse de — Anonymous — Arenberg — 31:0078

61BB2 NIEVA, CONDESA DE 11
Nieva, Condesa de — Anonymous — Infantado — 9:0107

61BB2 NUNEZ DE COS, ANA MARIA 11
Núñez de Cos, Ana María — Anonymous — Díaz de Ontiveros — 26:0031
Anonymous — Díaz de Ontiveros — 26:0032

61BB2 ORDONEZ Y RUEDA, LUISA 11
Ordoñez y Rueda, Luisa — Anonymous — Ordoñez y Rueda — 82:0015

61BB2 ORLEANS, MARGARET, DUCHESSE D' 11 (+55)
Orléans, Margaret, Duchesse d' — Anonymous — Arenberg — 31:0078

61BB2 OVIEDO Y ROJAS, ANA MARIA DE 11 (+53)
Oviedo y Rojas, Ana María de — Anonymous — Oviedo — 73:0082

61BB2 PACHECO, FAMILY MEMBER 11
Pacheco (family member, female) — Anonymous — Pacheco — 71:0072

61BB2 PACHECO, FAMILY MEMBER 11 (+53)
Pacheco (family member, female) — Anonymous — Pacheco — 71:0049

61BB2 PALATINE, COUNTESS 11 (+53)
Palatine, Countess — Anonymous — Infantado — 9:0059

61BB2 PALATINE, COUNTESS 11 (+55)
Palatine, Countess — Anonymous — Infantado — 9:0002
Anonymous — Infantado — 9:0055

61BB2 PAMPHILJ, OLIMPIA 11
Pamphilj, Olimpia — Velázquez, D. — Carpio — 109:0390

61BB2 PANIGARDA, TEODORA 11
Panigarda, Teodora — Anonymous — Hinojosa — 12:0038

61BB2 PAREDES DE NAVA, MARIA LUISA, CONDESA DE 11 (+55)
Paredes de Nava, María Luisa Manrique de Lara y Gonzaga, Condesa de — Anonymous — Paredes de Nava — 101:0128

61BB2 PASTRANA, ANA DE PORTUGAL, DUQUESA DE 11
Pastrana, Ana de Portugal, Duquesa de — Anonymous — Aytona — 106:0014

61BB2 PEDRO DE PORTUGAL, INFANTE OF SPAIN, WIFE OF 12
Pedro de Portugal, Infante of Spain (wife of) — Anonymous — Carpio — 115:1036

61BB2 PELEGRIN, CARLOS, MOTHER OF 11
Pelegrín, Carlos (mother of) — Anonymous — Villarreal — 79:0025

61BB2 PENARANDA, JUANA PACHECO, CONDESA DE 11 (+53)
Peñaranda, Juana Pacheco, Condesa de — Anonymous — Peñaranda — 116:0194

61BB2 PERALTA, MARIANA DE 11			
Peralta, Mariana de	Anonymous	Humanes	21:0009
	Mor, A.	Humanes	21:0005
61BB2 PERETTI, PRINCIPESSA 11			
Peretti, Principessa	Anonymous	Borja y Velasco	42:0289
61BB2 PERRENOT, ANTOINE, CARDINAL GRANVELLE, MOTHER OF 11			
Perrenot, Antoine, Cardinal Granvelle (mother of)	Anonymous	Villanueva	6:0059
61BB2 POVAR, MARQUESA DE 11			
Povar, Marquesa de	Anonymous	Borja y Velasco	42:0165
61BB2 POZA, MARQUESA DE 11 (+54)			
Poza, Marquesa de	Anonymous	Infantado	9:0071
61BB2 PULIDO Y PAREJA, URSOLA 11			
Pulido y Pareja, Ursola	Anonymous	Gutiérrez	53:0020
61BB2 PULIDO Y PAREJA, URSOLA 11 (+55)			
Pulido y Pareja, Ursola	Anonymous	Gutiérrez	53:0019
61BB2 PUNO, ANA MANRIQUE, CONDESA DE 11			
Puño, Ana Manrique, Condesa de	Anonymous	Infantado	9:0159
61BB2 PUNO, CONDESA DE 11 (+54)			
Puño, Condesa de	Anonymous	Infantado	9:0065
61BB2 PUNO, IPOLITA, CONDESA DE 11			
Puño, Ipólita, Condesa de	Anonymous	Infantado	9:0175
61BB2 RAMIREZ DE ARELLANO, JUANA MARIA 11 (+55)			
Ramírez de Arellano, Juana María	Anonymous	Ramírez	3:0002
61BB2 RICHMOND, DUCHESS OF 11 (+53)			
Richmond, Duchess of	Anonymous	Molina	93:0071
61BB2 RODRIGUEZ, JUANA, MADRE 11			
Rodriguéz, Juana, Madre	Anonymous	Paredes de Nava	101:0103
61BB2 SALAZAR, CONDESA DE 11 (+55)			
Salazar, Condesa de	Anonymous	Infantado	9:0012
61BB2 SALINAS, MARQUESA DE 11 (+53)			
Salinas, Marquesa de	Anonymous	Infantado	9:0131
61BB2 SANTILLANA, CATALINA DE FIGUEROA, MARQUESA DE 12 (+1)			
Santillana, Catalina Suárez de Figueroa, I Marquesa de (symbolic representation)	Anonymous	Infantado	9:0222
61BB2 SAVOIA, CRISTINA, DUCHESSA DI 11 (+54)			
Savoia, Cristina, Duchessa di	Anonymous	Infantado	9:0024
61BB2 SAVOIA, MADAMA DI 12			
Savoia, Madama di	Anonymous	Carpio	109:0226
61BB2 SPINOSA, BEATRIZ 11			
Spinosa, Beatriz	Anonymous	Oviedo	73:0084
61BB2 SUAREZ, INES 11 (+53)			
Suarez, Inés	Anonymous	Oviedo	73:0083

61BB2 TINTORETTO, DOMENICO, MOTHER OF 11			
Tintoretto, Domenico (Domenico Robusti) (mother of)	Tintoretto, D.	Carpio	109:0260
61BB2 TINTORETTO, JACOPO, MOTHER OF 13			
Tintoretto, Jacopo (Jacopo Robusti) (mother of)	Tintoretto, J.	Carpio	109:0126
61BB2 TINTORETTO, JACOPO, WIFE OF 13			
Tintoretto, Jacopo (Jacopo Robusti) (wife of)	Tintoretto, J.	Carpio	109:0126
61BB2 TOLEDO, ANA DE 11			
Toledo, Ana de	Anonymous	Infantado	9:0066
61BB2 TORQUE, DUQUESA DE 11 (+53)			
Torque, Duquesa de	Lely	Molina	93:0113
61BB2 TORRESNOVAS, ANA MARIA MANRIQUE, DUQUESA DE 11			
Torresnovas, Ana María Manrique de Cárdenas, Duquesa de	Anonymous	Montesclaros	13:0068
61BB2 UCEDA, MARIA MANRIQUE DE PADILLA, 01 DUQUESA DE 11			
Uceda, María Manrique de Padilla, I Duquesa de	Anonymous	Montesclaros	13:0066
61BB2 URSOLA, MADRE 11 (+53)			
Ursola, Madre	Anonymous	Peñaranda	116:0267
61BB2 VALENCIA, CONDESA DE 11			
Valencia, Condesa de	Anonymous	Infantado	9:0068
61BB2 VALENCIA, CONDESA DE 11 (+53)			
Valencia, Condesa de	Anonymous	Celada	7:0006
61BB2 VALENCIA, CONDESA DE 11 (+54)			
Valencia, Condesa de	Anonymous	Infantado	9:0129
61BB2 VALLE, MAGDALENA, MARQUESA DEL 11			
Valle, Magdalena, Marquesa del	Anonymous	Infantado	9:0180
61BB2 VALLEJO Y DE LA BODEGA, EUGENIA 11 : 31D112			
Vallejo y de al Bodega, Eugenia (as a child)	Anonymous	Castilla	117:0603
61BB2 VEGA, FRANCISCA DE LA 13			
Vega, Francisca de la	Anonymous	Spino y Navarro	132:0040
61BB2 VELASCO, ANA DE 11			
Velasco, Ana de	Anonymous	Castilla	52:0035
61BB2 VILANI, MARIA, MADRE 11 (+53)			
Vilani, Maria, Madre	Anonymous	Peñaranda	116:0201
61BB2 VILLAFRANCA, ELVIRA DE MENDOZA, MARQUESA DE 11			
Villafranca, Elvira de Mendoza, Marquesa de	Anonymous	Infantado	9:0007
	Anonymous	Infantado	9:0106
61BB2 VILLAMOR, MARIANA DE VELASCO, 01 CONDESA DE 11 (+53)			
Villamor, Mariana de Velasco, I Condesa de	Anonymous	Hinojosa	12:0066
61BB2 VILLANUEVA Y DIEZ, ANA DE 13			
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61BB2 VILLANUEVA Y DIEZ, CECILIA DE 13			
Villanueva y Diez, Cecilia de	Anonymous	Villanueva	6:0047

61BB2 YMBREA, SETTIMIA 11			
Ymbrea, Settimia	Anonymous	Justiniano	19:0007
61BB2 ZARATE, ANA MARIA DE 11 (+55)			
Zárate, Ana María de	Anonymous	Carnero	72:0024
61BB2 ZUCCARI, FEDERICO, WIFE OF 11			
Zuccari, Federico (wife of)	Zuccari, F.	Carpio	109:0326
61D BELGIQUE : 61A 1585 : 61I SIEGE OF ANTWERPEN			
1585 – Siege of Antwerpen (by the Prince of Parma)	Anonymous	Torre	91:0061
	Anonymous	Torre	92:0039
61D BELGIQUE : 61A 1601 : 61I SIEGE OF OOSTENDE			
1601-1604 – The Siege of Oostende by the Spaniards	Anonymous	Castilla	52:0053
61D DEUTSCHLAND : 61A 1634.09.05 : 61I BATTLE OF NORDLINGEN			
1634 – Battle of Nördlingen (Holy Roman Empire and Spain defeat the Swedes)	Anonymous	Carpio	45:0122
	Anonymous	Castilla	43:0398
61D ESPANA : 61A 0970 : 61I SEVEN INFANTES OF LARA			
970 – Legend of the Seven Infantes of Lara	Anonymous	Castilla	52:0036
	Anonymous	González Cossío	22:0036
61D ESPANA : 61A 1212.07.16 : 61I BATTLE OF TOLOSA			
1212 – Battle of Tolosa	Anonymous	Montesclaros	13:0037
61D ESPANA : 61A 1521 : 61I SIEGE OF PAMPLONA			
1521 – Siege of Pamplona	Mazo	Carpio	49:0327
61D ESPANA : 61A 1530.02.24 : 61I CORONATION OF CARLOS 05			
1530 – Coronation of Carlos V as Holy Roman Emperor	Anonymous	González Cárdena	47:0005
61D ESPANA : 61A 1638 : 61I SIEGE OF FUENTERRABIA			
1638 – Siege of Fuenterrabía	Anonymous	Castilla	43:0505
	Anonymous	Castilla	43:0531
61D FRANCE : 61A 1347 : 61I SIEGE OF CALAIS			
1347 – Siege of Calais	Anonymous	Villanueva del Fresno	20:0088
61D GREAT BRITAIN : 61A 1604 : 61I SOMERSET HOUSE CONFERENCE			
1604 – Somerset House Conference	Anonymous	Castilla	52:0029
61D ITALIA : 61E ROMA			
History of Roma	Anonymous	Infantado	10:0046
61D ITALIA : 61I BATTLE OF MESSINA			
Battle of Messina	Anonymous	Alburquerque	127:0001

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Acevedo, C.	Alviz	27:0006
Anonymous	Alburquerque	125:0123
Anonymous	Alviz	27:0029
Anonymous	Alviz	27:0031
Anonymous	Angulo	29:0013

		Anonymous	Castilla	43:0542
		Anonymous	Castilla	52:0047
		Anonymous	Pacheco	71:0002
		Anonymous	Pacheco	71:0050
		Anonymous	Pacheco	71:0059
		Anonymous	Spino y Navarro	132:0048
		Anonymous	Spino y Navarro	132:0055
		Anonymous	Velasco	81:0001
		Anonymous	Villarán	110:0020
		Anonymous	Villarán	110:0045
		Caxés, E.	Ramírez de Vargas	32:0019
		Flemish	Infantado	1:0001
		Tintoretto	Carpio	114:0235
		Tintoretto, J.	Carpio	109:0084
71	**Old Testament**	Anonymous	Gómez de Arratia	41:0007
		Caxés, E.	Arce	75:0116
71A2	**The Six Days of Creation**	Anonymous	Aytona	106:0077
		Anonymous	Aytona	106:0107
		Anonymous	Castilla	18:0031
		Anonymous	Castilla	43:0511
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0885
		Anonymous	Croy	24:0069
		Anonymous	Cuéllar	90:0046
		Anonymous	Loyola	85:0034
		Anonymous	Matute	14:0023
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		Anonymous	Prado Bravo	48:0019
		Bassano	Castilla	43:0082
		Bassano	González Cossío	22:0039
		Bassano	Herrera	33:0015
		Bassano	Saavedra Guzmán	15:0006
		Bassano	Soria Arteaga	40:0007
		Bril	Monterrey	58:0053
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		Rodela	Jiménez	67:0025
		Tintoretto, J.	Carpio	109:1010
71A3	**Creation of Man**	Anonymous	González Cossio	88:0120
71A321	**Garden of Eden, Paradise**	Anonymous	González Cárdena	47:0004
		Anonymous	Infantado	9:0271
		Anonymous	Monterrey	57:0057
71A333	**Adam Naming the Animals**	Bassano, J.	Carpio	115:0090
71A35	**Adam and Eve in Paradise**	Anonymous	Alburquerque	68:0086
		Anonymous	Benavente	55:0006
		Anonymous	Benavente	56:0045
		Anonymous	Castilla	43:0231
		Anonymous	Cortés	17:0062
		Anonymous	Echauz	113:0024
		Anonymous	Infantado	1:0082
		Anonymous	Lemos	11:0029
		Anonymous	Mayalde	78:0075
		Anonymous	Meneses Bravo	126:0081
		Anonymous	Monterrey	61:0074
		Anonymous	Monterrey	61:0085
		Anonymous	Peñaranda	116:0004
		Anonymous	Ramírez	3:0079
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		Anonymous	Villanueva del Fresno	20:0077

		Anonymous	Zabalza	97:0010
		Bassano	Castilla	117:0146
		Caxés, E.	Alviz	27:0017
		Mantegna, A.	Carpio	109:0890
71A4	**Temptation and Fall**	Herrera, Fr.	Castañeda	119:0013
71A411	**The Serpent tries to persuade Eve to take some of the fruit**	Anonymous	Castilla	117:0042
71A42	**Temptation and Fall (scenes with both Adam and Eve)**	Anonymous	Infantado	9:0243
		Tintoretto, J.	Carpio	109:0524
71A422	**Eve offers the fruit to Adam**	Anonymous	Cortés	17:0063
		Tintoretto	Castilla	117:0179
71A423	**Adam and Eve Holding (and Possibly Eating) the Fruit**	Anonymous	Díaz de la Hoz	64:0022
		Anonymous	Infantado	9:0256
71A4231	**Adam (Alone) Holding the Fruit**	Anonymous	Castilla	117:0042
71A5	**Adam and Eve in Paradise (After the Fall)**	Anonymous	Montealegre	111:0044
		Dürer	Castilla	43:0075
		Dürer	Castilla	43:0075
71A6	**Expulsion of Adam and Eve**	Anonymous	Alvarado	84:0030
		Anonymous	Angulo	29:0019
		Anonymous	Matute	14:0033
		Farelli	Puerto	139:0008
		Giordano, L.	Ugena	134:0029
71A611	**Variant: An angel chases them (Adam and Eve) out of paradise with a (flaming) sword**	Anonymous	Villanueva del Fresno	28:0006
		Turchi, A.	Carpio	109:0007
71A7	**The Labours of Adam and Eve; Infancy of Cain and Abel**	Anonymous	Meneses Bravo	126:0081
		Anonymous	Ramírez	3:0038
71A721	**Adam and Eve, with Eve spinning and usually their children at play**	Anonymous	Zavala	108:0027
71A8	**The Story of Cain and Abel**	Anonymous	Brizuela	5:0016
		Anonymous	Castilla	43:0556
		Anonymous	Castilla	117:0277
		Anonymous	Díaz de la Hoz	64:0021
		Anonymous	Díaz de Ontiveros	26:0009
		Anonymous	Infantado	1:0097
		Anonymous	Pacheco	71:0061
		Anonymous	Vucht	34:0019
		Farelli	Puerto	139:0008
71A81	**The Sacrifice: Abel Offers a Lamb, Cain Usually Corn**	Anonymous	Castilla	117:0244
71A82	**Killing of Abel: Cain slays him with a stone, club, or a jaw-bone**	Anonymous	Castilla	117:0853
		Anonymous	Cortés	17:0077
		Anonymous	Infantado	9:0247
		Anonymous	Ramírez	3:0080
		Novelli, P.	Castilla	43:0388
71A821	**Abel's death**	Pietro della Vecchia	Carpio	109:0614
71A823	**Adam and Eve discover the dead body of Abel and grieve over it**	Anonymous	Carpio	114:0037
		Anonymous	Castilla	117:0278
		Botiers	Molina	93:0117
		Tintoretto, D.	Carpio	109:0407

71B3	**Story of Noah**	Anonymous	Borja y Velasco	42:0226
		Anonymous	Cuéllar	90:0037
		Anonymous	Ramírez	3:0060
		Anonymous	Villanueva del Fresno	28:0040
		Bassano	Alvarado	84:0048
		Bassano	Humanes	21:0012
		Bassano	Monterrey	57:0077
		Bassano	Montesclaros	13:0014
		Bassano	Sobroso	107:0047
		Bassano	Villarreal	79:0006
		Lanfranco	Moreno	137:0027
71B321	**Noah Building the Ark**	Anonymous	Borja y Velasco	42:0223
		Anonymous	Montealegre	111:0080
		Bassano	Carpio	49:0294
71B3211	**Noah Building the Ark, with the Help of his Sons**	Bassano	Carpio	49:0292
71B322	**The embarkation**	Anonymous	Villanueva del Fresno	20:0032
		Bassano	Carpio	114:0296
71B3222	**The Animals Enter the Ark**	Anonymous	Borja y Velasco	42:0224
		Anonymous	Infantado	9:0215
		Anonymous	Villarán	110:0038
		Bassano	Carpio	49:0295
71B33	**The Flood**	Anonymous	Castilla	43:0414
		Anonymous	Castilla	117:0439
		Bassano	Carpio	49:0296
		Bassano	Castilla	43:0291
		Bassano	Castilla	117:0138
		Brueghel	Molina	93:0162
71B331	**The ark floating on the waters, while life on earth is destroyed**	Anonymous	Monterrey	58:0104
		Anonymous	Monterrey	58:0135
		Anonymous	Pacheco	71:0002
		Bassano	Ledesma Meriño	4:0022
		Bassano	Monterrey	57:0100
		Bassano	Monterrey	58:0073
		Fran^{co} de Cleves	Infantado	1:0015
71B34	**The disembarkation**	Anonymous	Borja y Velasco	42:0225
71B343	**Noah's Sacrifice**	Anonymous	Montealegre	111:0080
		Baglione, Giov.	Monterrey	57:0189
		Baglione, Giov.	Monterrey	58:0199
71B35211	**Shem and Japheth cover their father (Noah); Ham usually stands nearby deriding him**	Tintoretto, J.	Carpio	109:0997
71B4	**Story of the Tower of Babel**	Anonymous	Alvarado	84:0085
		Anonymous	Arenberg	31:0114
		Anonymous	Carpio	114:0154
		Anonymous	Croy	24:0019
		Anonymous	González Cossio	88:0015
		Anonymous	Infantado	1:0075
		Anonymous	Infantado	9:0223
		Anonymous	Infantado	9:0341
		Anonymous	Peñaranda	116:0179
		Bril, P.	Arce	75:0107
71C1	**Story of Abraham**	Anonymous	Benavente	56:0043
		Anonymous	Velasco	81:0011
		Lanfranco	Moreno	137:0021

71C117	**Meeting of Abraham and Melchizedek, the high priest and king of Salem, who brings bread and wine**	Anonymous	Arenberg	30:0009
		Anonymous	Arenberg	31:0021
		Anonymous	Prado Bravo	48:0010
71C119	**Abraham and Hagar**	Anonymous	Lezama	99:0046
		Anonymous	Paredes de Nava	101:0075
71C119 : 11I63 HAGAR				
	Story of Hagar	Orrente, P.	González Cossío	22:0070
		Orrente, P.	Velasco	81:0012
71C122	**The visit of the three angels (three men) to Abraham**	Anonymous	Prado Bravo	48:0002
		Anonymous	Valle de la Cerda	87:0069
		Anonymous	Villarán	110:0070
		Caxés, E.	Alviz	27:0021
		Filippo Napoletano	Carpio	115:0366
		Perugino	Carpio	115:0185
71C1222	**Abraham kneels before the three angels**	Anonymous	Castilla	117:0314
71C1224	**Abraham entertaining the three angels**	Anonymous	Atrisco	138:0059
		Anonymous	Gómez de Arratia	41:0027
		Orrente, P.	Alviz	27:0017
71C12243				
	The promise of a son is renewed; Sarah, overhearing it, laughs incredulously	Orrente, P.	Carpio	49:0047
71C123 : 11I62 LOT				
	Story of Lot	Anonymous	González Cossío	22:0046
		Novelli, P.	Castilla	43:0351
71C124	**Destruction of Sodom and Gomorrah**	Anonymous	Monterrey	61:0070
		Anonymous	Peñaranda	116:0151
		Anonymous	Real	44:0010
71C1242	**Sodom and Gomorrah burning**	Anonymous	Monterrey	57:0215
		Anonymous	Monterrey	58:0225
71C125	**Lot and his Daughters**	Anonymous	Brizuela	5:0022
		Anonymous	Carpio	115:0867
		Anonymous	Castilla	43:0498
		Anonymous	Castilla	117:0682
		Anonymous	González Cossio	88:0057
		Anonymous	Herrera	33:0028
		Anonymous	Zavala	108:0041
		Cambiaso, L.	Castilla	43:0154
		Farelli	Puerto	139:0008
		Gentileschi	Carpio	115:0116
71C1251	**Lot, seeing the destruction of the cities, flees with his daughters to a cave in the mountains**	Anonymous	González Cossio	88:0018
71C1252	**Lot's daughters make their father drunk**	Anonymous	Carpio	114:0026
		Anonymous	Carpio	114:0051
		Anonymous	Castilla	74:0109
		Anonymous	Castilla	117:0047
		Anonymous	Castilla	117:0666
		Anonymous	Pacheco	71:0051
		Mola, P.F.	Carpio	109:0637
		Tintoretto, J.	Carpio	109:0999
		Vaccaro, A.	Carpio	115:0081
71C128	**Banishment of Hagar and Ishmael**	Anonymous	Castilla	117:0401
		Anonymous	Quevedo y Azcona	135:0024

71C1284	**Hagar and Ishmael in the Wilderness**	Filippo Napoletano	Carpio	115:0366
71C131	**Sacrifice of Isaac**	Anonymous	Alburquerque	125:0020
		Anonymous	Alburquerque	127:0020
		Anonymous	Aytona	106:0043
		Anonymous	Carpio	45:0007
		Anonymous	Carpio	115:0886
		Anonymous	Carpio	115:1020
		Anonymous	Carpio	115:1025
		Anonymous	Castilla	43:0324
		Anonymous	Castilla	43:0456
		Anonymous	Castilla	117:0345
		Anonymous	Castilla	117:0783
		Anonymous	Infantado	9:0418
		Anonymous	Lemos	11:0004
		Anonymous	Mayalde	78:0047
		Anonymous	Meneses Bravo	126:0014
		Anonymous	Peñaranda	116:0093
		Anonymous	Prado Bravo	48:0036
		Anonymous	Puerto	139:0005
		Anonymous	Sastago	50:0009
		Anonymous	Valle de la Cerda	87:0039
		Bartolome de Lobarroçia	Oñate	112:0037
		Bassano	Lemos	11:0044
		Caxés, E.	Alviz	27:0018
		Giulio Romano	Carpio	115:0496
		Murillo	Córdoba y Verdes	129:0002
		Pedraza, Fr.	Castañeda	119:0027
71C131311	**The Sacrifice of Isaac, an Angel Restraining Abraham's Hand**	Anonymous	Castilla	117:0989
71C2131	**Rebecca at the Well**	Anonymous	Castilla	52:0039
71C21311	**Rebecca offers Eliezer a drink from her pitcher**	Cotera, J.B.	Peñaranda	76:0005
71C2144	**The leave-taking of Rebecca; Laban gives her provisions**	Anonymous	Carpio	45:0120
71C274	**Isaac lying in bed blesses Jacob who, disguised in Esau's clothes, brings food to his father**	Bassano	Carpio	45:0020
71C3	**Story of Jacob**	Anonymous	Cortavila	77:0031
		Anonymous	Díaz de Ontiveros	26:0042
		Anonymous	Espejo	23:0026
		Anonymous	Espejo	23:0027
		Anonymous	González Cossio	88:0007
		Anonymous	Melgarejo	36:0022
		Anonymous	Oñate	112:0164
		Anonymous	Oñate	112:0165
		Anonymous	Torre	91:0034
		Anonymous	Torre	92:0016
		Anonymous	Vicuña	121:0001
		Orozco, Mateo	Delgado	94:0003
		Ribera	Torre	91:0002
71C3121	**Dream of Jacob: While sleeping on the ground, Jacob sees a ladder reaching from earth to heaven**	Anonymous	Ledesma Meriño	4:0039
		Anonymous	Montesclaros	13:0016
		Domenichino	Carpio	109:0801
		Orrente, P.	Castilla	117:0334
		Orrente, P.	Lezama	99:0042
		Rubens	Carpio	115:0474

		Spanish	Castilla	117:0097
		Viola, G.B.	Carpio	109:0801
71C313	**Jacob at the Well of Haran**	Anonymous	Cortavila	77:0030
		Collantes	Soria Arteaga	40:0024
		Orrente, P.	Arce	75:0013
		Orrente, P.	Soria Arteaga	40:0028
71C3132	**Jacob sees Rachel coming to the well to water Laban's sheep**	Anonymous	Gómez de Arratia	41:0028
		Orrente, P.	Castilla	117:0336
71C31321	**Rachel (alone) with her father's flock**	Anonymous	Jiménez	67:0001
		Orrente, P.	Jiménez	67:0019
71C3133	**Jacob moves the stone from the well and waters Rachel's sheep**	Orrente, P.	Galló de Escalada	46:0005
71C3162	**The cattle are divided**	Anonymous	Brizuela	5:0025
71C3184	**Jacoh on the way to Canaan with his family**	Anonymous	Montesclaros	13:0030
		Bassano, J.	Carpio	109:0302
		Castiglione, G.B.	Carpio	109:0738
71C322	**Jacob and the Angel**	Bassano	Lemos	11:0044
		Collantes	Soria Arteaga	40:0006
71C3222	**Jacob wrestles with the Angel (or man) till day-break; Jacob's thigh is put out of joint**	Anonymous	Díaz de Ontiveros	26:0043
		Anonymous	Díaz de Ontiveros	26:0058
		Anonymous	González Cossío	22:0047
		Anonymous	Jiménez	67:0005
		Anonymous	Sobroso	107:0020
		Giordano, L.	González de Villa	124:0017
71C3232	**Meeting between Esau and Jacob**	Anonymous	Altamirano	35:0003
		Orrente, P.	Arce	75:0006
71D	**Story of Joseph**	Anonymous	Monterrey	57:0102
		Anonymous	Monterrey	58:0106
		Anonymous	Monterrey	61:0039
71D12	**Joseph sold into slavery and taken to Egypt**	Anonymous	Carpio	115:0653
		Miel	Carpio	109:0870
71D1241	**Joseph is thrown into a pit (usually depicted as a well or cistern)**	Anonymous	Oviedo	73:0026
71D13	**Joseph in Potiphar's house; the chastity of Joseph**	Anonymous	Alburquerque	125:0125
		Anonymous	Peñaranda	116:0129
		Anonymous	Valle de la Cerda	87:0026
		Anonymous	Valle de la Cerda	87:0044
		Anonymous	Vucht	34:0022
71D133	**Potiphar's wife trying to seduce Joseph**	Anonymous	Alburquerque	127:0123
		Anonymous	Carpio	114:0309
		Anonymous	Monterrey	57:0224
		Anonymous	Monterrey	58:0234
		Cesari, G.	Carpio	109:0442
71D243	**Jacoh Blessing his Sons**	Anonymous	Montesclaros	13:0029
		Guercino	Castilla	43:0386
71E1	**Story of Moses**	Anonymous	Carpio	45:0117
		Anonymous	Carpio	115:0985
		Anonymous	Cortavila	77:0030
		Anonymous	Villarán	110:0052

		Bassano	Sobroso	107:0002
		Cairo, Fr.	Carpio	115:0273
		Collantes	Alviz	27:0024
		Gaulli, G.B.	Carpio	109:0833
		Giordano, L.	González de Villa	124:0016
71E11	**Exodus (part I): Events preceding and preparing the exit of Israel from Egypt**	Anonymous	Lezama	99:0026
71E1122	**Moses' birth**	Anonymous	Carpio	115:1051
		Boroni, Pablo	Carpio	45:0016
71E1123	**Moses is exposed in the ark on the banks of the Nile**	Anonymous	Meneses Bravo	126:0015
71E1124	**The Finding of Moses: Pharaoh's daughter discovers the child floating on the water**	Anonymous	Paredes de Nava	101:0026
		Terrasa, Gab.	Carpio	49:0311
71E11271	**Moses and Pharaoh's Crown**	Anonymous	Quevedo y Azcona	135:0048
		Núñez, P.	Soria Arteaga	40:0020
71E1142	**The Burning Bush**	Anonymous	Galló de Escalada	46:0025
		Anonymous	Jiménez	67:0004
71E1144	**Moses departs for Egypt: he carries his rod and is accompanied by his wife and sons upon an ass**	Cairo, Fr.	Carpio	115:0273
71E116	**Moses and Aaron confront Pharaoh**	Cairo, Fr.	Carpio	115:0273
71E1164	**Moses and Aaron before Pharaoh; Aaron performs the miracle of the rod changing into a snake**	Anonymous	Quevedo y Azcona	135:0042
71E12	**Exodus (part II): Journey of Israel to Mount Sinai**	Anonymous	Castilla	18:0179
		Giordano, L.	Cotes y la Carcel	120:0002
71E122	**Passage through the Red Sea**	Anonymous	Alburquerque	68:0061
		Anonymous	Carpio	45:0178
		Orrente, P.	Castilla	117:0333
71E12231	**Pharaoh and his army engulfed in the Red Sea**	Anonymous	Carpio	45:0193
		Anonymous	Monterrey	57:0191
		Anonymous	Monterrey	58:0201
		Anonymous	Villanueva del Fresno	20:0079
71E1263	**Moses strikes the rock twice in front of the assembled people and water gushes out**	Anonymous	Carpio	45:0192
		Anonymous	Castilla	117:0623
		Anonymous	Cortavila	77:0029
		Anonymous	Ramírez	3:0081
		Leone, A.	Zuaznabar	136:0047
		Polidoro da Caravag.	Carpio	109:0135
		Toledo, J.B.	Carpio	49:0302
71E1334	**Moses reading the book of the covenant to the people**	Parmigianino	Carpio	115:0500
71E1341	**Moses ascends the mountain with Aaron, Nadab, Abihu, and seventy leaders**	Anonymous	Carpio	49:0154
71E13541	**On seeing the idolators, Moses breaks the tables of the law**	Beccafumi	Carpio	109:0902
71E324	**The Brazen Serpent**	Anonymous	Aytona	106:0135
		Anonymous	Carpio	45:0216

		Anonymous	Croy	24:0001
		Anonymous	Gómez de Arratia	41:0006
		Leonardo, J.	Soria Arteaga	40:0021
		Orrente, P.	Arce	75:0010
		Orrente, P.	Castilla	117:0333
		Pereda y Salgado, A.	Villarán	110:0040
71E331	**Story of Balaam**	Orrente, P.	Jiménez	67:0024
71E3314	**An angel holding a sword bars the way and causes Balaam's ass to turn aside**	Anonymous	Castilla	117:0295
71E33141	**Balaam strikes his ass, whereupon the ass lies down and starts to speak**	Anonymous	Montealegre	111:0040
71E524	**Fall of Jericho**	Anonymous	Oñate	112:0033
71E52942	**Joshua orders the sun and moon to stand still until the enemy (the Amorites) is routed**	Anonymous	Alviz	27:0030
		Anonymous	Castilla	117:0402
71F1544	**Jael kills the sleeping Sisera by hitting the nail through his temples**	Anonymous	Loyola	85:0011
71F216	**Gideon and his army attack the Midianites**	Anonymous	Vicuña	121:0011
71F3	**The Time of Samson**	Anonymous	Carpio	109:0494
		Anonymous	González Cárdena	47:0028
		Lanfranco	Moreno	137:0027
71F325	**Samson kills the lion with his bare hands**	Anonymous	Carpio	115:0900
		Caravaggio	Carpio	109:0916
71F37	**Story of Samson and Delilah**	Anonymous	Balbi	39:0008
		Lanfranco	Moreno	137:0021
71F3761	**Samson's hairlocks are shaved, or cut off by Delilah**	Lanfranco	Carpio	109:0363
71F377	**Samson wakes up and finds his hair and strength gone; he is taken prisoner**	Anonymous	Rodríguez	130:0003
		Rubens	Ugena	134:0081
71F383	**Samson breaks the pillars; the temple collapses, killing all who are in it**	Tintoretto, J.	Carpio	109:0303
71F64	**Ruth in the field of Boaz**	Anonymous	González Cossío	22:0077
71G	**Story of Saul**	Anonymous	Castilla	117:0406
71H	**Story of David**	Anonymous	Gómez de Arratia	41:0001
		Anonymous	González Cossio	88:0108
		Anonymous	González de Villa	124:0011
		Anonymous	Infantado	9:0374
		Anonymous	Ledesma Meriño	4:0044
		Anonymous	Monterrey	57:0174
		Anonymous	Monterrey	57:0228
		Anonymous	Monterrey	58:0184
		Anonymous	Monterrey	58:0238
		Anonymous	Monterrey	61:0057
		Anonymous	Monterrey	61:0079
		Anonymous	Torre	91:0040
		Anonymous	Torre	92:0021
		Anonymous	Villanueva del Fresno	28:0089
		Corte, J.	Lezama	99:0043

		Giordano, L.	Carpio	109:0286
		Giordano, L.	González de Villa	124:0003
		Guercino	Arcos	118:0057
		Orrente, P.	Alviz	27:0005
71H115	**Samuel anointing David**	Anonymous	Castilla	117:0018
71H116	**David as shepherd**	Orrente, P.	Villarroel	62:0005
71H136	**David playing his harp before Saul**	Anonymous	Gómez de Arratia	41:0003
		Terrasa, Gab.	Carpio	49:0318
71H14	**Story of David and Goliath**	Anonymous	Castilla	117:0389
71H1443	**David beheads Goliath with a sword**	Anonymous	Borja y Velasco	42:0104
		Anonymous	Soria Arteaga	40:0069
		Anonymous	Villanueva	59:0016
		Anonymous	Villanueva del Fresno	20:0038
		Giordano, L.	Carpio	115:0447
		Michelangelo	Carpio	109:0954
		Michelangelo	Carpio	114:0120
71H145	**David with Goliath's head**	Anonymous	Castilla	43:0558
		Anonymous	Castilla	74:0004
		Anonymous	Castilla	117:0791
		Anonymous	Cortés	17:0020
		Anonymous	Echauz	113:0021
		Anonymous	Loyola	85:0010
		Anonymous	Loyola	85:0027
		Anonymous	Monterrey	57:0220
		Anonymous	Monterrey	58:0230
		Anonymous	Monterrey	61:0073
		Corte, J.	Soria Arteaga	40:0037
		Reni	Carpio	109:0513
71H1521	**David's Triumph: The women of Israel come out to welcome him**	Anonymous	Castilla	117:0623
		Anonymous	Cortavila	77:0004
		Anonymous	Loyola	85:0037
		Anonymous	Oñate	112:0043
		Anonymous	Oñate	112:0062
		Orrente, P.	Villarán	110:0010
		Zuccari, T.	Carpio	109:0960
71H2121	**David receives the hallowed bread**	Anonymous	Atrisco	138:0022
		Anonymous	Fernández de Vega	60:0021
		Anonymous	González Cossio	88:0018
		Anonymous	González Cossio	88:0018
		Dyck, Anth. van	Villarán	110:0031
		Rubens	Carpio	115:0262
		Rubens	Vicuña	121:0020
71H24	**David and Abigail**	Anonymous	Alvarado	84:0019
		Anonymous	Ortiz	95:0047
71H2441	**Abigail goes out with asses laden with loaves of bread and bottles of wine, to meet David**	Flemish	Carpio	49:0323
71H2442	**Meeting of David and Abigail, who kneels before him**	Anonymous	Infantado	9:0244
		Toledo, J.B.	Carpio	49:0326
71H2521	**David takes Saul's spear and water-flask away**	Tintoretto, J.	Carpio	109:0998
71H4332	**The Benjamites enlist in Abner's army**	Anonymous	Carpio	115:0980
71H5462	**David sees the avenging angel in Jerusalem; he prays to God**	Giordano, L.	Carpio	109:0300

71H7	**David and Bathsheba**	Anonymous	Monterrey	58:0046
		Anonymous	Sastago	50:0040
71H71	**David, from the roof of his palace, sees Bathsheba bathing**	Anonymous	Carpio	114:0016
71H712	**Bathsheba attended by maid servants**	Anonymous	Castilla	117:0056
		Anonymous	Castilla	117:0661
		Anonymous	Herrera	33:0030
		Giordano, L.	Carpio	115:0899
71H713	**Bathsheba receives a letter from David**	Rubens	Carpio	115:0297
71H8122	**Tamar violated by Amnon**	Anonymous	Alburquerque	125:0125
		Anonymous	Alburquerque	127:0123
71I	**Story of Solomon**	Anonymous	Mayalde	78:0136
71I32	**Judgement of Solomon**	Anonymous	Atrisco	138:0061
		Anonymous	Carpio	115:0859
		Anonymous	Echauz	113:0021
		Anonymous	Gómez de Arratia	41:0011
		Anonymous	Gómez de Arratia	41:0026
		Anonymous	Monterrey	57:0079
		Anonymous	Monterrey	58:0081
		Raffaello Santi	Carpio	109:0763
		Rubens	Loyola	85:0001
71I33	**Solomon and the Queen of Sheba**	Anonymous	Arenberg	30:0004
		Anonymous	Arenberg	31:0025
		Anonymous	Cortavila	77:0026
		Gutiérrez, Fr.	Peñaranda	76:0030
71I331	**The Queen of Sheba comes to Solomon with a train of camels loaded with gifts**	Tintoretto, J.	Carpio	109:0480
71I432	**Temple of Solomon**	Anonymous	Oviedo	73:0027
		Anonymous	Villanueva del Fresno	28:0046
71I4321	**Building the temple of Solomon**	Anonymous	Cotes y la Carcel	120:0031
71I53	**Solomon's idolatry**	Anonymous	Montesclaros	13:0002
		Giorgione	Carpio	115:0246
71L2432	**Sennacherib, the Assyrian king, invades Judah and captures several cities**	Corte, J.	Arce	75:0097
71L323	**The fall of Jerusalem**	Corte, J.	Soria Arteaga	40:0037
71M12	**Elijah fed by the raven(s): while the prophet is living by the brook, ravens bring him food**	Anonymous	Alvarado	84:0028
71M531	**An Angel wakes Elijah; the angel holding the bread and the jar (or chalice)**	Cano, A.	Carpio	115:0160
71P	**Story of Daniel**	Anonymous	Lezama	99:0012
		Anonymous	Mardones	80:0022
		Anonymous	Meneses Bravo	126:0004
71P13	**The story of the three Hebrews in the fiery furnace**	Anonymous	Castilla	117:0122
		Corte, J.	Soria Arteaga	40:0037
71P21	**Belshazzar's great feast, during which he and his courtiers desecrate the golden and silver vessels that were taken from the temple in Jerusalem**	Anonymous	Borja y Velasco	42:0111
		Anonymous	Carpio	49:0077
		Anonymous	Castilla	18:0197
		Anonymous	Castilla	43:0441

		Anonymous	Castilla	43:0496
		Anonymous	Castilla	117:0590
		Anonymous	Castilla	117:0903
		Anonymous	Cortés	17:0017
		Anonymous	Infantado	9:0201
		Anonymous	Matute	14:0006
		Anonymous	Montesclaros	13:0018
		Anonymous	Moreno	137:0013
		Anonymous	Real	44:0004
		Anonymous	Villanueva del Fresno	20:0013
		Anonymous	Villanueva del Fresno	28:0074
		Caravaggio	Carculli	128:0002
		Corte, J.	Soria Arteaga	40:0001
71P3411	**Daniel sitting unharmed in the lion's den, surrounded by lions**	Acevedo, C.	Alviz	27:0006
		Anonymous	Lezama	99:0011
		Anonymous	Sastago	50:0048
71P41	**Story of Susanna and the Elders**	Rubens	Castilla	43:0157
71P412	**Susanna bathing, usually in or near a fountain**	Anonymous	Herrera	33:0030
71P4121	**The Elders Spying Upon Snsanna**	Anonymous	Arenberg	30:0005
		Anonymous	Arenberg	31:0022
		Anonymous	Cardona	37:0035
		Anonymous	Castilla	117:0050
		Anonymous	Castilla	117:0054
		Anonymous	Castilla	117:0197
		Anonymous	Castilla	117:0227
		Anonymous	Castilla	117:0244
		Anonymous	Castilla	117:0798
		Anonymous	Cuéllar	90:0010
		Anonymous	Fernández de Vega	60:0011
		Anonymous	Infantado	1:0048
		Anonymous	Infantado	9:0195
		Anonymous	Oviedo	73:0118
		Anonymous	Spino y Navarro	132:0011
		Anonymous	Spino y Navarro	132:0012
		Anonymous	Torre	91:0045
		Anonymous	Torre	92:0026
		Anonymous	Vucht	34:0021
		Anonymous	Zavala	108:0007
		Anonymous	Zuaznabar	136:0035
		Anonymous-Antique	Castilla	43:0334
		Bassano	Castilla	117:0142
		Caliari, C.	Carpio	115:0630
		Cambiaso, L.	Castilla	43:0242
		Carracci, Agost.	Carpio	109:0477
		Cesari, G.	Carpio	109:0394
		Orrente, P.	Fernández de Vega	60:0003
		Orrente, P.	Villarán	110:0017
		Pereda y Salgado, A.	Arcos	118:0081
		Reni	Quevedo y Azcona	135:0006
		Saraceni, Carlo	Oviedo	73:0004
		Tintoretto	Castilla	43:0599
		Tintoretto	Castilla	117:0180
		Vaccaro, A.	Carpio	115:0076
		Veronese	Carpio	115:0094
71P4122	**The elders making advances (towards Susanna)**	Tintoretto, J.	Carpio	109:0993
71P413	**The elders accusing Susanna before the people, laying their hands on her head or unveiling her**	Tintoretto, J.	Carpio	109:0994
71P4132	**Susanna is led away to be executed**	Tintoretto, J.	Carpio	109:0995

71Q	**Story of Esther**	Anonymous	Gómez de Arratia	41:0010
		Anonymous	González Cossio	88:0018
		Anonymous	Infantado	9:0341
		Anonymous	Monterrey	57:0118
		Anonymous	Villarán	110:0036
		Cambiaso, L.	Carpio	115:0001
71Q6	**Esther before Ahasuerus**	Anonymous	Infantado	9:0206
		Anonymous	Oñate	112:0052
71T54	**Tobias and the angel travelling, accompanied by Tobias' Dog**	Acevedo, C.	Alviz	27:0006
		Anonymous	Alburquerque	125:0250
		Anonymous	Cortavila	77:0033
		Anonymous	González de Villa	124:0012
		Anonymous	Lemos	11:0036
		Anonymous	Monterrey	58:0135
		Anonymous	Olmo	133:0050
		Anonymous	Oviedo	73:0050
		Anonymous	Paredes de Nava	101:0109
		Anonymous	Peñaranda	116:0033
		Anonymous	Villarreal	79:0044
		Neri, P.M.	Molina	93:0124
		Núñez, P.	Villarroel	62:0001
		Ribera	Ugena	134:0086
71T56	**Tobias captures the fish and pulls it on land**	Anonymous	Castilla	117:0116
		Collantes	Soria Arteaga	40:0006
71T77	**Healing of Tobit**	Anonymous	Castilla	117:0872
71U4273	**Holofernes beheaded by Judith with his own sword**	Anonymous	Carpio	45:0181
		Anonymous	Carpio	114:0047
		Anonymous	Castilla	117:0380
		Anonymous	Castilla	117:0442
		Anonymous	Galló de Escalada	46:0029
		Anonymous	Loyola	85:0008
		Anonymous	Monterrey	57:0240
		Anonymous	Monterrey	58:0250
		Anonymous	Villanueva del Fresno	20:0057
		Giordano, L.	Carpio	115:0448
		Reni	Carpio	115:0146
71U42731	**Judith with Holofernes' head and the sword**	Anonymous	Alvarado	84:0031
		Anonymous	Aytona	106:0136
		Anonymous	Balbi	39:0007
		Anonymous	Benavente	56:0041
		Anonymous	Brizuela	5:0027
		Anonymous	Carpio	115:0864
		Anonymous	Castilla	18:0163
		Anonymous	Castilla	18:0247
		Anonymous	Castilla	43:0039
		Anonymous	Cortavila	77:0010
		Anonymous	Cortés	17:0051
		Anonymous	Cuéllar	90:0011
		Anonymous	Díaz de la Hoz	64:0010
		Anonymous	Díaz de Ontiveros	26:0007
		Anonymous	Fernández de Vega	60:0010
		Anonymous	González de Villa	124:0011
		Anonymous	Justiniano	19:0013
		Anonymous	Loyola	85:0003
		Anonymous	Loyola	85:0013
		Anonymous	Matute	14:0026
		Anonymous	Mayalde	78:0054
		Anonymous	Melgarejo	36:0029
		Anonymous	Molina	93:0159

		Anonymous	Montealegre	111:0096
		Anonymous	Monterrey	57:0223
		Anonymous	Monterrey	58:0134
		Anonymous	Monterrey	58:0233
		Anonymous	Monterrey	61:0076
		Anonymous	Monterrey	61:0097
		Anonymous	Paredes de Nava	101:0036
		Anonymous	Peñaranda	76:0024
		Anonymous	Puerto	139:0007
		Anonymous	Spino y Navarro	132:0014
		Anonymous	Torre	91:0150
		Anonymous	Torre	92:0040
		Anonymous	Torrubia	123:0035
		Anonymous	Torrubia	123:0051
		Anonymous	Valle de la Cerda	87:0025
		Anonymous	Villanueva del Fresno	28:0085
		Anonymous	Villarreal	79:0036
		Contarini, Giov.	Carpio	109:0024
		German	Paredes de Nava	101:0069
		Perugino	Carpio	115:0251
		Rubens	Torre	91:0005
		Saraceni, Carlo	Oviedo	73:0032
		Tintoretto, J.	Zuaznabar	136:0046
71U4274	**Judith and her maid-servant put the head in a sack**	Anonymous	Castilla	74:0017
71U42741	**Judith and her maid-servant put the head on a dish**	Anonymous	Castilla	117:0939
71U432	**Judith shows Holofernes' head to the people**	Anonymous	Atrisco	138:0110
71V	**The Book of Jonah**	Anonymous	Díaz de la Hoz	64:0030
		Anonymous	Melgarejo	36:0019
		Anonymous	Monterrey	58:0201
		Anonymous	Ramírez	3:0076
		Anonymous	Sobroso	107:0083
		Corte, J.	Alviz	27:0023
71V13	**The ship is caught in a violent storm**	Anonymous	González Cossío	22:0024
		Anonymous	Monterrey	57:0191
71V134	**The sailors reluctantly throw the prophet into the sea**	Bril, P.	Carpio	49:0041
		Bril, P.	Carpio	115:0228
71V1341	**Jonah is swallowed by a great fish, (sea)monster, whale, dolphin, or the like**	Anonymous	Carpio	115:0559
		Anonymous	Castilla	117:0300
		Anonymous	Montesclaros	13:0149
		Anonymous	Ortiz	95:0011
		Leoner, Coniquen	Carpio	49:0037
71V3	**Jonah in Nineveh**	Anonymous	Legasa	100:0027
		Anonymous	Montesclaros	13:0150
71W	**The Book of Job**	Anonymous	Alburquerque	125:0254
		Anonymous	Atrisco	138:0002
		Anonymous	Castilla	18:0249
		Anonymous	Castilla	43:0569
		Anonymous	González Cossío	22:0006
		Anonymous	González Cossío	22:0059
		Anonymous	Mardones	80:0034
		Caxés, E.	Alvarado	84:0027
71W5	**Job on the Dunghill**	Anonymous	Peñaranda	116:0174

71W52	**Job on the dung-hill with Satan (or devils) abusing and tormenting him; Job's wife may be present**	Anonymous	Castilla	117:0524
73	**New Testament**			
73A MARY				
	Scenes from the life of Mary	Anonymous	Alburquerque	125:0234
		Anonymous	Castilla	18:0205
		Anonymous	Infantado	9:0422
		Anonymous	Meneses Bravo	126:0044
		Anonymous	Molina	93:0177
		Anonymous	Spino y Navarro	132:0030
		Anonymous	Torrubia	123:0012
73A13	**Meeting of Zacharias and Elisabeth**	Greco, El	Torrubia	123:0019
73A14	**Birth of John the Baptist, sometimes Mary present**	Anonymous	Cuéllar	90:0031
		Anonymous	Monje	96:0011
		Barocci	Lemos	11:0059
73A18	**John the Baptist in the wilderness, usually accompanied by a lamb**	Anonymous	Alburquerque	125:0162
		Anonymous	Alvarado	84:0029
		Anonymous	Arce Calderón	89:0020
		Anonymous	Benavente	65:0044
		Anonymous	Carnero	72:0048
		Anonymous	Carpio	115:0311
		Anonymous	Castilla	18:0061
		Anonymous	Castilla	18:0225
		Anonymous	Castilla	74:0126
		Anonymous	Cortés	17:0048
		Anonymous	Cortés	17:0056
		Anonymous	Fernández de Vega	60:0028
		Anonymous	Jaraba	122:0003
		Anonymous	Lemos	11:0114
		Anonymous	Loyola	85:0005
		Anonymous	Montealegre	111:0086
		Anonymous	Montesclaros	13:0136
		Anonymous	Pacheco	71:0030
		Anonymous	Ramírez	3:0061
		Anonymous	Valle de la Cerda	87:0067
		Anonymous	Vallejo	98:0026
		Anonymous	Villanueva	6:0053
		Banelli	Molina	93:0016
		Carracci, Ant.	Carpio	109:0459
		Carracci, L.	Carpio	109:0721
		Caxés, E.	Alviz	27:0020
		Raffaello Santi	Carpio	115:0244
		Raffaello Santi	Lemos	11:0002
		Ribera	Torre	91:0010
73A21	**Tree of Jesse: Genealogical tree showing Christ's ancestors, sprouting from Jesse's loins**	Anonymous	Infantado	10:0009
		Anonymous	Infantado	10:0026
		Anonymous	Torre	91:0140
		Anonymous	Torre	91:0142
		Anonymous	Velasco	81:0024
73A221	**'Anna selbdritt', i.e. Anna, Mary and Christ-child**	Anonymous	Borja y Velasco	42:0057
		Anonymous	Borja y Velasco	42:0285
		Anonymous	Carnero	72:0059
		Anonymous	Castilla	117:0348
		Anonymous	Castilla	117:0499
		Anonymous	Cortavila	77:0036
		Anonymous	Jaraba	122:0042
		Anonymous	Mayalde	78:0051
		Anonymous	Vicuña	121:0004
		Bosmans, André	Molina	93:0082

		Ezquerra, J.A.	Moreno	137:0046
		Murillo	Moreno	137:0046
		Raffaello Santi	Castilla	74:0021
		Scarsellino	Carpio	114:0259
73A223 : 11H JOACHIM				
	'Anna selbdritt' with Joachim	Anonymous	Monterrey	57:0150
		Anonymous	Monterrey	58:0160
73A223 : 11H JOHN THE BAPTIST				
	'Anna selbdritt' with John the Baptist present	Anonymous	Angulo	29:0021
		Anonymous	Baeza	102:0010
		Anonymous	Infantado	9:0307
		Anonymous	Monterrey	57:0119
		Anonymous	Monterrey	58:0093
		Anonymous	Villanueva del Fresno	20:0122
		Raffaello Santi	Castilla	117:0229
		Spanish	Castilla	117:0096
73A23	**Story of Joachim and Anna**	Anonymous	Alburquerque	125:0037
		Anonymous	Alburquerque	127:0037
		Anonymous	González Cossio	88:0123
		Anonymous	Peñaranda	116:0215
		Molina, Manuel	Peñaranda	76:0050
73A235	**Meeting of Anna and Joachim at the Golden Gate**	Anonymous	Castilla	117:0024
		Anonymous	Castilla	117:0787
		Anonymous	Infantado	9:0196
		Anonymous	Paredes de Nava	101:0023
		Caxés, E.	Alvarado	84:0027
73A3	**Birth and youth of Mary**	Anonymous	Márquez	103:0036
		Zurbarán	Alvarado	84:0017
73A31	**Birth of Mary**	Anonymous	Castilla	117:0835
		Anonymous	Meneses Bravo	126:0069
		Anonymous	Meneses Bravo	126:0076
		Caxés, E.	Arenberg	31:0111
		Rossi, Pasquale	Carpio	109:0163
		Schedoni	Carpio	109:0425
		Tintoretto, D.	Carpio	109:0121
73A32	**(Joachim and Anna with) the baby Mary**	Anonymous	Márquez	103:0039
		Anonymous	Monterrey	61:0100
		Anonymous	Paredes de Nava	101:0083
		Giordano, L.	Olmo	133:0030
		Nardi, Angelo	Legasa	100:0023
73A331	**Anna teaching Mary to read**	Anonymous	Carpio	45:0159
		Anonymous	Castilla	74:0076
		Anonymous	Meneses Bravo	126:0084
		Anonymous	Molina	93:0144
		Anonymous	Moreno	137:0078
		Anonymous	Torre	91:0125
		Anonymous	Zuaznabar	136:0018
		Leonardo da Vinci	Castilla	43:0214
		Menéndez, M.J.	Zuaznabar	136:0027
73A331 : 11H JOACHIM				
	Anna teaching Mary to read, with Joachim	Anonymous	Borja y Velasco	42:0144
		Anonymous	Celada	2:0017
		Anonymous	Celada	7:0011
73A34	**Dedication (or presentation) of Mary in the temple: she ascends the steps and is received by the high priest**	Anonymous	Castilla	18:0081
		Anonymous	Castilla	117:0782
		Anonymous	Infantado	9:0306

		Anonymous	Infantado	9:0353
		Anonymous	Infantado	9:0441
		Anonymous	Meneses Bravo	126:0069
		Anonymous	Meneses Bravo	126:0076
		Anonymous	Zavala	108:0060
		Dürer	Puerto	139:0031
73A4	**Mary and Joseph**	Agüero, B.M.	Montealegre	111:0112
		Agüero, B.M.	Montealegre	111:0113
		Anonymous	Alburquerque	127:0051
		Anonymous	Álvarez	86:0003
		Anonymous	Álvarez	86:0019
		Anonymous	Fernández de Vega	60:0026
		Anonymous	Legasa	100:0016
		Anonymous	Márquez	103:0005
		Anonymous	Ordoñez y Rueda	82:0009
		Anonymous	Paredes de Nava	101:0139
		Anonymous	Spino y Navarro	132:0034
		Anonymous	Villanueva	6:0007
		Carracci	Castilla	43:0265
		Dürer	Moreno	137:0025
		Giordano, L.	González de Villa	124:0023
		Ribera	Castilla	43:0354
73A42	**Marriage of Mary and Joseph, 'Sposalizio'**	Anonymous	Jiménez	67:0008
		Anonymous	Lemos	11:0092
		Anonymous	Paredes de Nava	101:0026
		Anonymous	Paredes de Nava	101:0119
		Anonymous	Zabalza	97:0056
		Gutiérrez, Fr.	Peñaranda	76:0030
		Parmigianino	Carpio	109:0931
		Parmigianino	Carpio	115:0730
		Zuccari, F.	Carpio	109:0767
73A51	**Mary (Alone) Reading, Praying, etc.**	Anonymous	Carpio	114:0079
		Pino, M.	Carpio	109:0299
73A52	**Annunciation: Mary, usually reading, is visited by the Angel**	Albani, Fr.	Carpio	109:0310
		Andrea del Sarto	Matute	14:0015
		Anonymous	Alburquerque	68:0018
		Anonymous	Alburquerque	125:0034
		Anonymous	Alburquerque	125:0141
		Anonymous	Alburquerque	125:0203
		Anonymous	Alburquerque	127:0034
		Anonymous	Alburquerque	127:0139
		Anonymous	Álvarez	86:0008
		Anonymous	Atrisco	138:0028
		Anonymous	Atrisco	138:0028
		Anonymous	Atrisco	138:0096
		Anonymous	Atrisco	138:0110
		Anonymous	Borja y Velasco	42:0028
		Anonymous	Carpio	45:0162
		Anonymous	Carpio	45:0168
		Anonymous	Carpio	114:0094
		Anonymous	Carpio	114:0275
		Anonymous	Carpio	115:0622
		Anonymous	Castilla	18:0062
		Anonymous	Castilla	18:0072
		Anonymous	Castilla	18:0103
		Anonymous	Castilla	117:0412
		Anonymous	Castilla	117:0786
		Anonymous	Celada	2:0018
		Anonymous	Díaz de Ontiveros	26:0022
		Anonymous	Espejo	23:0004
		Anonymous	Fernández	16:0043
		Anonymous	González Cossío	22:0053

		Anonymous	González Cossio	88:0042
		Anonymous	González Cossio	88:0088
		Anonymous	González Cossio	88:0092
		Anonymous	Hinojosa	12:0051
		Anonymous	Hinojosa	12:0054
		Anonymous	Infantado	9:0297
		Anonymous	Infantado	9:0378
		Anonymous	Infantado	9:0403
		Anonymous	Lemos	11:0029
		Anonymous	Lemos	11:0049
		Anonymous	Lemos	11:0120
		Anonymous	Mardones	80:0060
		Anonymous	Matute	14:0007
		Anonymous	Medina	83:0018
		Anonymous	Medina	83:0021
		Anonymous	Medina	83:0028
		Anonymous	Medina	83:0037
		Anonymous	Monterrey	61:0101
		Anonymous	Montesclaros	13:0112
		Anonymous	Olmo	133:0020
		Anonymous	Torre	91:0139
		Anonymous	Villarreal	79:0032
		Anonymous	Zavala	108:0049
		Antolínez	Moreno	137:0083
		Carracci, Agost.	Carpio	114:0151
		Corte, G.	Moreno	137:0083
		Giordano, L.	Cotes y la Carcel	120:0022
		Giulio Romano	Carpio	115:0306
		Gramatica, A.	González Cossío	22:0051
		Herrera Barnuevo, S.	Zuaznabar	136:0008
		Herrera, Fr.	Castañeda	119:0012
		Parmigianino	Carpio	114:0260
		Prado, Blas del	Oviedo	73:0023
		Rubens	Croy	24:0023
		Sebastiano del Piombo	Carpio	109:0607
		Tintoretto, J.	Carpio	109:0919
		Tiziano	Carpio	109:0968
		Veronese	Carpio	49:0150
		Veronese	Carpio	109:0470
		Veronese	Carpio	115:0249
73A571	**Mary tells Joseph she is pregnant; Joseph may be shown reproaching her**	Anonymous	Arenberg	31:0047
73A572	**Joseph worrying; annunciation to Joseph in a dream**	Anonymous	Alburquerque	68:0030
		Anonymous	Alburquerque	125:0159
		Anonymous	Rodríguez	130:0008
		Lanfranco	Carpio	109:0850
73A6	**Visitation**	Anonymous	Alburquerque	68:0111
		Anonymous	Alburquerque	125:0187
		Anonymous	Alvarado	84:0012
		Anonymous	Benavente	56:0014
		Anonymous	Borja y Velasco	42:0037
		Anonymous	Carnero	72:0003
		Anonymous	Carpio	45:0150
		Anonymous	Carpio	49:0290
		Anonymous	Carpio	114:0223
		Anonymous	Carpio	115:0737
		Anonymous	Castilla	18:0159
		Anonymous	Castilla	117:0673
		Anonymous	Fernández	16:0036
		Anonymous	Infantado	9:0376
		Anonymous	Jiménez	67:0008
		Anonymous	Molina	93:0140
		Anonymous	Monje	96:0015

		Anonymous	Ugena	134:0058
		Anonymous	Villanueva del Fresno	20:0084
		Barocci	Cortés	17:0036
		Cerezo, Mateo (II)	Lezana	105:0012
		Flemish	Cotes y la Carcel	120:0012
		Rubens	Castañeda	119:0053
		Rubens	Díaz de Quevedo	104:0002
		Rubens	Ugena	134:0001
		Turchi, A.	Carpio	109:0622
73B	**Birth and Youth of Christ**	Anonymous	Castilla	52:0012
		Anonymous	Montesclaros	13:0107
73B CHRIST				
	Series of scenes from the life of Christ	Anonymous	Alburquerque	125:0234
		Dürer	Zabalza	97:0001
73B12	**Journey of Mary and Joseph to Bethlehem**	Anonymous	Torre	91:0134
73B13	**Mary, Joseph and the new-born Christ (Nativity)**	Anonymous	Alburquerque	68:0065
		Anonymous	Alburquerque	68:0068
		Anonymous	Alburquerque	68:0081
		Anonymous	Alburquerque	68:0119
		Anonymous	Alburquerque	125:0061
		Anonymous	Alburquerque	125:0072
		Anonymous	Alburquerque	125:0080
		Anonymous	Alburquerque	125:0150
		Anonymous	Alburquerque	125:0198
		Anonymous	Alburquerque	125:0218
		Anonymous	Alburquerque	125:0246
		Anonymous	Alburquerque	127:0061
		Anonymous	Alburquerque	127:0073
		Anonymous	Alburquerque	127:0081
		Anonymous	Alburquerque	127:0148
		Anonymous	Álvarez	86:0007
		Anonymous	Arcos	118:0088
		Anonymous	Arenberg	31:0037
		Anonymous	Atrisco	138:0110
		Anonymous	Balbi	39:0006
		Anonymous	Benavente	56:0057
		Anonymous	Carnero	72:0006
		Anonymous	Carpio	45:0152
		Anonymous	Castilla	18:0078
		Anonymous	Castilla	18:0162
		Anonymous	Castilla	18:0164
		Anonymous	Castilla	18:0182
		Anonymous	Castilla	18:0205
		Anonymous	Castilla	43:0051
		Anonymous	Castilla	74:0014
		Anonymous	Castilla	117:0675
		Anonymous	Castilla	117:0760
		Anonymous	Castilla	117:0917
		Anonymous	Castilla	117:0966
		Anonymous	Celada	2:0016
		Anonymous	Cortés	17:0002
		Anonymous	Cortés	17:0049
		Anonymous	Cuéllar	90:0051
		Anonymous	Delgado	94:0019
		Anonymous	Díaz de Ontiveros	26:0029
		Anonymous	Espejo	23:0008
		Anonymous	Espejo	23:0010
		Anonymous	Fernández	16:0043
		Anonymous	Fernández de Vega	60:0001
		Anonymous	Fernández de Vega	60:0007
		Anonymous	Gómez de Arratia	41:0022

Anonymous	González Cárdena	47:0024
Anonymous	Hinojosa	12:0028
Anonymous	Hinojosa	12:0056
Anonymous	Hinojosa	12:0071
Anonymous	Infantado	9:0286
Anonymous	Infantado	9:0295
Anonymous	Infantado	9:0302
Anonymous	Infantado	9:0374
Anonymous	Ledesma Meriño	4:0006
Anonymous	Legasa	100:0053
Anonymous	Lemos	11:0065
Anonymous	Lemos	11:0068
Anonymous	Loyola	85:0009
Anonymous	Mardones	80:0026
Anonymous	Mardones	80:0067
Anonymous	Mayalde	78:0061
Anonymous	Medina	83:0055
Anonymous	Meneses Bravo	126:0070
Anonymous	Molina	93:0096
Anonymous	Monje	96:0010
Anonymous	Monterrey	57:0055
Anonymous	Monterrey	57:0147
Anonymous	Monterrey	58:0051
Anonymous	Monterrey	58:0157
Anonymous	Monterrey	61:0024
Anonymous	Monterrey	61:0052
Anonymous	Monterrey	61:0101
Anonymous	Montesclaros	13:0106
Anonymous	Moreno	137:0065
Anonymous	Moreno	137:0084
Anonymous	Olmo	133:0039
Anonymous	Oñate	112:0121
Anonymous	Ordoñez y Rueda	82:0006
Anonymous	Ortiz	95:0048
Anonymous	Ortiz	95:0059
Anonymous	Oviedo	73:0114
Anonymous	Oviedo	73:0116
Anonymous	Paredes de Nava	101:0084
Anonymous	Paredes de Nava	101:0135
Anonymous	Paredes de Nava	101:0140
Anonymous	Peñaranda	116:0023
Anonymous	Peñaranda	116:0082
Anonymous	Peñaranda	116:0084
Anonymous	Peñaranda	116:0173
Anonymous	Peñaranda	116:0219
Anonymous	Peñaranda	116:0246
Anonymous	Pérez Dávila	25:0003
Anonymous	Prado Bravo	48:0001
Anonymous	Puerto	139:0021
Anonymous	Real	44:0009
Anonymous	Saavedra Guzmán	15:0004
Anonymous	Soria Arteaga	40:0067
Anonymous	Spino y Navarro	132:0003
Anonymous	Spino y Navarro	132:0106
Anonymous	Torre	91:0056
Anonymous	Torre	92:0035
Anonymous	Tufiño de Vallejo	66:0003
Anonymous	Ugena	134:0035
Anonymous	Valle de la Cerda	87:0024
Anonymous	Valle de la Cerda	87:0049
Anonymous	Vallejo	98:0013
Anonymous	Velasco	81:0025
Anonymous	Vicuña	121:0025
Anonymous	Villanueva	6:0016
Anonymous	Villanueva	6:0025

Anonymous	Villanueva	6:0051
Anonymous	Villanueva	59:0012
Anonymous	Zuaznabar	136:0013
Anonymous	Zuaznabar	136:0055
Anonymous-Antique	Leguizamón	8:0008
Antolínez	Moreno	137:0083
Barocci	Benavente	55:0012
Bassano	Carpio	115:0071
Bassano	Carpio	115:0363
Bassano	Carpio	115:0421
Bassano	Carpio	115:0487
Bassano	Carpio	115:0491
Bassano	Carpio	115:0799
Bassano	Castilla	43:0390
Bassano	Castilla	117:0136
Bassano	González Cossio	88:0002
Bassano	Humanes	21:0015
Bassano	Legasa	100:0022
Bassano, J.	Carpio	115:0089
Bronzino	Castilla	43:0256
Camassei, And.	Carpio	109:0557
Caravaggio	Carculli	128:0004
Caxés, E.	González Cossío	22:0065
Caxés, E.	Ramírez de Vargas	32:0001
Caxés, E.	Ramírez de Vargas	32:0005
Cerezo, Mateo (II)	Lezana	105:0003
Corte, G.	Moreno	137:0083
Dürer	Puerto	139:0033
Flemish	Carpio	49:0320
Flemish	Cotes y la Carcel	120:0012
Flemish	Espejo	23:0001
German	Castilla	43:0144
German	Castilla	43:0203
Giordano, L.	Carpio	114:0209
Giordano, L.	Carpio	115:0948
Giordano, L.	Olmo	133:0001
Giordano, L.	Torrubia	123:0001
Giordano, L.	Ugena	134:0025
Giordano, L.	Zuaznabar	136:0030
Guercino	Díaz de Quevedo	104:0001
Italian	Paredes de Nava	101:0053
Lanfranco	Carpio	109:0660
Lucas van Leyden	Castilla	43:0040
Maratti	Carpio	109:0228
Mola, P.F.	Carpio	109:0581
Molina, Manuel	Peñaranda	76:0039
Nardi, Angelo	Arce	75:0043
Penni, G.F.	Carpio	109:0756
Perugino	Carpio	109:0791
Raffaello Santi	Carpio	109:0756
Ribera	Carpio	115:0432
Ribera	Medina	83:0001
Ribera	Ugena	134:0048
Ribera	Ugena	134:0087
Rubens	Carpio	115:0452
Scarsellino	Carpio	109:0720
Schiavone, A.	Carpio	109:0012
Stanzione	Castilla	43:0352
Tiziano	Carpio	115:0266
Zuccari, F.	Carpio	109:0933

73B14 **Annunciation to the shepherds**

Anonymous	Borja y Velasco	42:0050
Anonymous	Brizuela	5:0024
Anonymous	Castilla	117:0674
Anonymous	Díaz de Quevedo	104:0006

		Anonymous	Ledesma Meriño	4:0018
		Anonymous	Lemos	11:0079
		Anonymous	Medina	83:0020
		Anonymous	Ortiz	95:0033
		Anonymous	Quevedo y Azcona	135:0050
		Bassano	Carpio	115:0083
		Bassano	Castilla	43:0273
		Bassano	Castilla	117:0143
		Bassano, J.	Carpio	115:0091
		Bassano, J.	Moreno	137:0036
		Dürer	Moreno	137:0025
73B2	**Adoration of the Christ-child**	Anonymous	Monterrey	61:0101
73B25	**Adoration of the Christ-child by the Shepherds**	Anonymous	Borja y Velasco	42:0001
		Anonymous	Borja y Velasco	42:0002
		Anonymous	Borja y Velasco	42:0011
		Anonymous	Carpio	45:0104
		Anonymous	Carpio	45:0129
		Anonymous	Carpio	45:0183
		Anonymous	Carpio	109:0474
		Anonymous	Castilla	18:0178
		Anonymous	Castilla	117:0163
		Anonymous	Castilla	117:0167
		Anonymous	Castilla	117:0342
		Anonymous	Castilla	117:0751
		Anonymous	Castilla	117:0831
		Anonymous	Infantado	9:0336
		Anonymous	Infantado	9:0374
		Anonymous	Vucht	34:0012
		Anonymous-Antique	Carpio	109:0187
		Bassano	Castilla	117:0145
		Bassano	Sobroso	107:0047
		Bassano	Villanueva del Fresno	20:0101
		Bellini, Gent.	Carpio	109:0666
		Carracci, L.	Carpio	109:0446
		Palma Vecchio	Carpio	109:0461
		Parmigianino	Carpio	109:0989
		Ribera	Carpio	45:0092
		Rossi, Pasquale	Carpio	114:0136
		Tiziano	Carpio	109:0969
73B3	**Circumcision of the Christ-child by the priest in the temple, usually Simeon (and Anna) present**	Anonymous	Castilla	18:0147
		Anonymous	Castilla	117:0781
		Anonymous	Infantado	9:0374
		Anonymous	Mayalde	78:0031
		Anonymous	Molina	93:0138
		Anonymous	Villanueva	6:0019
		Bassano	Monterrey	58:0103
		Caxés, E.	Ramírez de Vargas	32:0002
		Cerezo, Mateo (II)	Lezana	105:0010
		Flemish	Cotes y la Carcel	120:0012
		Parmigianino	Lemos	11:0016
		Veronese	Ugena	134:0011
73B4	**Presentation of the Christ-child in the Temple**	Anonymous	Alburquerque	68:0076
		Anonymous	Arenberg	31:0123
		Anonymous	Cuéllar	90:0032
		Anonymous	Molina	93:0145
		Anonymous	Moreno	137:0065
		Antolínez	Moreno	137:0083
		Bassano	Carpio	115:0188
		Corte, G.	Moreno	137:0083
		Cotera, J.B.	Peñaranda	76:0005
		Eyck, J.	Salamanca	63:0006

		Nardi, Angelo	Arce	75:0044
		Nardi, Angelo	Tufiño de Vallejo	66:0002
73B41	**Purification of Mary; the offering of the doves**	Anonymous	Castilla	117:0525
73B5	**The story of the three Wise Men (kings or Magi)**	Anonymous	Spino y Navarro	132:0079
73B57	**Adoration of the Kings: The Wise Men present their gifts to the Christ-child**	Anonymous	Alburquerque	68:0034
		Anonymous	Alburquerque	68:0064
		Anonymous	Alburquerque	68:0072
		Anonymous	Alburquerque	68:0075
		Anonymous	Alburquerque	68:0105
		Anonymous	Alburquerque	125:0017
		Anonymous	Alburquerque	125:0077
		Anonymous	Alburquerque	125:0086
		Anonymous	Alburquerque	127:0017
		Anonymous	Alburquerque	127:0078
		Anonymous	Alburquerque	127:0087
		Anonymous	Angulo	29:0003
		Anonymous	Arce	75:0109
		Anonymous	Arce Calderón	89:0018
		Anonymous	Atrisco	138:0110
		Anonymous	Aytona	106:0097
		Anonymous	Aytona	106:0123
		Anonymous	Benavente	65:0016
		Anonymous	Borja y Velasco	42:0020
		Anonymous	Borja y Velasco	42:0032
		Anonymous	Borja y Velasco	42:0103
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Borja y Velasco	42:0310
		Anonymous	Brizuela	5:0008
		Anonymous	Brizuela	5:0017
		Anonymous	Carnero	72:0007
		Anonymous	Carnero	72:0041
		Anonymous	Carpio	45:0217
		Anonymous	Castilla	18:0146
		Anonymous	Castilla	18:0215
		Anonymous	Castilla	43:0054
		Anonymous	Castilla	43:0074
		Anonymous	Castilla	43:0378
		Anonymous	Castilla	43:0407
		Anonymous	Castilla	43:0564
		Anonymous	Castilla	117:0380
		Anonymous	Castilla	117:0636
		Anonymous	Castilla	117:0719
		Anonymous	Castilla	117:0760
		Anonymous	Castilla	117:0942
		Anonymous	Castilla	117:0943
		Anonymous	Castilla	117:0964
		Anonymous	Castilla	117:0969
		Anonymous	Cea	51:0018
		Anonymous	Celada	2:0014
		Anonymous	Celada	7:0028
		Anonymous	Cortavila	77:0001
		Anonymous	Cortavila	77:0061
		Anonymous	Cortavila	77:0066
		Anonymous	Cortés	17:0010
		Anonymous	Cortés	17:0068
		Anonymous	Díaz de Ontiveros	26:0029
		Anonymous	Espejo	23:0002
		Anonymous	Fernández	16:0043
		Anonymous	Fernández de Vega	60:0027
		Anonymous	Gómez de Arratia	41:0009
		Anonymous	Gómez de Arratia	41:0017
		Anonymous	González Cossio	88:0026

Anonymous	González de Villa	124:0013
Anonymous	Gutiérrez	53:0001
Anonymous	Infantado	9:0284
Anonymous	Infantado	9:0324
Anonymous	Infantado	9:0374
Anonymous	Jaraba	122:0013
Anonymous	Jaraba	122:0015
Anonymous	Legasa	100:0028
Anonymous	Legasa	100:0034
Anonymous	Lemos	11:0030
Anonymous	Lemos	11:0098
Anonymous	Lemos	11:0132
Anonymous	Lezama	99:0001
Anonymous	Mardones	80:0065
Anonymous	Mardones	80:0067
Anonymous	Mayalde	78:0133
Anonymous	Medina	83:0012
Anonymous	Monje	96:0016
Anonymous	Monterrey	57:0128
Anonymous	Monterrey	58:0139
Anonymous	Monterrey	61:0047
Anonymous	Montesclaros	13:0099
Anonymous	Moreno	137:0065
Anonymous	Olmo	133:0014
Anonymous	Oñate	112:0035
Anonymous	Oñate	112:0055
Anonymous	Oñate	112:0109
Anonymous	Oñate	112:0111
Anonymous	Oñate	112:0201
Anonymous	Oñate	112:0213
Anonymous	Ordoñez y Rueda	82:0002
Anonymous	Ortiz	95:0050
Anonymous	Ortiz	95:0057
Anonymous	Paredes de Nava	101:0081
Anonymous	Paredes de Nava	101:0084
Anonymous	Paredes de Nava	101:0114
Anonymous	Peñaranda	116:0082
Anonymous	Peñaranda	116:0286
Anonymous	Prado Bravo	48:0011
Anonymous	Prado Bravo	48:0037
Anonymous	Ramírez de Vargas	32:0010
Anonymous	Torre	91:0069
Anonymous	Torre	91:0096
Anonymous	Torre	92:0047
Anonymous	Torre	92:0074
Anonymous	Ugena	134:0035
Anonymous	Ugena	134:0061
Anonymous	Valle de la Cerda	87:0050
Anonymous	Villanueva	59:0013
Anonymous	Villanueva	59:0049
Anonymous	Villanueva del Fresno	20:0064
Anonymous	Villanueva del Fresno	20:0116
Anonymous	Villanueva del Fresno	28:0059
Anonymous	Villarreal	79:0060
Anonymous	Zuaznabar	136:0013
Antolínez	Moreno	137:0083
Bassano	Carpio	115:0165
Bonifacio	Carpio	109:0460
Bordon, Ant.o	Ramírez de Vargas	32:0016
Brueghel	Castilla	43:0105
Brueghel	Castilla	43:0106
Caravaggio	Castilla	43:0226
Carreño de Miranda	Moreno	137:0037
Corte, G.	Moreno	137:0083
Dürer	Castilla	43:0250

		Dürer	Puerto	139:0022
		Dürer	Quevedo y Azcona	135:0005
		Dyck, Anth. van	Castilla	43:0395
		Flemish	Castilla	43:0202
		Flemish	Cotes y la Carcel	120:0012
		Flemish	Villanueva del Fresno	28:0005
		German	Olmo	133:0036
		Giordano, L.	Quevedo y Azcona	135:0025
		González de la Vega, D.	Alvarado	84:0036
		Herrera, Fr.	Castañeda	119:0034
		Leonardo Lanoch	Carpio	115:0319
		Molina, Manuel	Peñaranda	76:0034
		Nardi, Angelo	Arce	75:0042
		Nardi, Angelo	Tufiño de Vallejo	66:0001
		Perugino	Ugena	134:0059
		Pietro da Cortona	Ugena	134:0045
		Riaño, Juan	Soria Arteaga	40:0016
		Rossi, Pasquale	Carpio	109:0162
		Rubens	Carpio	49:0306
		Rubens	Cortés	17:0087
		Rubens	Delgado	94:0005
		Rubens	Díaz de Quevedo	104:0002
		Rubens	Olmo	133:0040
		Scarsella, Sigismondo	Carpio	109:0754
		Stanzione	Baeza	102:0021
		Testa, P.	Carpio	115:0671
		Tintoretto, J.	Carpio	109:0133
		Tiziano	Carpio	115:0242
		Veronese	Arcos	118:0082
		Veronese	Carpio	45:0004
		Veronese	Carpio	49:0316
		Veronese	Carpio	115:0372
		Veronese	Carpio	115:0473
		Vos, Paul	Carculli	128:0001
		Weyden, R.	Paredes de Nava	101:0032
		Zuccari, F.	Carpio	109:0934
73B62	**An angel appearing to Joseph in a dream summons him to flee into Egypt**	Anonymous	Alburquerque	68:0030
		Anonymous	Alburquerque	125:0159
		Anonymous	González de Villa	124:0005
		Anonymous	Rodríguez	130:0008
		Lanfranco	Carpio	109:0850
73B63	**Massacre of the innocents**	Anonymous	Atrisco	138:0013
		Anonymous	Benavente	56:0035
		Anonymous	Echauz	113:0021
		Anonymous	Lemos	11:0046
		Anonymous	Montealegre	111:0039
		Anonymous	Montesclaros	13:0084
		Anonymous	Moreno	137:0020
		Anonymous	Oñate	112:0034
		Anonymous	Real	44:0016
		Anonymous	Valle de la Cerda	87:0043
		Bandinelli	Ledesma Meriño	4:0079
		Brueghel	Carpio	115:0317
		Raffaello Santi	Carpio	114:0116
		Vaccaro, A.	Carpio	109:0002
73B641	**The flight into Egypt: Mary, Joseph, the Child (and sometimes others) on their way**	Anonymous	Alburquerque	68:0045
		Anonymous	Alburquerque	125:0080
		Anonymous	Alburquerque	125:0099
		Anonymous	Alburquerque	127:0081
		Anonymous	Alburquerque	127:0100
		Anonymous	Alvarado	84:0002
		Anonymous	Alvarado	84:0011

Anonymous	Atrisco	138:0109
Anonymous	Aytona	106:0037
Anonymous	Baeza	102:0012
Anonymous	Benavente	65:0016
Anonymous	Benavente	65:0017
Anonymous	Borja y Velasco	42:0031
Anonymous	Borja y Velasco	42:0051
Anonymous	Borja y Velasco	42:0196
Anonymous	Carpio	45:0048
Anonymous	Carpio	45:0169
Anonymous	Carpio	45:0194
Anonymous	Carpio	114:0025
Anonymous	Carpio	114:0154
Anonymous	Carpio	115:0632
Anonymous	Carpio	115:0874
Anonymous	Carpio	115:0922
Anonymous	Castilla	18:0217
Anonymous	Castilla	74:0001
Anonymous	Castilla	74:0095
Anonymous	Castilla	74:0098
Anonymous	Castilla	117:0295
Anonymous	Castilla	117:0475
Anonymous	Castilla	117:0760
Anonymous	Castilla	117:0814
Anonymous	Cea	51:0018
Anonymous	Cortés	17:0073
Anonymous	Croy	24:0014
Anonymous	Cruzat	70:0006
Anonymous	Díaz de Ontiveros	26:0057
Anonymous	Echauz	113:0021
Anonymous	Gómez de Arratia	41:0016
Anonymous	González Cossio	88:0099
Anonymous	González de Villa	124:0004
Anonymous	Hinojosa	12:0057
Anonymous	Humanes	21:0020
Anonymous	Infantado	9:0323
Anonymous	Infantado	9:0339
Anonymous	Infantado	9:0433
Anonymous	Jaraba	122:0003
Anonymous	Ledesma Meriño	4:0050
Anonymous	Lemos	11:0031
Anonymous	Lemos	11:0104
Anonymous	Lemos	11:0118
Anonymous	Loyola	85:0031
Anonymous	Márquez	103:0040
Anonymous	Meneses Bravo	126:0052
Anonymous	Molina	93:0142
Anonymous	Montesclaros	13:0095
Anonymous	Montesclaros	13:0123
Anonymous	Oñate	112:0132
Anonymous	Oñate	112:0144
Anonymous	Pacheco	71:0018
Anonymous	Peñaranda	76:0057
Anonymous	Peñaranda	116:0082
Anonymous	Peñaranda	116:0152
Anonymous	Ramírez	3:0048
Anonymous	Real	44:0016
Anonymous	Rodríguez	130:0008
Anonymous	Spino y Navarro	132:0045
Anonymous	Spino y Navarro	132:0096
Anonymous	Torrubia	123:0041
Anonymous	Villanueva	6:0016
Anonymous	Villanueva del Fresno	20:0044
Anonymous	Villanueva del Fresno	28:0016
Anonymous	Villanueva del Fresno	28:0052

		Anonymous	Villanueva del Fresno	28:0075
		Anonymous	Zabalza	97:0009
		Anonymous	Zuaznabar	136:0014
		Antolínez	Moreno	137:0083
		Bassano	Carpio	109:0807
		Bassano	Carpio	115:0163
		Bassano	Carpio	115:0505
		Bonifacio	Carpio	109:0392
		Bril, P.	Carpio	49:0024
		Brueghel	Arenberg	31:0127
		Brueghel	Arenberg	31:0162
		Cabel, A.	Carpio	109:0913
		Claude Lorrain	Carpio	49:0112
		Correggio	Carpio	109:0454
		Corte, G.	Moreno	137:0083
		Cotera, J.B.	Peñaranda	76:0005
		Dürer	Molina	93:0083
		Escalante, Juan	Vallejo	98:0003
		Escalante, Juan	Zabalza	97:0012
		Giordano, L.	Carpio	114:0203
		Giordano, L.	González de Villa	124:0001
		Giordano, L.	Olmo	133:0031
		Gramatica, A.	Velasco	81:0004
		Herrera, Fr.	Castañeda	119:0032
		Molina, Manuel	Peñaranda	76:0042
		Saraceni, Carlo	Villanueva del Fresno	20:0009
		Tintoretto, J.	Carpio	109:0921
		Tiziano	Carpio	115:0658
		Torres, Matías	Castañeda	119:0020
73B65	**Rest on the flight into Egypt**	Altamura	Carpio	109:0749
		Anonymous	González de Villa	124:0004
		Anonymous	Meneses Bravo	126:0014
		Anonymous	Zuaznabar	136:0011
		Bonzi, P.	Carpio	109:0925
		Correggio	Carpio	109:0503
		Ribera	Zuaznabar	136:0001
73B7	**'Daily life' in Nazareth**	Anonymous	Altamirano	35:0006
		Anonymous	Aytona	106:0104
		Anonymous	Benavente	56:0027
		Anonymous	Borja y Velasco	42:0042
		Anonymous	Carpio	45:0160
		Anonymous	Carpio	114:0071
		Anonymous	Infantado	9:0303
		Anonymous	Infantado	9:0326
		Anonymous	Infantado	9:0342
		Anonymous	Jaraba	122:0035
		Anonymous	Peñaranda	116:0177
		Anonymous	Peñaranda	116:0241
		Anonymous	Spino y Navarro	132:0045
		Anonymous	Valle de la Cerda	87:0047
		Nardi, Angelo	Legasa	100:0017
		Raffaello Santi	Castilla	117:0229
73B72	**Joseph and the Christ-child**	Anonymous	Alburquerque	125:0055
		Anonymous	Alburquerque	125:0198
		Anonymous	Alburquerque	127:0031
		Anonymous	Alburquerque	127:0055
		Anonymous	Altamirano	35:0019
		Anonymous	Aytona	106:0089
		Anonymous	Carnero	72:0043
		Anonymous	Castilla	18:0177
		Anonymous	Fernández	16:0022
		Anonymous	González Cossio	88:0042

		Anonymous	Lezana	105:0023
		Anonymous	Márquez	131:0021
		Anonymous	Mayalde	78:0094
		Anonymous	Paredes de Nava	101:0052
		Anonymous	Paredes de Nava	101:0089
		Anonymous	Peñaranda	116:0020
		Anonymous	Sobroso	107:0068
		Anonymous	Torre	91:0025
		Anonymous	Villanueva	59:0044
		Anonymous	Zavala	108:0038
		Escalante, Juan	Castañeda	119:0022
		Escalante, Juan	Zabalza	97:0011
73B81	**Holy Family (Alone), 'Trinitas terrestris'**	Anonymous	Alburquerque	125:0045
		Anonymous	Alburquerque	125:0088
		Anonymous	Alburquerque	127:0045
		Anonymous	Alburquerque	127:0089
		Anonymous	Alvarado	84:0003
		Anonymous	Arce	75:0035
		Anonymous	Arcos	118:0073
		Anonymous	Arenberg	31:0145
		Anonymous	Arenberg	31:0166
		Anonymous	Atrisco	138:0015
		Anonymous	Aytona	106:0052
		Anonymous	Aytona	106:0103
		Anonymous	Aytona	106:0110
		Anonymous	Aytona	106:0122
		Anonymous	Benavente	55:0009
		Anonymous	Benavente	65:0029
		Anonymous	Borja y Velasco	42:0034
		Anonymous	Borja y Velasco	42:0045
		Anonymous	Borja y Velasco	42:0052
		Anonymous	Borja y Velasco	42:0292
		Anonymous	Carnero	72:0060
		Anonymous	Carpio	45:0130
		Anonymous	Carpio	49:0014
		Anonymous	Carpio	49:0062
		Anonymous	Carpio	49:0328
		Anonymous	Carpio	114:0173
		Anonymous	Carpio	114:0262
		Anonymous	Carpio	115:0644
		Anonymous	Carpio	115:0706
		Anonymous	Carpio	115:0754
		Anonymous	Carpio	115:0910
		Anonymous	Castilla	43:0045
		Anonymous	Castilla	43:0052
		Anonymous	Castilla	43:0190
		Anonymous	Castilla	52:0016
		Anonymous	Castilla	74:0078
		Anonymous	Castilla	117:0157
		Anonymous	Castilla	117:0173
		Anonymous	Castilla	117:0273
		Anonymous	Castilla	117:0293
		Anonymous	Castilla	117:0344
		Anonymous	Castilla	117:0416
		Anonymous	Castilla	117:0788
		Anonymous	Castilla	117:0822
		Anonymous	Díaz de la Hoz	64:0019
		Anonymous	Díaz de la Hoz	64:0035
		Anonymous	Espejo	23:0017
		Anonymous	Fernández	16:0024
		Anonymous	Galarreta Osarez	69:0012
		Anonymous	Gómez de Arratia	41:0017
		Anonymous	González Cossío	22:0073
		Anonymous	González Cossío	22:0074

Anonymous	González Cossio	88:0107
Anonymous	Infantado	9:0300
Anonymous	Infantado	9:0358
Anonymous	Infantado	9:0429
Anonymous	Lemos	11:0012
Anonymous	Lemos	11:0060
Anonymous	Lemos	11:0072
Anonymous	Lemos	11:0073
Anonymous	Lemos	11:0087
Anonymous	Lezama	99:0037
Anonymous	Márquez	131:0019
Anonymous	Márquez	131:0033
Anonymous	Mayalde	78:0068
Anonymous	Medina	83:0014
Anonymous	Medina	83:0017
Anonymous	Meneses Bravo	126:0020
Anonymous	Molina	93:0059
Anonymous	Molina	93:0063
Anonymous	Molina	93:0073
Anonymous	Molina	93:0084
Anonymous	Monterrey	57:0047
Anonymous	Monterrey	58:0048
Anonymous	Monterrey	61:0020
Anonymous	Montesclaros	13:0080
Anonymous	Oñate	112:0025
Anonymous	Oñate	112:0044
Anonymous	Oñate	112:0087
Anonymous	Oñate	112:0110
Anonymous	Oñate	112:0133
Anonymous	Oñate	112:0135
Anonymous	Oñate	112:0202
Anonymous	Oñate	112:0207
Anonymous	Oñate	112:0216
Anonymous	Ortiz	95:0043
Anonymous	Paredes de Nava	101:0098
Anonymous	Peñaranda	116:0015
Anonymous	Peñaranda	116:0081
Anonymous	Peñaranda	116:0260
Anonymous	Quevedo y Azcona	135:0026
Anonymous	Quevedo y Azcona	135:0035
Anonymous	Spino y Navarro	132:0034
Anonymous	Ugena	134:0042
Anonymous	Ugena	134:0098
Anonymous	Valle de la Cerda	87:0007
Anonymous	Vicuña	121:0022
Anonymous	Vicuña	121:0051
Anonymous	Villanueva	6:0050
Anonymous	Vucht	34:0032
Barocci	Carpio	115:0144
Bedoli, G.	Carpio	109:0296
Bonatti, Giov.	Carpio	109:0195
Bonzi, P.	Carpio	109:0926
Cambiaso, L.	Carpio	115:0300
Carracci, Annib.	Carpio	109:0884
Cesari, G.	Carpio	109:0305
Coello, Claudio	Zuaznabar	136:0007
Dossi, D.	Carpio	109:0724
Dyck, Anth. van	Márquez	131:0017
Ferrari, Gaud.	Carpio	109:0467
Gessi, G.F.	Carpio	109:0784
Guercino	Carpio	114:0144
Lotto	Carpio	109:0990
Martínez, Marcelo	Lemos	11:0051
Michelangelo	Lemos	11:0051
Molina, Manuel	Peñaranda	76:0047

		Orrente, P.	Villarán	110:0023
		Penni, G.F.	Carpio	109:0456
		Pietro della Vecchia	Carpio	109:0271
		Pordenone	Carpio	115:0481
		Poussin, N.	Carpio	109:0905
		Raffaello Santi	Carpio	109:0083
		Raffaello Santi	Carpio	109:0717
		Raffaello Santi	Carpio	114:0112
		Raffaello Santi	Castilla	43:0010
		Raffaello Santi	Castilla	43:0274
		Rossi, Pasquale	Carpio	109:0967
		Stanzione	Arcos	118:0078
		Testa, P.	Carpio	115:0725
		Tiziano	Carpio	109:0905
		Venusti	Lemos	11:0051
73B81 : 11F714				
	Holy Family (Alone), 'Trinitas terrestris', Christ-child sleeping	Anonymous	Molina	93:0129
73B82	**Holy Family with others**	Anonymous	Brizuela	5:0002
		Anonymous	Carpio	115:0705
		Anonymous	Sobroso	107:0079
73B82 : 11H				
	Holy Family with Saints	Anonymous	Benavente	65:0009
		Anonymous	Carpio	49:0315
		Anonymous	Peñaranda	116:0088
73B82 : 11H ANTONY OF PADUA : 11HH CLARE				
	Holy Family with Antony of Padua and Clare	Anonymous	Carpio	49:0322
73B82 : 11H DOMINIC : 11H JOHN : 11HH CATHERINE OF SIENA				
	Holy Family with Dominic, John, and Catherine of Siena	Anonymous	Peñaranda	76:0021
73B82 : 11H FRANCIS : 11HH CLARE				
	Holy Family with Francis and Clare	Pordenone	Carpio	45:0014
73B82 : 11H JEROME				
	Holy Family with Jerome	Perugino	Carpio	115:0307
73B82 : 11H JOACHIM				
	Holy Family with Joachim	Rubens	Quevedo y Azcona	135:0002
73B82 : 11H JOACHIM : 11HH ANNA				
	Holy Family with Joachim and Anna	Anonymous	Molina	93:0120
73B82 : 11H ZACHARIAS : 11HH ELISABETH				
	Holy Family with Zacharias and Elisabeth	Anonymous	González Cossio	88:0017
73B82 : 11HH				
	Holy Family with Female Saints	Anonymous	Pérez Dávila	25:0002
73B82 : 11HH ANNA				
	Holy Family with Anna	Anonymous	Aytona	106:0156
		Anonymous	Borja y Velasco	42:0044
		Anonymous	Echauz	113:0031
		Anonymous	Infantado	9:0342
		Anonymous	Ortiz	95:0054
		Anonymous	Sobroso	107:0067
		Anonymous	Torre	91:0119
		Mantegna, A.	Carpio	109:0739
		Rubens	Carpio	115:0142

73B82 : 11HH CATHERINE				
	Holy Family with Catherine	Anonymous	Alburquerque	68:0046
		Anonymous	Jaraba	122:0027
		Anonymous	Lemos	11:0071
		Pordenone	Carpio	115:0046
73B82 : 11HH CATHERINE : 11HH DOROTHEA				
	Holy Family with Catherine and Dorothea	Palma	Carpio	115:0024
73B82 : 11HH ELISABETH : 11HH JOAN OF ARC : 11H				
	Holy Family with Elisabeth, Joan of Arc, and other Saints	Palma	Carpio	115:0038
73B82 : 11HH LUCY				
	Holy Family with Lucy	Palma Vecchio	Carpio	109:0804
73B82 : 11HH ROSALIA				
	Holy Family with Rosalia	Anonymous	Alburquerque	125:0028
		Anonymous	Alburquerque	125:0148
		Anonymous	Alburquerque	127:0028
		Anonymous	Alburquerque	127:0146
73B821	**Holy Family with John the Baptist (as child)**	Anonymous	Alburquerque	125:0051
		Anonymous	Alburquerque	125:0150
		Anonymous	Alburquerque	127:0148
		Anonymous	Angulo	29:0009
		Anonymous	Arce	75:0036
		Anonymous	Arce	75:0070
		Anonymous	Balbi	39:0015
		Anonymous	Borja y Velasco	42:0029
		Anonymous	Borja y Velasco	42:0030
		Anonymous	Borja y Velasco	42:0036
		Anonymous	Borja y Velasco	42:0039
		Anonymous	Borja y Velasco	42:0040
		Anonymous	Carculli	128:0003
		Anonymous	Carpio	115:0310
		Anonymous	Carpio	115:0589
		Anonymous	Carpio	115:0736
		Anonymous	Carpio	115:0978
		Anonymous	Castilla	18:0173
		Anonymous	Castilla	117:0167
		Anonymous	Castilla	117:0341
		Anonymous	Castilla	117:0343
		Anonymous	Castilla	117:0345
		Anonymous	Cortavila	77:0071
		Anonymous	Cortés	17:0032
		Anonymous	Cotes y la Carcel	120:0018
		Anonymous	Croy	24:0015
		Anonymous	Croy	24:0072
		Anonymous	Echauz	113:0004
		Anonymous	Echauz	113:0019
		Anonymous	Gómez de Arratia	41:0020
		Anonymous	Hinojosa	12:0024
		Anonymous	Infantado	9:0332
		Anonymous	Infantado	9:0334
		Anonymous	Lemos	11:0074
		Anonymous	Medina	83:0009
		Anonymous	Molina	93:0136
		Anonymous	Molina	93:0170
		Anonymous	Montesclaros	13:0098
		Anonymous	Montesclaros	13:0147
		Anonymous	Oñate	112:0213
		Anonymous	Oviedo	73:0018
		Anonymous	Oviedo	73:0108

	Anonymous	Paredes de Nava	101:0037
	Anonymous	Peñaranda	116:0005
	Anonymous	Peñaranda	116:0056
	Anonymous	Peñaranda	116:0285
	Anonymous	Sobroso	107:0006
	Anonymous	Villanueva	6:0039
	Anonymous	Villanueva	59:0019
	Anonymous	Villarán	110:0021
	Cambiaso, L.	Castilla	43:0220
	Carracci, L.	Carpio	114:0256
	Dossi, B.	Carpio	109:0888
	Dossi, D.	Carpio	109:0888
	Flemish	Carpio	49:0298
	Gueldo	Puerto	139:0035
	Palma	Carpio	115:0049
	Palma	Carpio	115:0374
	Palma	Molina	93:0100
	Perino del Vaga	Carpio	109:0672
	Raffaello Santi	Carpio	109:0672
	Raffaello Santi	Carpio	109:0822
	Raffaello Santi	Monterrey	57:0159
	Raffaello Santi	Monterrey	58:0169
	Rossi, Pasquale	Carpio	109:0680
	Rossi, Pasquale	Carpio	109:0860
	Santi di Tito	Carpio	109:0629
	Schedoni	Carpio	109:0865
	Schiavone, A.	Carpio	109:0463
	Vaccaro, A.	González de Villa	124:0020
73B821 : 11F714			
Holy Family with John the Baptist (as child), and Christ-child sleeping	Anonymous	Infantado	9:0278
	Anonymous	Infantado	9:0292
	Anonymous	Infantado	9:0421
	Anonymous	Lemos	11:0023
73B821 : 11H GEORGE : 11HH CATHERINE : 11HH MARGARET			
Holy Family with John the Baptist (as child), George, Catherine, and Margaret	Rubens	Carpio	115:0264
73B821 : 11H JOACHIM : 11HH ANNA			
Holy Family with John the Baptist (as child), Joachim, and Anna	Anonymous	Aytona	106:0002
73B821 : 11HH			
Holy Family with John the Baptist (as child) and Female Saints	Anonymous	Molina	93:0072
	Anonymous	Peñaranda	116:0077
73B821 : 11HH AGNES			
Holy Family with John the Baptist (as child) and Agnes	Anonymous	Medina	83:0015
73B821 : 11HH ANNA			
Holy Family with John the Baptist (as child) and Anna	Anonymous	Arcos	118:0099
	Anonymous	Carpio	115:0517
	Anonymous	Castilla	117:0153
	Anonymous	Castilla	117:0900
	Anonymous	Delgado	94:0013
	Anonymous	Infantado	9:0298
	Anonymous	Infantado	9:0350
	Anonymous	Mayalde	78:0042
	Berrettoni, N.	Carpio	109:0517
	Bonifacio	Carpio	109:0357
	Giulio Romano	Carpio	109:0452

73B821 : 11HH CATHERINE				
	Holy Family with John the Baptist (as child) and Catherine	Anonymous	Borja y Velasco	42:0022
		Palma	Carpio	115:0378
		Rubens	Carpio	49:0308
73B821 : 11HH MARTHA				
	Holy Family with John the Baptist (as child) and Martha	Giulio Romano	Carpio	115:0086
73B8211	**Holy Family with John the Baptist (as child) and Elisabeth**	Anonymous	Carpio	114:0227
		Giordano, L.	González de Villa	124:0006
		Parmigianino	Carpio	115:0484
73B83111				
	Mary, Christ-child, John the Baptist (as child), and Elisabeth	Andrea del Sarto	Carpio	115:0040
		Andrea del Sarto	Carpio	115:0259
		Anonymous	Benavente	65:0007
		Anonymous	Carpio	115:0263
		Anonymous	Castilla	43:0423
		Anonymous	Cortés	17:0038
		Escalante, Juan	González de Villa	124:0015
73B832	**Christ-child and John the Baptist (as child)**	Anonymous	Alburquerque	68:0130
		Anonymous	Aytona	106:0039
		Anonymous	Carpio	45:0033
		Anonymous	Carpio	115:0757
		Anonymous	Castilla	74:0108
		Anonymous	Castilla	117:0173
		Anonymous	Celada	2:0021
		Anonymous	Cortés	17:0078
		Anonymous	Galarreta Osarez	69:0009
		Anonymous	Ledesma Meriño	4:0016
		Anonymous	Mayalde	78:0083
		Anonymous	Molina	93:0146
		Anonymous	Monterrey	61:0101
		Anonymous	Moreno	137:0049
		Anonymous	Moreno	137:0059
		Anonymous	Villarán	110:0024
		Anonymous	Villarán	110:0075
		Anonymous	Villarreal	79:0021
		Bellini, Giov.	Carpio	109:0939
		Giordano, L.	González de Villa	124:0024
		Ijkens, Frans	Salamanca	63:0014
		Leonardo da Vinci	Lemos	11:0018
		Maratti	Carpio	109:0961
		Raffaello Santi	Legasa	100:0046
		Rubens	Carnero	72:0047
		Rubens	Carpio	115:0145
		Seghers, D.	Salamanca	63:0014
		Zuccari	Carpio	115:0580
73B832 : 11F714				
	Christ-child sleeping and John the Baptist (as child)	Anonymous	Peñaranda	116:0106
73B8321 : 11H JOSEPH				
	Christ-child and John the Baptist (as child) with Joseph	Anonymous	Castilla	74:0015
		Anonymous	Paredes de Nava	101:0083
		Anonymous	Villarán	110:0071
		Escalante, Juan	Vallejo	98:0004
73B8321 : 11HH ANNA				
	Christ-child and John the Baptist (as child) with Anna	Anonymous	Aytona	106:0051

73B93	**Christ's dispute with the doctors in the temple; he counts his arguments on his fingers**	Anonymous	Aytona	106:0040
		Anonymous	Balbi	39:0010
		Anonymous	Carpio	45:0093
		Anonymous	Carpio	49:0304
		Anonymous	Carpio	115:0646
		Anonymous	Cortés	17:0057
		Anonymous	Díaz de Ontiveros	26:0012
		Anonymous	González Cossio	88:0033
		Anonymous	Infantado	9:0305
		Anonymous	Montesclaros	13:0082
		Anonymous	Montesclaros	13:0094
		Anonymous	Peñaranda	116:0182
		Anonymous	Villanueva del Fresno	20:0011
		Anonymous	Villanueva del Fresno	28:0055
		Antolínez	Moreno	137:0083
		Bellini, Gent.	Carpio	109:0841
		Corte, G.	Moreno	137:0083
		Maratti	Carpio	109:0019
		Palma	Carpio	114:0145
		Ribera	Carpio	115:0155
73C11	**John the Baptist preaching**	Anonymous	Alburquerque	68:0067
		Anonymous	Altamirano	35:0036
		Anonymous	Arce	75:0109
		Anonymous	Atrisco	138:0109
		Anonymous	Carpio	45:0041
		Anonymous	Carpio	45:0045
		Anonymous	Carpio	115:0555
		Anonymous	Carpio	115:0839
		Anonymous	Cortavila	77:0029
		Anonymous	González Cossío	22:0005
		Anonymous	Infantado	9:0208
		Anonymous	Infantado	9:0335
		Anonymous	Jiménez	67:0026
		Anonymous	Lemos	11:0034
		Anonymous	Mardones	80:0034
		Anonymous	Ramírez	3:0050
		Anonymous	Villarán	110:0043
		Correggio	Carpio	109:0558
		German	Castilla	43:0136
73C113	**John the Baptist identifies Christ as the Lamb of God**	Anonymous	Cortés	17:0025
		Anonymous	Oviedo	73:0052
73C12	**John the Baptist baptizing**	Anonymous	Balbi	39:0002
73C121	**Baptism of Christ in the river Jordan: John the Baptist pouring water on Christ's head; the Holy Ghost descends**	Anonymous	Alburquerque	68:0043
		Anonymous	Alburquerque	68:0063
		Anonymous	Alburquerque	68:0079
		Anonymous	Alburquerque	125:0095
		Anonymous	Alburquerque	127:0096
		Anonymous	Angulo	29:0017
		Anonymous	Aytona	106:0064
		Anonymous	Borja y Velasco	42:0014
		Anonymous	Castilla	18:0017
		Anonymous	Castilla	43:0482
		Anonymous	Castilla	74:0108
		Anonymous	Celada	7:0019
		Anonymous	Echauz	113:0004
		Anonymous	Infantado	9:0386
		Anonymous	Infantado	9:0415
		Anonymous	Jaraba	122:0049
		Anonymous	Ledesma Meriño	4:0001
		Anonymous	Mardones	80:0040
		Anonymous	Medina	83:0030

		Anonymous	Medina	83:0056
		Anonymous	Monterrey	57:0168
		Anonymous	Monterrey	58:0178
		Anonymous	Oñate	112:0001
		Anonymous	Ramírez	3:0041
		Anonymous	Valle de la Cerda	87:0048
		Anonymous	Zabalza	97:0036
		Cotera, J.B.	Peñaranda	76:0005
		Rubens	Díaz de Quevedo	104:0002
73C132	**John the baptist arrested and imprisoned**	Hendricksz., D.	Soria Arteaga	40:0029
73C133	**Salome dancing during the banquet of Herod**	Anonymous	Infantado	1:0099
		Anonymous	Infantado	9:0202
		Anonymous	Infantado	9:0203
73C1333	**Beheading of John the Baptist**		Villanueva del Fresno	20:0002
		Anonymous	Alburquerque	68:0047
		Anonymous	Alburquerque	68:0072
		Anonymous	Atrisco	138:0125
		Anonymous	Benavente	56:0046
		Anonymous	Benavente	56:0051
		Anonymous	Carpio	115:0666
		Anonymous	Castañeda	119:0009
		Anonymous	Castilla	18:0234
		Anonymous	Castilla	43:0326
		Anonymous	Castilla	43:0567
		Anonymous	Castilla	74:0003
		Anonymous	Cortavila	77:0019
		Anonymous	Croy	24:0006
		Anonymous	Fernández de Vega	60:0017
		Anonymous	Infantado	9:0282
		Anonymous	Infantado	9:0344
		Anonymous	Márquez	103:0014
		Anonymous	Mayalde	78:0048
		Anonymous	Medina	83:0025
		Anonymous	Molina	93:0143
		Anonymous	Prado Bravo	48:0038
		Anonymous	Ramírez	3:0023
		Anonymous	Ramírez	3:0026
		Anonymous	Sobroso	107:0081
		Anonymous	Torre	91:0104
		Anonymous	Vicuña	121:0021
		Italian	Castilla	74:0010
		Rubens	Baeza	102:0001
73C1334	**Salome is given the head by the executioner**	Anonymous	Castilla	117:0171
		Luini, B.	Carpio	109:0447
73C13341	**Salome with the head of John the Baptist on a dish**	Anonymous	Alburquerque	125:0026
		Anonymous	Alburquerque	125:0027
		Anonymous	Alburquerque	127:0026
		Anonymous	Alburquerque	127:0027
		Anonymous	Brizuela	5:0029
		Anonymous	Carpio	45:0071
		Anonymous	Carpio	45:0179
		Anonymous	Castilla	18:0145
		Anonymous	Cuéllar	90:0015
		Anonymous	Delgado	94:0001
		Anonymous	Lemos	11:0040
		Anonymous	Mardones	80:0041
		Anonymous	Meneses Bravo	126:0003
		Anonymous	Meneses Bravo	126:0042
		Anonymous	Molina	93:0154

		Anonymous	Oviedo	73:0053
		Anonymous	Paredes de Nava	101:0036
		Anonymous	Peñaranda	116:0099
		Anonymous	Quevedo y Azcona	135:0045
		Anonymous	Rodríguez	130:0011
		Anonymous	Soria Arteaga	40:0052
		Anonymous	Villanueva	59:0051
		Anonymous	Zavala	108:0043
		Anonymous-Antique	Ramírez de Vargas	32:0013
		Leonardo da Vinci	Lemos	11:0013
		Luini, B.	Carpio	109:0447
		Rubens	Díaz de Quevedo	104:0002
		Tiziano	Arcos	118:0049
73C1336	**Herodias desecrates the head by piercing the tongue**	Bonifacio	Carpio	109:0527
73C1338	**The head of John the Baptist on a platter**	Anonymous	Carpio	115:0650
		Anonymous	Castilla	18:0050
		Anonymous	Castilla	74:0016
		Anonymous	Cortés	17:0045
		Anonymous	Fernández	16:0016
		Anonymous	Monterrey	57:0045
		Anonymous	Monterrey	61:0019
		Anonymous	Olmo	133:0028
		Anonymous	Peñaranda	116:0024
		Anonymous	Zabalza	97:0049
		Ribera	Castilla	117:0286
		Veronese	Carpio	109:0652
73C21	**Christ in the Wilderness (Desert)**	Tiziano	Carpio	49:0229
73C22	**Christ, sometimes accompanied by guardian angel(s), tempted by Satan**	Anonymous	Carpio	45:0190
		Anonymous	Carpio	49:0256
		Anonymous	Jiménez	67:0026
		Bosmans, André	Molina	93:0167
		Saraceni, Carlo	Oviedo	73:0011
73C311	**Christ in a boat with the apostles, talking or sleeping**	Anonymous	Carpio	114:0226
		Anonymous	Infantado	9:0331
		Anonymous	Infantado	9:0357
73C32	**Story of Christ walking on the water, 'Navicella'**	Anonymous	Lezama	99:0038
73C322	**A storm arises; Christ returns, walking on the water**	Anonymous	Arenberg	31:0103
73C323	**Peter steps out of the boat and tries to walk on the water towards Christ**	Anonymous	Peñaranda	116:0248
		Bordone	Carpio	109:0485
73C324	**Christ saves Peter from drowning**	Anonymous	Carpio	45:0149
73C4	**Miracles of Christ – Healing the sick**	Orrente, P.	Castilla	117:0337
73C41	**Christ healing blind people**	Anonymous	González Cossío	22:0071
		Caxés, E.	Velasco	81:0007
73C42	**Christ healing paralytics**	Anonymous	Oñate	112:0051
73C421	**Sick people lying near the pool of Bethesda**	Anonymous	Meneses Bravo	126:0028
		Orrente, P.	Arce	75:0003
		Orrente, P.	Tufiño de Vallejo	66:0008
73C423	**The centurion of Capernaum kneeling before Christ, begs him to heal his paralytic servant (or son)**	Veronese	Carpio	115:0371

73C431	**A Canaanite woman kneels before Christ, asking him to heal her daughter; the metaphor of the dogs and bread**	Anonymous	Ramírez de Vargas	32:0011
73C523	**Raising of Lazarus ('Lazarus, come out')**	Anonymous	Benavente	55:0008
		Anonymous	Benavente	56:0039
		Anonymous	Borja y Velasco	42:0108
		Anonymous	Carpio	114:0245
		Anonymous	Castilla	18:0221
		Anonymous	Castilla	43:0573
		Anonymous	Castilla	117:0161
		Anonymous	Castilla	117:0886
		Anonymous	Castilla	117:0934
		Anonymous	Monterrey	58:0237
		Anonymous	Oñate	112:0142
		Anonymous	Real	44:0001
		Anonymous	Saavedra Guzmán	15:0002
		Bassano, F. (II)	Monterrey	57:0227
		Giordano, L.	Atrisco	138:0012
		Lotto	Carpio	109:0572
		Núñez, P.	Soria Arteaga	40:0002
		Polidoro da Caravag.	Castilla	43:0237
73C611	**Marriage Feast at Cana**	Anonymous	Castañeda	119:0031
		Anonymous	Castañeda	119:0031
		Anonymous	Castilla	117:0019
		Anonymous	Castilla	117:0400
		Anonymous	Castilla	117:0583
		Anonymous	Echauz	113:0021
		Anonymous	Ledesma Meriño	4:0062
		Anonymous	Montesclaros	13:0028
		Anonymous	Ugena	134:0051
		Bassano	Carpio	114:0293
		Bassano	Cortés	17:0052
		Caravaggio	Carpio	115:0438
		Giordano, L.	Atrisco	138:0012
		Giordano, L.	Carpio	114:0209
		Orrente, P.	Lezama	99:0041
		Salviati, Fr.	Carpio	109:0900
		Veronese	Carpio	114:0015
73C612	**Multiplication of loaves and fishes for a multitude of four or five thousand people**	Anonymous	Castilla	18:0238
		Anonymous	Castilla	43:0016
		Anonymous	Castilla	117:0415
		Anonymous	Cortavila	77:0029
		Anonymous	Ledesma Meriño	4:0062
		Anonymous	Montesclaros	13:0026
		Carducho, V.	Arce	75:0033
		Leonardo Lanoch	Carpio	115:0343
		Orrente, P.	Lezama	99:0040
73C71	**Christ and his twelve apostles: calling, mission, and Transfiguration**	Raffaello Santi	Villanueva del Fresno	20:0054
73C7112	**Calling of Peter and Andrew; they are called away from their fishing boat**	Anonymous	Castilla	18:0095
		Anonymous	Cortés	17:0012
		Anonymous	Infantado	9:0221
		Anonymous	Infantado	9:0248
		Anonymous	Lemos	11:0036
		Anonymous	Lemos	11:0081
		Anonymous	Lemos	11:0090
		Anonymous	Meneses Bravo	126:0052
		Fran^{co} de Cleves	Infantado	1:0067
		Teniers, D. (II)	Molina	93:0155

73C7113	**Calling of James and John, the sons of Zebedee**	Anonymous	Infantado	9:0221
		Anonymous	Infantado	9:0248
73C7115	**Calling of Matthew (Levi), the tax collector (usually with money lying on the table and people paying taxes)**	Anonymous	Castilla	117:0246
		Anonymous	Infantado	9:0207
		Anonymous	Infantado	9:0209
		Anonymous	Mardones	80:0036
		Anonymous	Villanueva del Fresno	20:0001
		José	Castilla	43:0162
73C71242	**Christ gives the keys of heaven to Peter**	Anonymous	Arce	38:0003
		Anonymous	Atrisco	138:0118
		Anonymous	Borja y Velasco	42:0306
		Anonymous	Castilla	43:0150
		Anonymous	Castilla	117:0168
		Gueldo	Puerto	139:0035
		Orrente, P.	Arce	75:0007
73C713	**Transfiguration: Moses and Elijah appear on either side of Christ on Mount Tabor**	Anonymous	Hinojosa	12:0058
		Anonymous	Medina	83:0049
		Anonymous	Oñate	112:0023
		Anonymous	Villanueva del Fresno	28:0063
		Bartoli, P.S.	Carpio	109:0153
		Orrente, P.	Arce	75:0008
		Raffaello Santi	Carpio	109:0153
		Raffaello Santi	Medina	83:0050
73C7216	**Christ talking with Nicodemus at night**	Anonymous	Arenberg	31:0160
		Anonymous	Montesclaros	13:0007
		Guercino	Díaz de Quevedo	104:0001
73C72212	**Christ and the woman of Samaria: sitting at Jacob's well he asks her for a drink from her jug**	Anonymous	Carpio	114:0166
		Anonymous	Carpio	115:0614
		Anonymous	Castilla	117:0228
		Anonymous	Díaz de Ontiveros	26:0025
		Anonymous	Fernández de Vega	60:0005
		Anonymous	Hinojosa	12:0026
		Anonymous	Jiménez	67:0026
		Anonymous	Lemos	11:0067
		Anonymous	Molina	93:0107
		Anonymous	Monterrey	57:0040
		Anonymous	Ramírez	3:0036
		Badalocchio	Carpio	109:0852
		Bassano	Carpio	115:0018
		Bruno	Monje	96:0002
		Cambiaso, L.	Carpio	115:0008
		Cambiaso, L.	Monterrey	58:0042
		Campi, Giulio	Carpio	109:0875
		Herrera, Fr.	Castañeda	119:0025
		Tintoretto, D.	Carpio	115:0914
		Tintoretto, J.	Carpio	109:0663
		Tintoretto, J.	Carpio	115:0914
73C7222	**Pharisees bring a woman accused of adultery before Christ**	Anonymous	Arcos	118:0114
		Anonymous	Carpio	115:0245
		Anonymous	Castilla	117:0264
		Anonymous	Lemos	11:0008
		Anonymous	Lezama	99:0008
		Anonymous	Quevedo y Azcona	135:0044
		Anonymous	Spino y Navarro	132:0039
		Burgos Mantilla, Fr.	Soria Arteaga	40:0044
		Dyck, Anth. van	Carpio	49:0314

		Dyck, Anth. van	Montealegre	111:0007
		Palma Giovane	Carpio	109:0423
		Tiziano	Soria Arteaga	40:0044
73C7223	**Christ in the house of Martha and Mary**	Anonymous	Arenberg	31:0056
		Francken, Frans	Carpio	115:0190
73C72231				
	Martha serving, or preparing food in the kitchen; Mary sits at Christ's feet, listening	Anonymous	Arenberg	30:0001
		Anonymous	Carpio	49:0042
		Anonymous	Castilla	74:0058
		Anonymous	Infantado	1:0105
		Bassano	Carpio	109:0675
73C72473				
	Christ in the temple in debate with Pharisees about the tribute to Caesar	Anonymous	Arce	75:0026
		Anonymous	Carpio	115:0548
		Anonymous	Cortés	17:0041
		Anonymous	Infantado	1:0019
		Anonymous	Peñaranda	116:0078
		Holbein, H. (Il)	Carpio	115:0411
		Tiziano	Carpio	49:0305
		Tiziano	Mayalde	78:0045
73C7262	**Meal at the house of Simon the Pharisee**	Anonymous	Arenberg	30:0014
		Anonymous	Carpio	115:0592
		Anonymous	Castañeda	119:0018
		Anonymous	Echauz	113:0021
		Anonymous	Mayalde	78:0137
73C73	**Christ preaching or teaching (in general)**	Anonymous	Castilla	18:0224
		Anonymous	Lemos	11:0107
		Anonymous	Ortiz	95:0062
		Anonymous	Torre	91:0086
		Anonymous	Torre	92:0062
73C822	**The lost sheep sought and found by the shepherd**	Orrente, P.	Arce	38:0004
73C841	**The wise and foolish virgins**	Anonymous	Matute	14:0020
73C852	**The rich man (Dives) is feasting, while poor Lazarus is starving at the gate**	Anonymous	Borja y Velasco	42:0107
		Anonymous	Castilla	117:0110
		Anonymous	Cuéllar	90:0029
		Anonymous	Montesclaros	13:0015
		Bassano	Castilla	43:0225
		Bassano, L.	Carpio	109:0654
		Guercino	Castilla	43:0269
73C8522	**Dives dies; his soul is brought into hell by devils**	Anonymous	Cortés	17:0083
73C861	**The good Samaritan**	Anonymous	Peñaranda	76:0024
		Anonymous	Valle de la Cerda	87:0071
73C8613	**A Samaritan tending the wounds of the traveller**	Anonymous	Castilla	117:0935
		Orrente, P.	Castilla	117:0331
		Spanish	Castilla	117:0094
		Tintoretto, J.	Carpio	109:0434
73C863	**The great supper; the royal wedding-feast**	Molina, Manuel	Peñaranda	76:0008
73C864	**The Prodigal Son**	Anonymous	Castilla	117:0703
		Anonymous	Loyola	85:0022
		Anonymous	Ortiz	95:0022
		Anonymous	Ramírez	3:0094
		Bassano	Humanes	21:0013

		Molina, Manuel	Peñaranda	76:0008
		Tristán de Escamilla	Oviedo	73:0017
73C8643	**The prodigal son in the midst of prostitutes feasting and dissipating his patrimony, usually in a brothel or inn**	Flemish	Carpio	49:0282
73C86462	**Festive reception of the prodigal son**	Anonymous	Jiménez	67:0008
73C86463	**Preparations, e.g. the prodigal son is given new robes; slaughtering of the fatted calf; the elder son objects**	Anonymous	Castilla	117:0248
73D	**Passion of Christ**	Anonymous	Alburquerque	125:0103
		Anonymous	Altamirano	35:0051
		Anonymous	Arcos	118:0090
		Anonymous	Benavente	56:0053
		Anonymous	Humanes	21:0023
		Anonymous	Infantado	9:0340
		Anonymous	Lemos	11:0026
		Anonymous	Molina	93:0177
		Anonymous	Montesclaros	13:0107
		Anonymous	Vucht	34:0023
		Cano, A.	Díaz de la Hoz	64:0001
		Codazzi, V.	Márquez	103:0001
		Flemish	González Cossio	88:0008
		Greco, El	Benavente	56:0004
73D132	**Christ's feet are anointed by Mary Magdalene**	Anonymous	Arenberg	31:0024
		Anonymous	Carpio	114:0024
		Anonymous	Castilla	43:0095
		Anonymous	Castilla	74:0058
		Anonymous	Infantado	9:0191
		Anonymous	Villanueva	59:0011
		Bassano	Castilla	117:0139
		Cairo, Fr.	Carpio	109:0308
		Caliari, C.	Carpio	115:0633
		Palma	Carpio	115:0026
		Veronese	Carpio	109:0475
		Veronese	Carpio	109:0542
73D14	**Entry into Jerusalem: people spreading their clothes before Christ on the ass, and waving palm branches**	Anonymous	Castilla	117:0562
		Anonymous	Cortavila	77:0029
		Anonymous	Delgado	94:0015
		Anonymous	Peñaranda	116:0002
		Caxés, E.	Ramírez de Vargas	32:0019
		Monsu	Castilla	43:0023
		Tintoretto, J.	Carpio	109:0329
		Tintoretto, J.	Carpio	109:0329
		Tintoretto, J.	Carpio	109:0490
73D15	**Purification of the temple: Christ driving the money-changers from the temple with a whip**	Anonymous	Atrisco	138:0011
		Anonymous	Carpio	114:0293
		Anonymous	Castilla	43:0022
		Anonymous	Castilla	117:0161
		Anonymous	Cortavila	77:0026
		Anonymous	Infantado	9:0214
		Anonymous	Infantado	10:0033
		Anonymous	Mayalde	78:0129
		Anonymous	Monterrey	57:0049
		Anonymous	Monterrey	58:0049
		Anonymous	Paredes de Nava	101:0119
		Bassano	Angulo	29:0007

		Bassano	Carpio	45:0099
		Bassano	Castilla	117:0138
		Italian	Castilla	117:0541
		Polidoro da Caravag.	Castilla	43:0236
		Tiziano	Carpio	49:0305
73D23	**Christ washes the feet of the apostles**	Anonymous	Carpio	45:0133
		Anonymous	Mardones	80:0047
		Caxés, E.	Ramírez de Vargas	32:0019
		Tintoretto	Carpio	115:0011
73D231	**Christ washes Peter's feet**	Anonymous	Valle de la Cerda	87:0060
73D24	**Last Supper**	Anonymous	Alburquerque	68:0103
		Anonymous	Benavente	56:0056
		Anonymous	Carpio	45:0201
		Anonymous	Castilla	117:0341
		Anonymous	Castilla	117:0570
		Anonymous	Castilla	117:0899
		Anonymous	Cuéllar	90:0049
		Anonymous	Fernández de Vega	60:0004
		Anonymous	González Cossío	22:0072
		Anonymous	González Cossio	88:0023
		Anonymous	Infantado	9:0283
		Anonymous	Infantado	9:0337
		Anonymous	Infantado	9:0459
		Anonymous	Oñate	112:0071
		Anonymous	Spino y Navarro	132:0005
		Anonymous	Valle de la Cerda	87:0060
		Anonymous	Vicuña	121:0043
		Bassano	Castilla	43:0374
		Bassano	Herrera	33:0001
		Bassano, J.	Carpio	115:0066
		Cambiaso, L.	Benavente	55:0014
		Caxés, E.	Ramírez de Vargas	32:0019
		Giordano, L.	Carpio	114:0209
		Leonardo da Vinci	Velasco	81:0019
		Leonardo Lanoch	Carpio	115:0457
		Ribalta, Fr.	Velasco	81:0019
		Schiavone, A.	Carpio	115:0034
		Tiziano	Moreno	137:0003
		Venusti	Carpio	109:0957
73D312	**Christ's prayer in the Garden of Gethsemane during the night**	Anonymous	Alburquerque	68:0090
		Anonymous	Alburquerque	125:0079
		Anonymous	Alburquerque	127:0080
		Anonymous	Altamirano	35:0034
		Anonymous	Arenberg	31:0085
		Anonymous	Atrisco	138:0081
		Anonymous	Borja y Velasco	42:0010
		Anonymous	Borja y Velasco	42:0013
		Anonymous	Carpio	45:0082
		Anonymous	Carpio	115:0270
		Anonymous	Carpio	115:0564
		Anonymous	Carpio	115:0638
		Anonymous	Carpio	115:0873
		Anonymous	Carpio	115:0891
		Anonymous	Carpio	115:0955
		Anonymous	Carpio	115:1095
		Anonymous	Castilla	43:0172
		Anonymous	Castilla	74:0034
		Anonymous	Castilla	117:0542
		Anonymous	Cortés	17:0034
		Anonymous	Díaz de Ontiveros	26:0001
		Anonymous	Fernández	16:0002

	Anonymous	Infantado	9:0346
	Anonymous	Infantado	9:0352
	Anonymous	Infantado	9:0356
	Anonymous	Infantado	10:0010
	Anonymous	Jaraba	122:0033
	Anonymous	Justiniano	19:0025
	Anonymous	Lemos	11:0080
	Anonymous	Lemos	11:0089
	Anonymous	Mayalde	78:0060
	Anonymous	Medina	83:0024
	Anonymous	Monterrey	58:0134
	Anonymous	Oñate	112:0066
	Anonymous	Oñate	112:0090
	Anonymous	Ordoñez y Rueda	82:0014
	Anonymous	Oviedo	73:0113
	Anonymous	Pérez Dávila	25:0006
	Anonymous	Ramírez	3:0054
	Anonymous	Ramírez de Vargas	32:0007
	Anonymous	Spino y Navarro	132:0004
	Anonymous	Villanueva	59:0038
	Anonymous	Villanueva	59:0048
	Anonymous	Villanueva del Fresno	20:0010
	Anonymous	Zavala	108:0030
	Bassano	Carpio	115:0360
	Bassano	Humanes	21:0014
	Bassano, J.	Sobroso	107:0069
	Borgianni, O.	Matute	14:0016
	Giampetrino	Carpio	109:0819
	Greco, El	González Cossio	88:0024
	Greco, El	Torrubia	123:0039
	Herrera, Fr.	Castañeda	119:0011
	Orrente, P.	Fernández de Vega	60:0008
	Procaccini, Ercole (I)	Carpio	109:0956
	Reni	Cortés	17:0014
	Tintoretto	Carpio	115:0379
	Tintoretto, J.	Carpio	109:0137
73D314	**The arrest of Christ**		
	Anonymous	Alburquerque	68:0051
	Anonymous	Alburquerque	125:0087
	Anonymous	Alburquerque	125:0094
	Anonymous	Alburquerque	125:0183
	Anonymous	Alburquerque	127:0088
	Anonymous	Alburquerque	127:0095
	Anonymous	Arenberg	31:0147
	Anonymous	Aytona	106:0098
	Anonymous	Carpio	115:1057
	Anonymous	Fernández de Vega	60:0030
	Anonymous	Jaraba	122:0027
	Anonymous	Monterrey	57:0195
	Anonymous	Monterrey	61:0060
	Anonymous	Monterrey	61:0097
	Anonymous	Oñate	112:0012
	Anonymous	Peñaranda	116:0006
	Anonymous	Sobroso	107:0086
	Anonymous	Soria Arteaga	40:0070
	Anonymous	Torre	91:0072
	Anonymous	Torre	92:0050
	Anonymous	Valle de la Cerda	87:0056
	Anonymous	Vicuña	121:0003
	Anonymous	Villanueva	59:0048
	Caxés, E.	Monterrey	58:0205
	Greco, El	Benavente	55:0015
	Greco, El	Carpio	115:0192
	Leonardo Lanoch	Carpio	115:0458

73D3141	**Peter draws his sword and cuts off Malchus' ear**	Anonymous	Castilla	117:0518
		Anonymous	Castilla	117:0518
73D32	**Trial of Christ, Christ before his judges**	Anonymous	Villanueva del Fresno	20:0042
73D323	**Christ before Pontius Pilate**	Anonymous	Alburquerque	68:0091
		Anonymous	Cortavila	77:0001
		Anonymous	Cortés	17:0076
		Anonymous	Monterrey	58:0087
		Anonymous	Villanueva del Fresno	28:0053
		Bruno	Monje	96:0003
		Cambiaso, L.	Carpio	109:0856
		Tintoretto, D.	Carpio	109:0273
73D3233	**Pilate washing his hands 'in innocence'**	Tintoretto	Carpio	115:0355
73D33	**Story of the denial of Peter**	Anonymous	Mayalde	78:0020
		Anonymous	Monterrey	57:0103
		Anonymous	Monterrey	58:0107
		Anonymous	Moreno	137:0040
		Anonymous	Quevedo y Azcona	135:0029
		Anonymous	Real	44:0002
		Anonymous	Valle de la Cerda	87:0041
		Italian-Roman	Castilla	43:0246
		Manfredi, B.	Castilla	43:0379
73D332	**Repentance of Peter**	Anonymous	Arenberg	31:0120
		Anonymous	Baeza	102:0003
		Anonymous	Valle de la Cerda	87:0104
		Maratti	Carpio	109:0017
73D351	**Flagellation by soldiers, Christ usually tied to a column**	Anonymous	Alburquerque	68:0059
		Anonymous	Altamirano	35:0005
		Anonymous	Arce	75:0039
		Anonymous	Arenberg	31:0085
		Anonymous	Arenberg	31:0112
		Anonymous	Arenberg	31:0130
		Anonymous	Aytona	106:0008
		Anonymous	Aytona	106:0054
		Anonymous	Baeza	102:0010
		Anonymous	Baeza	102:0013
		Anonymous	Benavente	65:0015
		Anonymous	Borja y Velasco	42:0012
		Anonymous	Cardona	37:0013
		Anonymous	Carnero	72:0036
		Anonymous	Carpio	45:0126
		Anonymous	Carpio	115:0627
		Anonymous	Carpio	115:1093
		Anonymous	Castañeda	119:0052
		Anonymous	Castilla	18:0153
		Anonymous	Castilla	18:0232
		Anonymous	Castilla	117:0526
		Anonymous	Delgado	94:0002
		Anonymous	Infantado	9:0389
		Anonymous	Ledesma Meriño	4:0002
		Anonymous	Lemos	11:0130
		Anonymous	Lezama	99:0033
		Anonymous	Matute	14:0029
		Anonymous	Mayalde	78:0049
		Anonymous	Mayalde	78:0056
		Anonymous	Monterrey	57:0041
		Anonymous	Monterrey	58:0042
		Anonymous	Olmo	133:0029
		Anonymous	Oñate	112:0041

Anonymous	Oñate	112:0108
Anonymous	Oñate	112:0140
Anonymous	Ortiz	95:0066
Anonymous	Pacheco	71:0079
Anonymous	Paredes de Nava	101:0035
Anonymous	Prado Bravo	48:0013
Anonymous	Ramírez	3:0021
Anonymous	Rodríguez	130:0002
Anonymous	Soria Arteaga	40:0053
Anonymous	Valle de la Cerda	87:0056
Anonymous	Vallejo	98:0018
Anonymous	Villanueva del Fresno	20:0115
Anonymous	Villarán	110:0014
Anonymous	Zavala	108:0014
Anonymous	Zavala	108:0020
Bellini, Giov.	Carpio	109:0759
Brueghel	Carpio	109:0766
Cambiaso, L.	Mayalde	78:0015
Cano, A.	Vallejo	98:0001
Cano, A.	Zabalza	97:0008
Cárdenas, Bart.	Echauz	113:0017
Carducho, V.	Alviz	27:0003
Caxés, E.	Ramírez de Vargas	32:0006
Cesari, G.	Castilla	43:0315
Cesari, G.	Cortés	17:0026
Giorgione	Carpio	109:0274
Morales, L.	Arcos	118:0039
Palma Giovane	Carpio	109:0812
Rubens	Molina	93:0036
Tintoretto	Castilla	43:0218
Tiziano	Arce	38:0006

73D352 **The crowning with thorns: soldiers with sticks place a thorny crown on Christ's head and give him a rod**

Anonymous	Alburquerque	68:0039
Anonymous	Arenberg	31:0049
Anonymous	Arenberg	31:0085
Anonymous	Aytona	106:0099
Anonymous	Aytona	106:0134
Anonymous	Balbi	39:0004
Anonymous	Borja y Velasco	42:0009
Anonymous	Cardona	37:0015
Anonymous	Cardona	37:0040
Anonymous	Carpio	115:0891
Anonymous	Carpio	115:0957
Anonymous	Castilla	43:0213
Anonymous	Castilla	117:0207
Anonymous	Castilla	117:0349
Anonymous	Delgado	94:0007
Anonymous	Molina	93:0111
Anonymous	Rodríguez	130:0002
Anonymous	Vallejo	98:0011
Anonymous	Zavala	108:0036
Anonymous	Zavala	108:0062
Antonello da Messina	Carpio	109:0690
Bassano	Carpio	115:0072
Bassano	Díaz de la Hoz	64:0024
Bassano, J.	Carpio	115:0043
Dyck, Anth. van	Carpio	115:0494
Medicis, Alexandro	Castilla	43:0286
Orrente, P.	Arce	38:0002
Orrente, P.	Arce	75:0017

73D3522 **Head of Christ with crown of thorns**

Anonymous	Alburquerque	68:0035
Anonymous	Castilla	117:0172
Anonymous	Lezama	99:0032

		Carracci, Annib.	Carpio	115:1106
		Reni	Carpio	109:0826
		Sebastiano del Piombo	Carpio	109:0285
73D353	**Mockings of Christ, who may be blindfolded**	Anonymous	Aytona	106:0111
		Anonymous	Infantado	9:0432
		Anonymous	Vallejo	98:0016
		Mingot, Teodosio	Soria Arteaga	40:0036
73D355	**Christ in prison (alone)**	Anonymous	Alburquerque	125:0023
		Anonymous	Alburquerque	125:0147
		Anonymous	Alburquerque	127:0023
		Anonymous	Alburquerque	127:0145
		Bassano	Arce	75:0112
73D36	**Pilate showing Christ to the people, 'Ostentatio Christi', 'Ecce Homo'**	Anonymous	Benavente	65:0023
		Anonymous	Carnero	72:0026
		Anonymous	Castilla	117:0604
		Anonymous	Díaz de la Hoz	64:0015
		Anonymous	González Cossío	22:0016
		Anonymous	Infantado	9:0186
		Anonymous	Lemos	11:0025
		Anonymous	Melgarejo	36:0015
		Anonymous	Monterrey	57:0086
		Anonymous	Monterrey	61:0033
		Anonymous	Ortiz	95:0016
		Anonymous	Spino y Navarro	132:0103
		Anonymous	Zabalza	97:0054
		Caxés, E.	Ramírez de Vargas	32:0004
		Lucas van Leyden	Mardones	80:0042
		Palma Giovane	Carpio	109:0497
73D361	**Christ alone (also called 'Ecce Homo')**	Anonymous	Alburquerque	68:0121
		Anonymous	Alburquerque	125:0202
		Anonymous	Alburquerque	125:0215
		Anonymous	Altamirano	35:0020
		Anonymous	Altamirano	35:0021
		Anonymous	Altamirano	35:0028
		Anonymous	Álvarez	86:0021
		Anonymous	Arce Calderón	89:0010
		Anonymous	Arce Calderón	89:0034
		Anonymous	Arcos	118:0073
		Anonymous	Arenberg	31:0045
		Anonymous	Arenberg	31:0102
		Anonymous	Atrisco	138:0076
		Anonymous	Aytona	106:0075
		Anonymous	Aytona	106:0140
		Anonymous	Baeza	102:0017
		Anonymous	Balbi	39:0011
		Anonymous	Cardona	37:0022
		Anonymous	Carpio	45:0065
		Anonymous	Carpio	109:0729
		Anonymous	Carpio	115:0549
		Anonymous	Carpio	115:0639
		Anonymous	Carpio	115:0680
		Anonymous	Carpio	115:0713
		Anonymous	Carpio	115:0721
		Anonymous	Carpio	115:0728
		Anonymous	Carpio	115:0925
		Anonymous	Castañeda	119:0047
		Anonymous	Castilla	18:0142
		Anonymous	Castilla	43:0293
		Anonymous	Castilla	52:0010
		Anonymous	Castilla	74:0077
		Anonymous	Castilla	74:0116

Anonymous	Castilla	117:0025
Anonymous	Castilla	117:0768
Anonymous	Castilla	117:0945
Anonymous	Celada	2:0020
Anonymous	Celada	7:0018
Anonymous	Cortés	17:0028
Anonymous	Cortés	17:0082
Anonymous	Delgado	94:0006
Anonymous	Díaz de la Hoz	64:0002
Anonymous	Díaz de la Hoz	64:0018
Anonymous	Díaz de Quevedo	104:0016
Anonymous	Echauz	113:0035
Anonymous	Fernández	16:0044
Anonymous	Fernández de Vega	60:0032
Anonymous	Gutiérrez	53:0002
Anonymous	Hinojosa	12:0002
Anonymous	Hinojosa	12:0016
Anonymous	Humanes	21:0017
Anonymous	Infantado	9:0294
Anonymous	Infantado	9:0309
Anonymous	Infantado	9:0311
Anonymous	Infantado	9:0447
Anonymous	Jaraba	122:0011
Anonymous	Jaraba	122:0030
Anonymous	Jaraba	122:0050
Anonymous	Ledesma Meriño	4:0008
Anonymous	Ledesma Meriño	4:0052
Anonymous	Ledesma Meriño	4:0054
Anonymous	Legasa	100:0033
Anonymous	Legasa	100:0044
Anonymous	Lemos	11:0022
Anonymous	Lemos	11:0062
Anonymous	Lemos	11:0070
Anonymous	Lemos	11:0111
Anonymous	Lezama	99:0036
Anonymous	Mardones	80:0044
Anonymous	Mardones	80:0062
Anonymous	Mayalde	78:0044
Anonymous	Mayalde	78:0058
Anonymous	Melgarejo	36:0008
Anonymous	Melgarejo	36:0009
Anonymous	Molina	93:0039
Anonymous	Montealegre	111:0032
Anonymous	Monterrey	57:0066
Anonymous	Monterrey	57:0204
Anonymous	Monterrey	58:0062
Anonymous	Monterrey	58:0214
Anonymous	Monterrey	61:0029
Anonymous	Monterrey	61:0063
Anonymous	Monterrey	61:0101
Anonymous	Montesclaros	13:0144
Anonymous	Moreno	137:0011
Anonymous	Moreno	137:0078
Anonymous	Moreno	137:0091
Anonymous	Olmo	133:0033
Anonymous	Oviedo	73:0060
Anonymous	Paredes de Nava	101:0035
Anonymous	Paredes de Nava	101:0088
Anonymous	Peñaranda	116:0027
Anonymous	Peñaranda	116:0262
Anonymous	Prado Bravo	48:0032
Anonymous	Ramírez de Vargas	32:0008
Anonymous	Real	44:0005
Anonymous	Sobroso	107:0032
Anonymous	Soria Arteaga	40:0057

		Anonymous	Ugena	134:0013
		Anonymous	Ugena	134:0036
		Anonymous	Velasco	81:0017
		Anonymous	Vicuña	121:0045
		Anonymous	Villanueva	6:0003
		Anonymous	Villanueva	6:0009
		Anonymous	Villanueva	6:0030
		Anonymous	Villanueva	6:0037
		Anonymous	Villanueva	59:0028
		Anonymous	Villanueva	59:0074
		Anonymous	Villanueva	59:0082
		Anonymous	Villarreal	79:0058
		Anonymous	Zabalza	97:0053
		Anonymous	Zavala	108:0019
		Antonio, Prete	Díaz de Ontiveros	26:0016
		Bassano	Arcos	118:0052
		Becerra, G.	Arce	38:0015
		Becerra, G.	Arce	75:0086
		Cambiaso, L.	Humanes	21:0016
		Carducho, V.	González Cossío	22:0013
		Carducho, V.	Mardones	80:0050
		Carreño de Miranda	Zuaznabar	136:0029
		Codesso	Molina	93:0091
		Correggio	Arce	75:0062
		Correggio	Carpio	109:0125
		Correggio	Carpio	115:1102
		Giordano, L.	Ugena	134:0060
		Italian	Paredes de Nava	101:0013
		Italian-Roman	Castilla	43:0247
		Ledesma Meriño, G.	Ledesma Meriño	4:0066
		Morales, L.	Arce	75:0085
		Morales, L.	Leguizamón	8:0001
		Morales, L.	Márquez	103:0034
		Morales, L.	Ugena	134:0004
		Palma Giovane	Carpio	109:0268
		Sebastiano del Piombo	Castilla	43:0151
		Sebastiano del Piombo	Castilla	43:0300
		Spanish-Valencian	Meneses Bravo	126:0045
		Tiziano	Carnero	72:0014
		Tiziano	Carnero	72:0046
		Tiziano	Echauz	113:0028
		Tiziano	González de Villa	124:0026
		Tiziano	Humanes	21:0018
		Tiziano	Lezama	99:0020
		Tiziano	Mardones	80:0021
		Tiziano	Torre	91:0091
		Tiziano	Torre	92:0066
73D4	**From Pilate's palace to Golgotha: the procession to Calvary**	Anonymous	Alburquerque	68:0112
		Anonymous	Alburquerque	125:0181
		Anonymous	Celada	2:0025
		Anonymous	González Cossío	22:0020
		Anonymous	Lemos	11:0086
		Anonymous	Márquez	131:0018
		Anonymous	Medina	83:0019
		Anonymous	Olmo	133:0051
		Anonymous	Puerto	139:0026
		Anonymous	Velasco	81:0008
		Tiziano	Carpio	115:0479
73D41	**Carrying of the cross: Christ bearing the cross**	Anonymous	Alburquerque	68:0001
		Anonymous	Altamirano	35:0037
		Anonymous	Alvarado	84:0001
		Anonymous	Angulo	29:0001
		Anonymous	Arce	38:0011

Anonymous	Arce	75:0073
Anonymous	Arcos	118:0073
Anonymous	Arenberg	31:0115
Anonymous	Aytona	106:0031
Anonymous	Balbi	39:0009
Anonymous	Benavente	65:0018
Anonymous	Carnero	72:0008
Anonymous	Carpio	45:0044
Anonymous	Carpio	45:0170
Anonymous	Carpio	114:0064
Anonymous	Carpio	115:0320
Anonymous	Carpio	115:1093
Anonymous	Castilla	18:0157
Anonymous	Castilla	43:0425
Anonymous	Castilla	74:0111
Anonymous	Castilla	117:0154
Anonymous	Castilla	117:0651
Anonymous	Castilla	117:0855
Anonymous	Celada	2:0028
Anonymous	Cortavila	77:0058
Anonymous	Cortavila	77:0067
Anonymous	Cotes y la Carcel	120:0014
Anonymous	Cuéllar	90:0085
Anonymous	Díaz de Ontiveros	26:0020
Anonymous	González Cossio	88:0018
Anonymous	Hinojosa	12:0055
Anonymous	Humanes	21:0021
Anonymous	Infantado	9:0204
Anonymous	Infantado	9:0442
Anonymous	Ledesma Meriño	4:0058
Anonymous	Lemos	11:0124
Anonymous	Mayalde	78:0041
Anonymous	Molina	93:0086
Anonymous	Molina	93:0104
Anonymous	Monterrey	57:0016
Anonymous	Monterrey	57:0074
Anonymous	Monterrey	57:0160
Anonymous	Monterrey	58:0010
Anonymous	Monterrey	58:0071
Anonymous	Monterrey	61:0007
Anonymous	Monterrey	61:0031
Anonymous	Peñaranda	76:0056
Anonymous	Peñaranda	116:0009
Anonymous	Peñaranda	116:0211
Anonymous	Pérez Dávila	25:0008
Anonymous	Ramírez	3:0033
Anonymous	Villanueva	6:0044
Anonymous	Villanueva	59:0050
Anonymous	Villanueva del Fresno	28:0093
Anonymous	Vucht	34:0013
Anonymous	Zavala	108:0050
Anonymous	Zuaznabar	136:0044
Anonymous-Antique	Monterrey	58:0170
Arias Fernández, Ant.	Castañeda	119:0008
Bassano	Arce	75:0112
Greco, El	Arcos	118:0060
Greco, El	Melgarejo	36:0001
Greco, El	Villanueva del Fresno	20:0056
Italian	Arenberg	31:0013
Italian	Olmo	133:0003
Morales, L.	Leguizamón	8:0002
Morales, L.	Portago	140:0001
Pedraza, Fr.	Castañeda	119:0005
Raffaello Santi	Carpio	114:0271
Raffaello Santi	Castilla	43:0290

		Raffaello Santi	Torre	91:0092
		Raffaello Santi	Torre	91:0095
		Raffaello Santi	Torre	92:0067
		Rubens	Vicuña	121:0017
		Sibaro	Puerto	139:0036
		Tintoretto, J.	Carpio	109:0493
		Tintoretto, J.	Carpio	109:0671
		Tiziano	Carpio	115:1092
73D411	**Carrying of the cross: Christ collapsing**	Anonymous	Carpio	115:0745
		Anonymous	Castilla	117:0607
73D412	**Carrying of the cross: Simon the Cyrenian compelled to help Christ to bear the cross**	Anonymous	Carpio	45:0175
		Anonymous	Infantado	9:0431
		Anonymous	Paredes de Nava	101:0106
		Tiziano	Carpio	49:0321
		Tiziano	Carpio	115:0377
73D413	**Carrying of the cross: Christ meets Mary, who sometimes swoons ('Lo Spasimo')**	Anonymous	Borja y Velasco	42:0003
		Anonymous	Torrubia	123:0022
73D415	**Carrying of the cross: Christ meets Veronica, who has a cloth to wipe Christ's face**	Anonymous	Castilla	117:0518
		Anonymous	Infantado	9:0425
		Anonymous	Molina	93:0118
		Bassano	Carpio	115:0164
73D51	**Christ disrobed**	Anonymous	Arenberg	31:0085
73D512	**Soldiers casting lots for or quarrelling over the seamless garment**	Anonymous	Lemos	11:0057
73D52	**Christ in agony waiting to be crucified; he is sitting on or near the cross, or on a stone**	Anonymous	Castilla	18:0188
73D562	**Christ nailed to the erected cross**	Anonymous	Arenberg	31:0085
		Anonymous	Sobroso	107:0078
		Tintoretto, J.	Carpio	109:0665
73D6	**Crucifixion; Christ's death on the cross; Golgotha**	Anonymous	Alburquerque	125:0097
		Anonymous	Alburquerque	125:0198
		Anonymous	Alburquerque	125:0211
		Anonymous	Alburquerque	125:0231
		Anonymous	Alburquerque	127:0098
		Anonymous	Altamirano	35:0014
		Anonymous	Angulo	29:0001
		Anonymous	Arce	75:0105
		Anonymous	Arce Calderón	89:0012
		Anonymous	Aytona	106:0087
		Anonymous	Aytona	106:0113
		Anonymous	Aytona	106:0120
		Anonymous	Aytona	106:0128
		Anonymous	Baeza	102:0008
		Anonymous	Benavente	65:0024
		Anonymous	Borja y Velasco	42:0007
		Anonymous	Brizuela	5:0019
		Anonymous	Carpio	45:0198
		Anonymous	Carpio	115:0726
		Anonymous	Castilla	18:0031
		Anonymous	Castilla	18:0155
		Anonymous	Castilla	18:0171
		Anonymous	Castilla	18:0241
		Anonymous	Castilla	43:0017
		Anonymous	Castilla	43:0470
		Anonymous	Castilla	117:0152

Anonymous	Castilla	117:0985
Anonymous	Cortavila	77:0001
Anonymous	Díaz de Quevedo	104:0010
Anonymous	Díaz de Quevedo	104:0020
Anonymous	Echauz	113:0030
Anonymous	Echauz	113:0032
Anonymous	Fernández de Vega	60:0019
Anonymous	Gutiérrez	53:0006
Anonymous	Gutiérrez	53:0023
Anonymous	Infantado	9:0389
Anonymous	Leguizamón	8:0005
Anonymous	Leguizamón	8:0007
Anonymous	Lemos	11:0041
Anonymous	Lemos	11:0088
Anonymous	Loyola	85:0014
Anonymous	Márquez	103:0018
Anonymous	Molina	93:0152
Anonymous	Montealegre	111:0004
Anonymous	Monterrey	61:0101
Anonymous	Olmo	133:0037
Anonymous	Oñate	112:0073
Anonymous	Ortiz	95:0064
Anonymous	Oviedo	73:0129
Anonymous	Ramírez	3:0021
Anonymous	Ramírez	3:0047
Anonymous	Soria Arteaga	40:0066
Anonymous	Torre	92:0073
Anonymous	Vicuña	121:0029
Anonymous	Villanueva	6:0033
Anonymous	Villanueva	6:0034
Anonymous	Villanueva	59:0083
Anonymous	Villanueva	59:0084
Anonymous	Villarreal	79:0005
Anonymous	Villarreal	79:0018
Anonymous	Villarreal	79:0030
Anonymous	Vucht	34:0014
Anonymous	Zavala	108:0063
Anonymous-Antique	Ramírez de Vargas	32:0014
Cano, A.	Moreno	137:0072
Carducho, V.	Oviedo	73:0125
Caxés, E.	Oviedo	73:0128
Fernández de Nav., J.	Arce	38:0021
Fernández de Nav., J.	Díaz de Ontiveros	26:0019
Flemish	Vicuña	121:0050
Guzmán, P.	Espejo	23:0023
Michelangelo	Carpio	109:0227
Nardi, Angelo	Arce	75:0045
Orrente, P.	Arce	75:0020
Polo, D.	Díaz de Quevedo	104:0019
Raffaello Santi	Zuaznabar	136:0041
Ribera	Carpio	115:0947
Rubens	Carpio	115:0206
Tintoretto, J.	Carpio	109:0664
Tiziano	Carnero	72:0053
Tiziano	Carpio	115:0486
Tiziano	Mayalde	78:0064
Tiziano	Molina	93:0001
Tiziano	Monterrey	57:0089
Tiziano	Monterrey	58:0097
Tristán de Escamilla	Oviedo	73:0009

73D622 **Soldiers throwing dice for Christ's seamless garment**

Anonymous	Lezama	99:0045
Anonymous	Tufiño de Vallejo	66:0005
Anonymous	Villanueva del Fresno	28:0013

73D633	**Longinus pierces Christ's side with a lance**	Anonymous	Meneses Bravo	126:0070
		Anonymous	Villanueva	59:0030
73D641	**Crucified Christ with Mary and John the Evangelist**	Anonymous	Alburquerque	127:0019
		Anonymous	Altamirano	35:0030
		Anonymous	Castilla	117:0852
		Anonymous	Infantado	9:0288
		Anonymous	Moreno	137:0053
		Anonymous	Pérez Dávila	25:0001
		Anonymous	Rodríguez	130:0014
		Dürer	Carpio	109:0500
73D642	**Crucified Christ with Mary Magdalene, who usually weeps and embraces the cross**	Anonymous	Carnero	72:0037
		Anonymous	Cortavila	77:0063
		Anonymous	Meneses Bravo	126:0019
		Anonymous	Villanueva	6:0045
		Nebbia, Cesare	Carpio	109:0030
73D643	**Crucified Christ with Mary, John, and Mary Magdalene**	Anonymous	Angulo	29:0008
		Anonymous	Arenberg	31:0143
		Anonymous	Castilla	117:0850
		Anonymous	Celada	2:0011
		Anonymous	Celada	7:0010
		Anonymous	Cuéllar	90:0033
		Anonymous	Fernández	16:0037
		Anonymous	Pacheco	71:0068
		Anonymous	Spino y Navarro	132:0037
		Anonymous	Ugena	134:0074
		Anonymous	Vallejo	98:0012
		Greco, El	Fernández	16:0038
		Lanfranco	Monterrey	57:0071
		Lanfranco	Monterrey	58:0067
		Lanfranco	Monterrey	61:0030
		Pordenone	Carpio	109:0992
73D646 : 11F2				
	Crucified Christ with Mary	Anonymous	Carpio	114:0050
		Anonymous	Carpio	114:0282
		Anonymous	Cortavila	77:0057
		Anonymous	Infantado	9:0296
73D646 : 11F2 : 11H DOMINIC				
	Crucified Christ with Mary and Dominic	Anonymous	Carpio	114:0127
73D646 : 11F2 : 11HH MARY MAGDALENE				
	Crucified Christ with Mary and Mary Magdalene	Anonymous	Monterrey	57:0182
		Anonymous	Monterrey	58:0192
73D646 : 11H DOMINIC : 11H FRANCIS				
	Crucified Christ with Dominic and Francis	Anonymous	Celada	2:0008
73D646 : 11H FRANCIS				
	Crucified Christ with Francis	Anonymous	Infantado	9:0293
73D646 : 11H FRANCIS : 11H JEROME				
	Crucified Christ with Francis and Jerome	Carracci, Agost.	Carpio	114:0252
73D646 : 11H FRANCIS : 11H JOHN THE BAPTIST				
	Crucified Christ with Francis and John the Baptist	Carracci	Carpio	109:0502
73D646 : 11H JEROME				
	Crucified Christ with Jerome	Muziano	Carpio	109:0604

73D646 : 11H JOHN THE EVANGELIST : 11HH MARY MAGDALENE

Crucified Christ with John the Evangelist and Mary Magdalene	Anonymous	Alburquerque	125:0019
	Anonymous	Lezama	99:0024
	Anonymous	Villarreal	79:0056

73D646 : 11HH MYRRHOPHORES

Crucified Christ with Myrrhophores (the three Maries)	Anonymous	Alburquerque	125:0046
	Anonymous	Alburquerque	127:0046
	Anonymous	Borja y Velasco	42:0017
	Pordenone	Carpio	109:0992

73D662	**One or both of the malefactors on their crosses**	Spanish	Castilla	117:0091

73D71	**Descent from the Cross: Christ is taken down from the cross**	Anonymous	Alburquerque	68:0027
		Anonymous	Alvarado	84:0016
		Anonymous	Arce Calderón	89:0011
		Anonymous	Aytona	106:0001
		Anonymous	Aytona	106:0004
		Anonymous	Aytona	106:0005
		Anonymous	Aytona	106:0071
		Anonymous	Aytona	106:0119
		Anonymous	Benavente	55:0019
		Anonymous	Carnero	72:0009
		Anonymous	Carpio	45:0063
		Anonymous	Carpio	45:0077
		Anonymous	Carpio	114:0155
		Anonymous	Carpio	115:0302
		Anonymous	Carpio	115:0504
		Anonymous	Carpio	115:0540
		Anonymous	Castilla	18:0079
		Anonymous	Castilla	43:0442
		Anonymous	Castilla	52:0010
		Anonymous	Castilla	117:0788
		Anonymous	Cea	51:0006
		Anonymous	Cea	51:0018
		Anonymous	Cotes y la Carcel	120:0023
		Anonymous	Galarreta Osarez	69:0010
		Anonymous	Gómez de Arratia	41:0015
		Anonymous	González Cossio	88:0025
		Anonymous	Lezana	105:0001
		Anonymous	Mardones	80:0035
		Anonymous	Mayalde	78:0063
		Anonymous	Medina	83:0058
		Anonymous	Melgarejo	36:0010
		Anonymous	Meneses Bravo	126:0023
		Anonymous	Molina	93:0010
		Anonymous	Molina	93:0104
		Anonymous	Monterrey	57:0108
		Anonymous	Monterrey	58:0114
		Anonymous	Monterrey	61:0017
		Anonymous	Monterrey	61:0041
		Anonymous	Montesclaros	13:0104
		Anonymous	Oñate	112:0004
		Anonymous	Oñate	112:0015
		Anonymous	Oñate	112:0024
		Anonymous	Oñate	112:0063
		Anonymous	Oñate	112:0083
		Anonymous	Oñate	112:0140
		Anonymous	Ortiz	95:0003
		Anonymous	Paredes de Nava	101:0114
		Anonymous	Peñaranda	76:0023
		Anonymous	Peñaranda	116:0014
		Anonymous	Saavedra Guzmán	15:0003

		Anonymous	Soria Arteaga	40:0065
		Anonymous	Torre	91:0111
		Anonymous	Valle de la Cerda	87:0011
		Anonymous	Villanueva	59:0023
		Anonymous	Villarreal	79:0007
		Anonymous	Villarreal	79:0035
		Anonymous	Villarreal	79:0048
		Anonymous	Zabalza	97:0047
		Anonymous	Zabalza	97:0048
		Anonymous	Zabalza	97:0055
		Anonymous	Zabalza	97:0058
		Anonymous	Zavala	108:0037
		Anonymous	Zuaznabar	136:0015
		Bassano	Carpio	115:0088
		Bassano	Carpio	115:0381
		Bronzino	Benavente	56:0022
		Cambiaso, L.	Ugena	134:0083
		Carracci, Annib.	Mardones	80:0051
		Correggio	Carpio	109:0488
		Daniele da Volterra	Carpio	109:0955
		Dürer	Castilla	43:0243
		Dürer	Quevedo y Azcona	135:0004
		Dyck, Anth. van	Castañeda	119:0050
		Dyck, Anth. van	Torre	91:0100
		Greco, El	Lezana	105:0013
		Jordaens, H.	Vucht	34:0001
		Molina, Manuel	Peñaranda	76:0041
		Orrente, P.	Arce	38:0001
		Orrente, P.	Arce	75:0002
		Raffaello Santi	Lemos	11:0019
		Rubens	Mayalde	78:0104
		Sabatini, A.	Benavente	55:0020
		Sebastiano del Piombo	Arce	75:0038
		Tintoretto	Castilla	117:0181
		Tintoretto, J.	Carpio	109:0661
		Tiziano	Galló de Escalada	46:0030
		Tiziano	Ramírez	3:0034
		Valdi	Zabalza	97:0007
		Venusti	Carpio	109:0610
73D721	**Lamentation over the dead Christ**	Anonymous	Borja y Velasco	42:0266
		Anonymous	Castilla	117:0381
		Anonymous	Cortés	17:0075
		Anonymous	Montealegre	111:0016
		Anonymous	Monterrey	57:0064
		Anonymous	Monterrey	61:0027
		Schiavone, A.	Carpio	109:0241
		Tiziano	Ramírez	3:0018
73D72121	**Lamentation: Christ's body supported by Mary, others present**	Anonymous	Alburquerque	68:0029
		Anonymous	Jaraba	122:0032
		Anonymous	Peñaranda	116:0076
		Raffaello Santi	Castilla	117:0230
		Rubens	Carpio	49:0145
		Tiziano	Ugena	134:0003
73D722	**'Pietà', 'Vesperbild', 'Marienklage': Christ Mourned by Mary**	Anonymous	Arce	75:0081
		Anonymous	Arenberg	31:0116
		Anonymous	Benavente	65:0036
		Anonymous	Borja y Velasco	42:0047
		Anonymous	Carnero	72:0010
		Anonymous	Carpio	45:0207
		Anonymous	Carpio	115:0647
		Anonymous	Castilla	18:0148

		Anonymous	Castilla	74:0079
		Anonymous	Castilla	74:0089
		Anonymous	González Cossío	22:0054
		Anonymous	Lemos	11:0042
		Anonymous	Lemos	11:0061
		Anonymous	Meneses Bravo	126:0064
		Anonymous	Molina	93:0166
		Anonymous	Monterrey	57:0038
		Anonymous	Monterrey	57:0140
		Anonymous	Monterrey	58:0150
		Anonymous	Peñaranda	116:0261
		Anonymous	Spino y Navarro	132:0097
		Anonymous	Valle de la Cerda	87:0064
		Anonymous	Vallejo	98:0013
		Anonymous	Velasco	81:0027
		Anonymous	Villanueva	59:0015
		Anonymous	Villanueva	59:0026
		Anonymous	Villanueva del Fresno	20:0120
		Anonymous	Zavala	108:0021
		Anonymous	Zavala	108:0022
		Anonymous	Zavala	108:0023
		Carracci	Carpio	109:0683
		Carracci, Agost.	Castilla	43:0240
		Carracci, Annib.	Carpio	115:0180
		Carracci, L.	Carpio	109:0515
		Cuita	Vucht	34:0025
		Molina, Manuel	Peñaranda	76:0007
		Morales, L.	Velasco	81:0018
		Pino, M.	Ugena	134:0094
		Raffaello Santi	Castilla	43:0061
73D73	**Man of Sorrows, 'Imago Pietatis', 'Erbärmdebild'**	Anonymous	Hinojosa	12:0017
		Anonymous	Saavedra Guzmán	15:0009
73D7331	**Man of Sorrows, 'Imago Pietatis', 'Erbärmdebild', with Mary**	Anonymous	Alburquerque	125:0261
		Anonymous	González Cossío	22:0056
73D7332	**Man of Sorrows supported or accompanied by mourning angels, 'Engelpietà'**	Anonymous	Borja y Velasco	42:0004
		Anonymous	Hinojosa	12:0070
		Anonymous	Peñaranda	116:0031
		Anonymous	Zabalza	97:0039
		Cano, A.	Lezana	105:0009
		Carracci, L.	Carpio	109:0820
73D74	**Bearing of Christ's body to the grave**	Procaccini, G.C.	Carpio	109:0284
		Procaccini, G.C.	Carpio	109:0297
73D75	**Preparations for the entombment**	Anonymous	Carpio	115:0752
73D76	**Christ's entombment (possibly by angels)**	Anonymous	Carpio	45:0114
		Anonymous	Carpio	45:0132
		Anonymous	Castilla	117:0158
		Carracci	Carpio	114:0109
		Carracci, L.	Carpio	109:0233
		Guax	Zuaznabar	136:0020
73D761	**Dead Christ (lying in the sarcophagus)**	Anonymous	Alburquerque	68:0037
		Anonymous	Alburquerque	125:0029
		Anonymous	Alburquerque	127:0029
		Anonymous	Altamirano	35:0014
		Anonymous	Altamirano	35:0029
		Anonymous	Aytona	106:0010
		Anonymous	Benavente	55:0002
		Anonymous	Borja y Velasco	42:0008
		Anonymous	Carnero	72:0011

Anonymous	Carnero	72:0041
Anonymous	Carpio	114:0186
Anonymous	Carpio	115:0693
Anonymous	Carpio	115:1096
Anonymous	Castilla	18:0077
Anonymous	Castilla	117:0279
Anonymous	Fernández	16:0005
Anonymous	Fernández de Vega	60:0031
Anonymous	González Cossío	22:0019
Anonymous	Herrera	33:0013
Anonymous	Infantado	9:0351
Anonymous	Jaraba	122:0024
Anonymous	Mayalde	78:0016
Anonymous	Montealegre	111:0015
Anonymous	Monterrey	58:0037
Anonymous	Oñate	112:0095
Anonymous	Oñate	112:0106
Anonymous	Ortiz	95:0015
Anonymous	Oviedo	73:0013
Anonymous	Quevedo y Azcona	135:0046
Anonymous	Sobroso	107:0074
Anonymous	Soria Arteaga	40:0071
Anonymous	Torrubia	123:0021
Anonymous	Velasco	81:0013
Anonymous	Villanueva	59:0032
Anonymous	Villanueva del Fresno	20:0078
Anonymous	Villanueva del Fresno	28:0033
Anonymous	Villarroel	62:0015
Arco, Alonso	Olmo	133:0035
Bassano	Carpio	45:0032
Bellini, Giov.	Monterrey	58:0043
Borgianni, O.	Monterrey	58:0060
Camilo, F.	Zabalza	97:0037
Cano, A.	Cruzat	70:0008
Fran^{co} de Cleves	Infantado	1:0118
Fran^{co} de Cleves	Infantado	1:0120
Molina, Manuel	Peñaranda	76:0040
Parmigianino	Carpio	109:0773
Ribera	Carpio	115:0154
Ribera	Castilla	43:0268
Rubens	Márquez	131:0002
Tintoretto	Mayalde	78:0017
Tintoretto, J.	Carpio	109:1011
Tiziano	Carpio	45:0155
Tiziano	Castañeda	119:0006
Tiziano	Lezama	99:0007
Tiziano	Montealegre	111:0024
Tiziano	Torrubia	123:0022
Tiziano	Torrubia	123:0042

73D8 **Instruments of the Passion and the five wounded limbs**

Anonymous	Mardones	80:0063

73D81 (+3)

Angel(s) holding the instruments of the Passion

Anonymous	Arcos	118:0028
Anonymous	Arcos	118:0029
Anonymous	Borja y Velasco	42:0041
Anonymous	Castilla	74:0036
Anonymous	Infantado	9:0312
Anonymous	Infantado	9:0414
Anonymous	Lemos	11:0130
Anonymous	Montealegre	111:0041
Dürer	Paredes de Nava	101:0034
Scarsellino	Carpio	109:0586

73D82 CROWN OF THORNS				
	Instrument of the Passion: Crown of Thorns	Anonymous	Infantado	9:0285
73D82 LANCE				
	Instrument of the Passion: Lance	Anonymous	Ledesma Meriño	4:0037
73D82 NAILS				
	Instrument of the Passion: Nails	Anonymous	Infantado	9:0285
73D82 SCOURGE				
	Instrument of the Passion: Scourge	Anonymous	Alburquerque	68:0110
73D9	**Christ in the underworld, harrowing of hell, Christ in Limbo**	Anonymous	Castilla	18:0096
		Anonymous	Montesclaros	13:0117
		Anonymous	Tinoco	54:0017
		Bosch, H.	Montealegre	111:0021
73D94	**Christ leaving hell: he liberates patriarchs, prophets, kings and other persons from hell**	Anonymous	Peñaranda	116:0025
		Bosch, H.	Moreno	137:0041
73D95	**Triumphal arrival in paradise of Christ and of those he rescued; they are received by Mary, by Enoch and Elijah, or by the Good Malefactor**	Anonymous	Lezama	99:0009
73DD65	**The Three Crosses: Christ on the cross combined with the two crosses of the thieves**	Anonymous	Celada	7:0025
		Anonymous	Lemos	11:0026
		Anonymous	Lemos	11:0058
		Anonymous	Peñaranda	116:0013
		Anonymous	Quevedo y Azcona	135:0030
		Anonymous	Torre	91:0036
		Anonymous	Tufiño de Vallejo	66:0005
		Anonymous	Zavala	108:0031
		Italian	Arenberg	31:0013
		Leonardo Lanoch	Carpio	115:0345
		Orrente, P.	Legasa	100:0014
		Orrente, P.	Tufiño de Vallejo	66:0010
73E1	**Resurrection**	Anonymous	Arenberg	30:0012
		Anonymous	Arenberg	31:0023
		Anonymous	Arenberg	31:0085
		Anonymous	Carpio	114:0052
		Anonymous	Castilla	18:0031
		Anonymous	Castilla	18:0063
		Anonymous	Castilla	117:0520
		Anonymous	Cortavila	77:0001
		Anonymous	Montesclaros	13:0146
		Anonymous	Oñate	112:0115
		Anonymous	Villanueva	59:0010
		Barocci	Carpio	109:0911
		Bassano	Carpio	115:0161
		Becerra, G.	Ledesma Meriño	4:0029
		Bellini, Giov.	Monterrey	57:0043
		Salviati, Fr.	Castilla	43:0011
		Tintoretto, J.	Carpio	109:0312
		Tintoretto, J.	Carpio	109:1012
73E21	**Angel(s) in or at the empty tomb**	Greco, El	Arce	75:0047
73E22	**The holy women (the three Maries) on their way to or at the tomb, to anoint Christ's body**	Anonymous	Carpio	114:0034
		Procaccini	Lemos	11:0003
		Rosa, S.	Carpio	109:0643
73E31	**Mary Magdalene kneeling before Christ; 'Noli me tangere'**	Anonymous	Alburquerque	68:0073
		Anonymous	Castilla	18:0094
		Anonymous	Castilla	117:0196

		Anonymous	Ledesma Meriño	4:0026
		Anonymous	Lemos	11:0056
		Anonymous	Loyola	85:0025
		Anonymous	Monterrey	57:0042
		Anonymous	Monterrey	58:0128
		Anonymous	Oñate	112:0021
		Anonymous	Villarreal	79:0030
		Anonymous	Zavala	108:0052
		Bassano	Carpio	115:0060
		Bassano, J.	Humanes	21:0011
		Bronzino	Lemos	11:0055
		Cambiaso, L.	Carpio	115:0059
		Dyck, Anth. van	Márquez	131:0012
		Giacinto Ciciliano	Carpio	109:0830
73E32	**Christ, perhaps dressed as a pilgrim, appears to his mother, who is usually shown praying**	Anonymous	Castilla	18:0156
73E33	**Christ appearing to the Holy Women, usually the three Maries**	Anonymous	Carpio	114:0003
		Anonymous	Carpio	114:0124
		Anonymous	Carpio	114:0148
		Anonymous	Villanueva	59:0075
		Lomazzo, G.P.	Carpio	109:0910
		Spanish	Castilla	117:0097
		Tintoretto	Carpio	109:0688
73E341	**The journey to Emmaus: The two men (Cleopas and Peter) meet Christ (sometimes they are dressed as pilgrims)**	Anonymous	Lemos	11:0099
		Anonymous	Oñate	112:0074
73E342	**The journey to Emmaus: Cleopas, Peter, and Christ arrive at the gate of the city, or at the inn; Christ is asked to stay**	Anonymous	Altamirano	35:0001
		Anonymous	Benavente	56:0006
		Anonymous	Borja y Velasco	42:0152
		Anonymous	Carpio	45:0189
		Anonymous	Cortavila	77:0017
		Anonymous	Croy	24:0002
		Anonymous	Fernández de Vega	60:0006
		Anonymous	González Cossío	22:0038
		Anonymous	Ledesma Meriño	4:0019
		Anonymous	Ledesma Meriño	4:0040
		Anonymous	Mayalde	78:0127
		Anonymous	Montesclaros	13:0027
		Anonymous	Oviedo	73:0026
		Anonymous	Torre	91:0034
		Anonymous	Torre	92:0016
		Anonymous	Tufiño de Vallejo	66:0009
		Anonymous	Villarreal	79:0030
		Bassano	Angulo	29:0006
		Bassano	Carpio	115:0061
		Caravaggio	Carpio	115:0436
		Claude Lorrain	Carpio	49:0058
		Guercino	Díaz de Quevedo	104:0001
		Orrente, P.	Arce	75:0015
		Tintoretto	Carpio	115:0012
73E343	**Supper at Emmaus: Christ is recognized while blessing or breaking bread**	Anonymous	Carpio	109:0410
		Anonymous	Castilla	43:0455
		Anonymous	Castilla	52:0015
		Anonymous	Castilla	117:0521
		Anonymous	Castilla	117:0629
		Anonymous	Castilla	117:0646
		Anonymous	Castilla	117:0858
		Anonymous	Lemos	11:0009
		Anonymous	Lemos	11:0105
		Bassano	Castilla	43:0364

		Italian	Castilla	117:0571
		Orrente, P.	Castilla	117:0335
73E35	**Christ appears to the apostles**	Anonymous	Castilla	18:0095
		Orrente, P.	Sobroso	107:0070
73E36	**Incredulity of Thomas**	Anonymous	Cortavila	77:0020
		Anonymous	Cortavila	77:0053
		Anonymous	Cotes y la Carcel	120:0046
		Anonymous	Jaraba	122:0030
		Anonymous	Peñaranda	116:0061
		Anonymous	Spino y Navarro	132:0059
		Dyck, Anth. van	Villarán	110:0007
		Giulio Romano	Arce	75:0057
		Molina, Manuel	Peñaranda	76:0041
		Spanish	Castilla	117:0104
73E37	**Appearance of Christ at the Lake of Gennesaret (Sea of Galilee, Sea of Tiberias)**	Anonymous	Arce	75:0072
		Anonymous	Castilla	18:0094
73E42	**The Ascension (Christ surrounded by radiant light or in a mandorla)**	Anonymous	Carpio	114:0036
		Anonymous	Carpio	114:0075
		Anonymous	Castilla	18:0236
		Anonymous	Espejo	23:0011
		Anonymous	Infantado	9:0322
		Anonymous	Jiménez	67:0015
		Anonymous	Justiniano	19:0020
		Anonymous	Leguizamón	8:0006
		Anonymous	Oñate	112:0138
		Greco, El	Torrubia	123:0040
		Maratti	Carpio	109:0010
		Orrente, P.	Tufiño de Vallejo	66:0011
		Reni	Montealegre	111:0022
		Rubens	Benavente	55:0005
		Rubens	Benavente	56:0002
		Solari, G.	Carpio	109:0010
73E5	**Pentecost: the Holy Ghost descends upon (Mary and) the apostles**	Anonymous	Alburquerque	125:0198
		Anonymous	Benavente	56:0025
		Anonymous	Borja y Velasco	42:0016
		Anonymous	Castilla	18:0185
		Anonymous	González Cossio	88:0121
		Anonymous	Peñaranda	116:0016
73E73	**Mary receives her last communion from John the Evangelist or from Christ**	Anonymous	Castilla	18:0001
73E74	**The Dormition: Mary on her death-bed; the apostles are gathered around her**	Anonymous	Carpio	45:0188
73E77	**The assumption of Mary ('Assumptio Corporis'): she is borne into heaven by angels**	Anonymous	Alburquerque	68:0074
		Anonymous	Alburquerque	68:0077
		Anonymous	Alburquerque	125:0035
		Anonymous	Alburquerque	125:0243
		Anonymous	Alburquerque	127:0035
		Anonymous	Angulo	29:0018
		Anonymous	Aytona	106:0070
		Anonymous	Balbi	39:0005
		Anonymous	Borja y Velasco	42:0023
		Anonymous	Carpio	45:0162
		Anonymous	Carpio	45:0187
		Anonymous	Carpio	115:0679
		Anonymous	Carpio	115:0709
		Anonymous	Castilla	18:0042
		Anonymous	Castilla	43:0525

	Anonymous	Castilla	74:0019
	Anonymous	Castilla	117:0381
	Anonymous	Castilla	117:0785
	Anonymous	Celada	2:0009
	Anonymous	Cortés	17:0001
	Anonymous	Espejo	23:0011
	Anonymous	Espejo	23:0012
	Anonymous	Humanes	21:0028
	Anonymous	Infantado	9:0322
	Anonymous	Infantado	9:0338
	Anonymous	Infantado	9:0354
	Anonymous	Lemos	11:0050
	Anonymous	Lemos	11:0069
	Anonymous	Loyola	85:0015
	Anonymous	Márquez	103:0019
	Anonymous	Medina	83:0029
	Anonymous	Moreno	137:0065
	Anonymous	Moreno	137:0090
	Anonymous	Oñate	112:0126
	Anonymous	Oñate	112:0127
	Anonymous	Ordoñez y Rueda	82:0003
	Anonymous	Oviedo	73:0112
	Anonymous	Peñaranda	76:0022
	Anonymous	Peñaranda	116:0003
	Anonymous	Peñaranda	116:0008
	Anonymous	Peñaranda	116:0204
	Anonymous	Quevedo y Azcona	135:0038
	Anonymous	Sobroso	107:0028
	Anonymous	Spino y Navarro	132:0010
	Anonymous	Spino y Navarro	132:0038
	Anonymous	Spino y Navarro	132:0074
	Anonymous	Spino y Navarro	132:0078
	Anonymous	Torre	91:0149
	Anonymous	Torre	92:0086
	Anonymous	Ugena	134:0067
	Anonymous	Ugena	134:0084
	Anonymous	Villanueva	59:0031
	Anonymous	Zavala	108:0054
	Bassano	Carpio	115:0510
	Berrettoni, N.	Carpio	109:0556
	Carracci, Annib.	Carpio	109:0987
	Dyck, Anth. van	Carpio	115:0133
	Dyck, Anth. van	Márquez	131:0008
	Giordano, L.	González de Villa	124:0001
	Giordano, L.	Olmo	133:0034
	Italian	Castañeda	119:0014
	Nardi, Angelo	Carpio	49:0325
	Procaccini	Carpio	109:0146
	Reni	Cortés	17:0013
	Reni	Montealegre	111:0022
	Rubens	Díaz de Quevedo	104:0002
	Rubens	Vicuña	121:0017
	Scaramuccia, L.	Carpio	109:0408
	Scarsellino	Carpio	109:0304
	Tintoretto, J.	Carpio	109:1015
	Tiziano	Carpio	115:0409
73E79	**Coronation of Mary in heaven (usually the Holy Trinity present)**	Anonymous	Castañeda	119:0015
		Anonymous	Castilla	117:0830
		Anonymous	Fernández	16:0001
		Anonymous	Infantado	9:0304
		Anonymous	Jaraba	122:0014
		Anonymous	Montesclaros	13:0089
		Sánchez Coello, A.	Humanes	21:0010
		Zuccari, T.	Cortés	17:0037

73E8	**Joseph's death and coronation**	Anonymous	Castilla	52:0012
		Anonymous	Cortés	17:0009
		Anonymous	Peñaranda	76:0029
		Anonymous	Torre	91:0117
73F13	**Disciples healing the sick (in general)**	Tintoretto, D.	Carpio	109:0142
73F2122	**A multitude of the sick healed by Peter and other disciples**	Anonymous	Castilla	43:0585
		Barbera	Castilla	43:0358
73F2141	**King Herod Agrippa has Peter arrested and imprisoned**	Anonymous	Castilla	117:0864
73F2142	**Peter sleeping between two soldiers**	Anonymous	Loyola	85:0033
73F2143	**An angel appears, summoning Peter to wake up**	Anonymous	Castilla	117:0109
		Ribera	Monterrey	57:0003
		Ribera	Monterrey	58:0025
73F2144	**The angel leads Peter past the sleeping guards**	Anonymous	Castilla	117:0150
		Anonymous	Zavala	108:0047
		Esnech Muh	Carpio	115:0195
		Ribera	Medina	83:0005
73F2163	**Peter in prison (in Rome)**	Anonymous	Arenberg	31:0159
		Anonymous	Borja y Velasco	42:0113
		Anonymous	Carpio	49:0010
		Anonymous	Peñaranda	116:0172
		Anonymous	Spino y Navarro	132:0065
		Anonymous	Torre	91:0077
		Anonymous	Torre	91:0148
		Anonymous	Torre	92:0054
		Anonymous	Torre	92:0085
		Guercino	Díaz de Quevedo	104:0001
		Pereda y Salgado, A.	Villarán	110:0032
		Riaño, Juan	Soria Arteaga	40:0016
		Ribera	Ugena	134:0046
73F2165	**Peter crucified upside down**	Anonymous	Alburquerque	125:0168
		Anonymous	Castilla	18:0245
		Anonymous	Castilla	117:0910
		Anonymous	Cortés	17:0072
		Anonymous	Infantado	9:0385
		Anonymous	Oñate	112:0013
		Caravaggio	Castilla	43:0086
		Caxés, E.	Arenberg	31:0110
73F22	**Life and acts of Paul (Saul)**	Anonymous	Alvarado	84:0022
		Anonymous	Montesclaros	13:0092
73F2212	**On the way to Damascus Christ appears to Saul, who falls from his horse and is blinded by the light**	Anonymous	Alvarado	84:0026
		Anonymous	Alviz	27:0007
		Anonymous	Arenberg	30:0015
		Anonymous	Arenberg	31:0027
		Anonymous	Arenberg	31:0121
		Anonymous	Aytona	106:0101
		Anonymous	Carpio	45:0186
		Anonymous	Castilla	18:0226
		Anonymous	Castilla	117:0519
		Anonymous	Cortavila	77:0060
		Anonymous	Cotes y la Carcel	120:0013
		Anonymous	Cotes y la Carcel	120:0031
		Anonymous	Jaraba	122:0034
		Anonymous	Mayalde	78:0069
		Anonymous	Ortiz	95:0028

		Anonymous	Pacheco	71:0060
		Anonymous	Spino y Navarro	132:0060
		Anonymous	Villarán	110:0053
		Anonymous	Vucht	34:0006
		Caravaggio	Castilla	43:0087
		Caxés, E.	Arenberg	31:0110
		Collantes	Soria Arteaga	40:0038
		Corte, J.	Alviz	27:0028
		Nardi, Angelo	Legasa	100:0024
		Pietro da Cortona	Carpio	109:0145
		Tintoretto	Castilla	117:0180
		Tintoretto, D.	Carpio	109:0120
		Tintoretto, D.	Carpio	109:0122
		Toledo, J.B.	Carpio	49:0101
73F22372				
	The storm	Anonymous	Ortiz	95:0041
73F22382				
	Paul preaching or disputing (in general)	Anonymous	Borja y Velasco	42:0136
73F2243	**The beheading of Paul; maybe three fountains spring from his head**	Anonymous	Cortés	17:0069
73F2412	**Mary on a column appears to James (mission of James)**	Anonymous	Alburquerque	125:0198
		Anonymous	Aytona	106:0086
		Anonymous	Carpio	49:0264
		Anonymous	Carpio	115:1021
		Anonymous	Castañeda	119:0024
		Anonymous	Galarreta Osarez	69:0019
		Anonymous	Jaraba	122:0007
		Anonymous	Mayalde	78:0078
		Anonymous	Mayalde	78:0131
		Anonymous	Quevedo y Azcona	135:0016
		Anonymous	Sastago	50:0027
		Rubens	Carpio	49:0309
73F2452	**James as Moor-slayer ('Matamoros'): on the battle-field of Clavijo he appears on a white horse**	Anonymous	Arce Calderón	89:0002
		Anonymous	Atrisco	138:0064
		Anonymous	Borja y Velasco	42:0126
		Anonymous	Borja y Velasco	42:0158
		Anonymous	Carpio	115:0709
		Anonymous	Castilla	117:0259
		Anonymous	Castilla	117:0266
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0529
		Anonymous	Castilla	117:0529
		Anonymous	Cortavila	77:0011
		Anonymous	Jiménez	67:0009
		Anonymous	Villarán	110:0053
		Falcone	Carpio	49:0140
		Terrasa, Gab.	Carpio	49:0289
		Toledo, J.B.	Carpio	49:0122
73F2535	**Crucifixion of Andrew: he is undressed and tied to the cross**	Anonymous	Castilla	43:0443
		Anonymous	Castilla	117:0758
		Anonymous	Villanueva del Fresno	20:0053
		Anonymous	Villanueva del Fresno	28:0068
		Caravaggio	Benavente	55:0010
		Ribera	Castilla	43:0085
		Ribera	Castilla	43:0387
73F264	**Martyrdom and death of Philip**	Anonymous	Castilla	18:0069

73F2742	**Martyrdom and death of Bartholomew: Bartholomew flayed alive**	Anonymous	Alburquerque	125:0024
		Anonymous	Alburquerque	127:0024
		Anonymous	González Cárdena	47:0001
		Anonymous	Villanueva	59:0022
73F27432				
	Martyrdom and death of Bartholomew: Beheading	Anonymous	Alburquerque	68:0085
		Anonymous	Peñaranda	116:0175
		Anonymous	Villanueva del Fresno	20:0041
73F274321				
	Martyrdom and death of Bartholomew: Head of Bartholomew	Anonymous	Cortés	17:0074
73F285	**Martyrdom and death of Matthew**	Andrea del Sarto	Castilla	43:0163
73F3563	**The stoning of Stephen; the witnesses lay down their clothes at Saul's feet**	Anonymous	Aytona	106:0073
		Anonymous	Cortavila	77:0060
		Anonymous	Infantado	9:0439
		Anonymous	Jaraba	122:0034
		Anonymous	Legasa	100:0031
		Anonymous	Peñaranda	116:0002
		Bassano	Carpio	49:0079
		Bassano	Carpio	115:0186
		Orrente, P.	Carpio	49:0187
		Orrente, P.	Carpio	115:0178
		Raffaello Santi	Castilla	117:0230
73G	**The Revelation of John, the Apocalypse**	Anonymous	Cruzat	70:0010
		Dürer	Mayalde	78:0007
		Dürer	Mayalde	78:0008
		Dürer	Mayalde	78:0009
73G11	**John (writing) on the island of Patmos, possibly the eagle beside him**	Anonymous	Alvarado	84:0085
		Anonymous	Castilla	117:0645
		Anonymous	González Cossío	22:0043
		Anonymous	Infantado	9:0279
		Anonymous	Lemos	11:0113
		Anonymous	Villanueva	6:0008
73GG411				
	Mary as the pregnant woman, clothed with the sun and standing on the moon, appears; she is threatened by a red dragon with a long tail and seven heads	Anonymous	Castilla	117:0647
		Anonymous	González Cossío	22:0043
		Anonymous	Infantado	9:0279

8 Literature

81E MEDORO				
	Medoro	Anonymous	Carpio	114:0280
81EE ANGELICA				
	Angelica	Anonymous	Carpio	114:0280
81F RINALDO : 81FF ARMIDA				
	Rinaldo and Armida	Anonymous	Carpio	114:0281
81FF ARMIDA				
	Armida	Anonymous	Oñate	112:0036

82A DON QUIXOTE				
	Don Quixote	Anonymous	Zuaznabar	136:0056
83 HELIODORUS: AETHIOPICA : 33C211				
	Heliodorus: Aethiopica – The first meeting of	Anonymous	Prado Bravo	48:0008
	Theagenes and Chariclea	Núñez, P.	Villarroel	62:0002
85A	**Fables of Aesop**	Anonymous	Arenberg	31:0052
		Anonymous	Arenberg	31:0052
		Anonymous	Arenberg	31:0052
		Anonymous	Carpio	49:0219
85A DOG ON BRIDGE				
	Fables of Aesop: Dog on Bridge	Anonymous	Carpio	45:0127
		Anonymous	Castilla	117:0960
		Anonymous	Castilla	117:0962
		Anonymous	Ordoñez y Rueda	82:0023
		Anonymous	Peñaranda	116:0181
85A FOX AND CRANE				
	Fables of Aesop: Fox and Crane	Anonymous	Castilla	117:0877
		Anonymous	Montesclaros	13:0022
		Anonymous	Villanueva del Fresno	28:0054

9 Classical Mythology and Ancient History

Acevedo, C.	Alviz	27:0006
Anonymous	Alburquerque	125:0123
Anonymous	Alburquerque	127:0121
Anonymous	Alviz	27:0029
Anonymous	Alviz	27:0031
Anonymous	Arenberg	31:0028
Anonymous	Carpio	49:0223
Anonymous	Carpio	115:0756
Anonymous	Castilla	43:0542
Anonymous	Castilla	52:0047
Anonymous	Díaz de la Hoz	64:0004
Anonymous	Díaz de la Hoz	64:0030
Anonymous	Galarreta Osarez	69:0054
Anonymous	González Cossio	88:0096
Anonymous	González Cossio	88:0106
Anonymous	Herrera	33:0023
Anonymous	Jaraba	122:0048
Anonymous	Medina	83:0003
Anonymous	Melgarejo	36:0019
Anonymous	Meneses Bravo	126:0016
Anonymous	Montealegre	111:0049
Anonymous	Montealegre	111:0109
Anonymous	Monterrey	58:0125
Anonymous	Montesclaros	13:0004
Anonymous	Montesclaros	13:0020
Anonymous	Oñate	112:0016
Anonymous	Oñate	112:0162
Anonymous	Oñate	112:0163
Anonymous	Oñate	112:0191
Anonymous	Oñate	112:0192
Anonymous	Spino y Navarro	132:0013
Anonymous	Spino y Navarro	132:0016
Anonymous	Spino y Navarro	132:0055
Anonymous	Spino y Navarro	132:0069
Anonymous	Tinoco	54:0020

		Anonymous	Torre	91:0018
		Anonymous	Torre	92:0004
		Anonymous	Ugena	134:0038
		Anonymous	Ugena	134:0070
		Anonymous	Valle de la Cerda	87:0051
		Anonymous	Vallejo	98:0015
		Anonymous	Villarán	110:0020
		Brueghel	Torre	91:0063
		Flemish	Infantado	1:0001
		Flemish	Torre	91:0021
		Flemish	Torre	92:0007
		Núñez, P.	Soria Arteaga	40:0013
		Parmigianino	Ledesma Meriño	4:0035
		Tintoretto, J.	Carpio	109:0084
91B111	**Saturn (Cronus)**	Anonymous	Castilla	117:0462
		Anonymous	Castilla	117:0660
91B11141	**Saturn devouring his children**	Anonymous	Castilla	117:0587
91B13661	**Atlas supporting the heavens on his shoulders**	Anonymous	Castilla	117:0696
91B24	**Polyphemus**	Anonymous	Meneses Bravo	126:0036
		Anonymous	Meneses Bravo	126:0080
91C2	**The Giants, Gigantes (with serpents for feet), and their battle against the gods**	Anonymous	Montesclaros	13:0035
91E4611	**An eagle tears at Prometheus' liver**	Tiziano	Infantado	10:0028
92	**Gods**	Anonymous	Castilla	117:0660
		Anonymous	Oñate	112:0017
92B1	**Jupiter (Zeus)**	Anonymous	Carpio	45:0125
		Anonymous	Carpio	109:0169
		Anonymous	Carpio	115:0560
		Anonymous	Castilla	117:0462
		Anonymous	Castilla	117:0763
		Schiavone, A.	Carpio	109:0359
92B11221	**'Cornucopia', Horn of Plenty**	Anonymous	Carpio	49:0222
		Anonymous	Castilla	117:0408
		Anonymous	Castilla	117:0803
92B1213	**Antiope: Jupiter, disguised as a satyr, approaches Antiope**	Bonifacio	Carpio	109:0240
92B1217	**Danae: Jupiter wooing Danae; she is usually lying in bed receiving a shower of gold**	Anonymous	Carpio	115:0547
		Anonymous	Castilla	43:0502
		Anonymous	Herrera	33:0039
		Anonymous	Herrera	33:0040
		Anonymous	Infantado	10:0011
		Tarjin, Gaspar	Infantado	1:0062
		Tintoretto	Carpio	115:0078
		Tiziano	Brizuela	5:0014
		Tiziano	Carpio	109:0653
92B1218	**Europa: Jupiter, usually in the shape of a white bull, abducts Europa and carries her across the water**	Anonymous	Alburquerque	68:0009
		Anonymous	Carpio	115:0461
		Anonymous	Castilla	43:0549
		Anonymous	Castilla	117:0701
		Anonymous	Castilla	117:0715

		Anonymous	Castilla	117:0836
		Anonymous	González Cárdena	47:0025
		Anonymous	Infantado	9:0249
		Anonymous	Loyola	85:0019
		Anonymous	Mardones	80:0018
		Anonymous	Montealegre	111:0082
		Anonymous	Monterrey	57:0162
		Anonymous	Monterrey	58:0172
		Anonymous	Sastago	50:0018
		Anonymous	Spino y Navarro	132:0073
		Anonymous	Ugena	134:0073
		Anonymous	Valle de la Cerda	87:0082
		Anonymous	Villanueva	6:0042
		Anonymous	Vucht	34:0024
		Bassano, J.	Carpio	115:0096
		Cambiaso, L.	Carpio	115:0312
		Giordano, L.	Carpio	114:0206
		Giordano, L.	Carpio	114:0236
		Mazo	Carpio	49:0233
		Núñez, P.	Villarroel	62:0007
		Reni	Carpio	114:0008
		Rossi, Pasquale	Carpio	109:0058
		Tiziano	Carpio	49:0233
		Veronese	González Cossio	88:0020
92B12181				
	Europa and her maidens play with the bull, and/ or adorn it with flowers	Anonymous	González Cossio	88:0032
		Scarsellino	Carpio	109:0530
		Schut, C. (I)	Salamanca	63:0015
		Seghers, D.	Salamanca	63:0015
92B1219	**Io: Jupiter, shrouded in a cloud, woos Io, daughter of Inachus**	Anonymous	Castilla	117:0118
		Orsi, Lelio	Carpio	109:0088
92B1222	**Leda: Jupiter, in the shape of a swan, and Leda**	Anonymous	Arce	38:0018
		Anonymous	Carpio	115:0865
		Anonymous	Herrera	33:0042
		Anonymous	Herrera	33:0043
		Anonymous	Herrera	33:0054
		Anonymous	Ledesma Meriño	4:0023
		Anonymous	Ledesma Meriño	4:0053
		Fran^{co} de Cleves	Infantado	1:0056
		Michelangelo	Castilla	43:0545
		Rossi, Pasquale	Carpio	109:0048
		Tintoretto	Arce	75:0101
92B2	**Vulcan (Hephaestus)**	Anonymous	Montesclaros	13:0079
		Bassano	Castilla	52:0056
92B222	**Vulcan and Venus**	Anonymous	Cardona	37:0053
		Anonymous	Castilla	43:0544
92B252	**Vulcan in his smithy**	Anonymous	Castilla	117:0058
		Anonymous	Castilla	117:0663
		Anonymous	Mayalde	78:0121
		Bassano	Carpio	115:0428
		Bassano	Castilla	117:0137
		Bassano, L.	Moreno	137:0004
		Rossi, Pasquale	Carpio	109:0071
92B3	**Apollo (Phoebus)**	Anonymous	Arenberg	31:0088
		Anonymous	Castilla	117:0663
		Anonymous	González Cossio	88:0081
		Bramante	Carpio	109:0473

92B323	**Clymene: Apollo woos Clymene, the Oceanid and mother of Phaethon**	Anonymous	Arcos	118:0080
92B325	**Daphne: Apollo pursuing the nymph Daphne (not yet metamorphosed)**	Bonifacio	Carpio	109:0638
92B3412	**Contest between Apollo and Marsyas; the Muses acting as judges**	Anonymous	Montealegre	111:0061
92B34121				
	Punishment of Marsyas: he is flayed by Apollo	Anonymous	Castilla	117:0159
		Anonymous	Montesclaros	13:0003
		Anonymous	Soria Arteaga	40:0039
		Giordano, L.	Carpio	114:0210
		Ribera	Arcos	118:0110
		Ribera	Carpio	49:0225
		Ribera	Carpio	115:0019
92B342	**Apollo shoots Python, the dragon**	Bonifacio	Carpio	109:0840
92B3711	**Apollo in the chariot of the sun, drawn by four horses, usually preceded by Aurora holding a torch**	Giulio Romano	Carpio	109:0827
		Polidoro da Caravag.	Carpio	114:0115
		Rossi, Pasquale	Carpio	109:0039
92B373	**Apollo playing the lyre, Apollo Citharoedus**	Anonymous	Castilla	117:0514
92B3731	**Apollo and the Muses, Apollo Musagetes**	Anonymous	Infantado	1:0104
		Anonymous	Ramírez	3:0088
		Reni	Carpio	115:0079
92B391	**Phaethon**	Anonymous	Herrera	33:0019
92B3911	**Story of the Phaethon and the chariot of the sun**	Anonymous	Castilla	43:0499
		Anonymous	Villarán	110:0062
		Giulio Romano	Carpio	109:0827
		Polidoro da Caravag.	Carpio	114:0115
		Rossi, Pasquale	Carpio	109:0039
92B39117				
	Fall of Phaethon; he is struck by a thunderbolt of Jupiter	Giordano, L.	Carpio	114:0210
92B4	**Mars (Ares)**	Anonymous	Arenberg	31:0133
		Anonymous	Molina	93:0151
92B423	**Venus: Mars and Venus as lovers**	Anonymous	Arenberg	30:0002
		Anonymous	Arenberg	31:0005
		Anonymous	Castilla	43:0502
		Anonymous	Castilla	117:0124
		Anonymous	Castilla	117:0410
		Anonymous	Herrera	33:0037
		Anonymous	Sastago	50:0038
		Anonymous	Villanueva del Fresno	20:0006
		Guercino	Ugena	134:0031
		Perino del Vaga	Castilla	43:0152
		Rubens	Castilla	43:0356
		Rubens	Castilla	117:0069
		Rubens	Castilla	117:0081
		Tiziano	Carpio	109:0472
		Tiziano	Monterrey	58:0092
		Tiziano	Villarreal	79:0064
		Vos, M.	Medina	83:0046
92B4233	**Mars and Venus surprised by Vulcan; he catches them in a net**	Pordenone	Monterrey	58:0004

92B5	**Mercury (Hermes)**	Anonymous	Carpio	109:0169
		Anonymous	Carpio	115:0624
		Anonymous	Castilla	117:0813
		Anonymous	Soria Arteaga	40:0018
		Anonymous	Villanueva	6:0042
		Anonymous	Villarreal	79:0051
		Bassano, J.	Carpio	115:0096
		Becerra, G.	Ledesma Meriño	4:0070
		Becerra, G.	Ledesma Meriño	4:0071
		Correggio	Carpio	115:1101
		Pordenone	Monterrey	57:0005
92B5911	**Story of Hermaphroditus and Salmacis**	Anonymous	Sobroso	107:0041
92BB121	**Rape of Ganymede: he is carried off by Jupiter in the form of an eagle**	Anonymous	Cuéllar	90:0006
		Anonymous	Infantado	9:0037
		Anonymous	Monterrey	57:0230
		Anonymous	Monterrey	58:0240
		Anonymous	Monterrey	61:0080
		Anonymous	Ramírez	3:0084
		Anonymous	Saavedra Guzmán	15:0036
		Flemish	Alvarado	84:0095
		Michelangelo	Carpio	115:0238
		Michelangelo	Moreno	137:0010
		Rossi, Pasquale	Carpio	109:0050
		Rubens	Salamanca	63:0009
92C	**Classical Mythology: Great Goddesses of Heaven**	Anonymous	Benavente	56:0017
		Anonymous	Castilla	43:0603
		Anonymous	Croy	24:0047
		Anonymous	Croy	24:0047
		Anonymous	Croy	24:0048
		Anonymous	Monterrey	61:0081
		Anonymous	Ramírez	3:0106
		Bassano	Castilla	117:0137
		Brandi, Giac.	Carpio	109:0985
		Flemish	Portago	140:0016
92C1	**Juno (Hera)**	Bordone	Carpio	109:0644
92C2	**Minerva (Pallas, Athena)**	Anonymous	Díaz de Ontiveros	26:0048
		Anonymous	Valle de la Cerda	87:0002
		Anonymous	Zabalza	97:0042
		Zuccari, F.	Carpio	109:0440
92C24	**Minerva: Aggressive Activities**	Pò, G.	Carpio	114:0247
92C3	**Diana (Artemis)**	Anonymous	Alburquerque	68:0002
		Anonymous	Arce Calderón	89:0005
		Anonymous	Arenberg	31:0088
		Anonymous	Balbi	39:0017
		Anonymous	Carpio	115:0678
		Anonymous	Castilla	52:0051
		Anonymous	Castilla	117:0045
		Anonymous	Castilla	117:0249
		Anonymous	Castilla	117:0795
		Anonymous	Gómez de Arratia	41:0005
		Anonymous	Gómez de Arratia	41:0032
		Anonymous	González Cossio	88:0081
		Anonymous	González de Villa	124:0007
		Anonymous	Márquez	103:0024
		Anonymous	Meneses Bravo	126:0067
		Anonymous	Monterrey	57:0101
		Anonymous	Monterrey	61:0038
		Anonymous	Oñate	112:0161

		Anonymous	Puerto	139:0047
		Anonymous	Torre	91:0090
		Anonymous	Torre	92:0065
		Anonymous	Villarreal	79:0051
		Anonymous	Zavala	108:0002
		Becerra, G.	Ledesma Meriño	4:0072
92C321	**Diana (Luna) visiting the sleeping Endymion**	Giordano, L.	Carpio	114:0210
		Rossi, Pasquale	Carpio	109:0049
92C351	**Diana hunting**	Anonymous	Arenberg	31:0066
		Anonymous	Carpio	45:0105
		Anonymous	Carpio	49:0078
		Anonymous	Castilla	117:0981
		Anonymous	Cuéllar	90:0062
		Anonymous	Gómez de Arratia	41:0004
		Anonymous	González Cossio	88:0016
		Anonymous	González Cossio	88:0016
		Giordano, L.	Carpio	114:0206
		Rubens	Carpio	49:0281
		Rubens	Montealegre	111:0055
92C352	**Diana bathing**	Anonymous	Herrera	33:0030
92C3521	**Diana bathing with her nymphs**	Allegrini, Fr.	Carpio	109:0506
		Anonymous	Brizuela	5:0018
		Anonymous	Carpio	115:0568
		Anonymous	Carpio	115:1083
		Anonymous	Castilla	43:0544
		Anonymous	Castilla	117:0528
		Anonymous	Herrera	33:0034
		Anonymous	Herrera	33:0052
		Anonymous	Monterrey	57:0214
		Anonymous	Monterrey	58:0052
		Anonymous	Monterrey	58:0224
		Anonymous	Monterrey	61:0069
		Anonymous	Oñate	112:0190
		Anonymous	Soria Arteaga	40:0049
		Anonymous	Villarán	110:0052
		Cesari, G.	Carpio	109:0659
		Maratti	Carpio	109:0943
		Onofri, Crescenzio	Carpio	109:0943
		Tiziano	Carpio	49:0244
92C35211	**Diana with her nymphs discovers the pregnancy of Callisto**	Anonymous	Castilla	43:0515
92C353	**Diana and her nymphs surprised by satyrs**	Anonymous	Arenberg	31:0066
92C392	**Nymphs of Diana**	Anonymous	Sobroso	107:0049
92C4	**Venus (Aphrodite)**	Albani, Fr.	Castilla	117:0564
		Anonymous	Carpio	49:0227
		Anonymous	Carpio	114:0308
		Anonymous	Carpio	115:0643
		Anonymous	Carpio	115:0683
		Anonymous	Carpio	115:0762
		Anonymous	Castilla	43:0357
		Anonymous	Castilla	117:0055
		Anonymous	Castilla	117:0500
		Anonymous	Castilla	117:0528
		Anonymous	Castilla	117:0661
		Anonymous	Castilla	117:0740
		Anonymous	Castilla	117:0763

		Anonymous	Castilla	117:0795
		Anonymous	Castilla	117:0933
		Anonymous	Castilla	117:0981
		Anonymous	Cortavila	77:0024
		Anonymous	Galló de Escalada	46:0007
		Anonymous	Gómez de Arratia	41:0032
		Anonymous	Oviedo	73:0055
		Anonymous	Puerto	139:0047
		Anonymous	Ramírez	3:0082
		Anonymous	Sastago	50:0005
		Anonymous	Sastago	50:0054
		Anonymous	Sastago	50:0060
		Anonymous	Valle de la Cerda	87:0013
		Cambiaso, L.	Carpio	115:0014
		Cambiaso, L.	Carpio	115:0205
		Leonardo da Vinci	Carpio	109:0462
		Mazo	Arcos	118:0109
		Raffaello Santi	Saavedra Guzmán	15:0017
		Ribera	Medina	83:0002
		Tiziano	Arcos	118:0109
		Tiziano	Monterrey	58:0091
92C4 : 31A236				
	Venus reclining	Anonymous	Carpio	115:0578
		Anonymous	Soria Arteaga	40:0060
		Dyck, Anth. van	Carpio	109:0896
92C4 : 92D1916				
	Venus with Cupids	Anonymous	Castilla	117:0051
		Anonymous	Monterrey	57:0099
		Anonymous	Monterrey	58:0102
		Goltzius, Hend.	Carpio	109:0920
		Maratti	Carpio	109:0045
92C4 : 92D3				
	Venus and Graces (Charites), generally three in number	Anonymous	Carpio	114:0201
92C411	**Birth of Venus; Venus Anadyomene**	Anonymous	Cuéllar	90:0042
		Veronese	Carpio	115:0093
		Veronese	González Cossío	22:0003
92C4111	**Venus, standing on a shell, sails on the water: Venus Marina**	Anonymous	Infantado	9:0230
92C421	**Venns and Adonis as lovers**	Anonymous	Carpio	114:0157
		Anonymous	Carpio	114:0157
		Anonymous	Carpio	114:0201
		Anonymous	Castilla	43:0559
		Anonymous	Castilla	117:0129
		Anonymous	Díaz de Ontiveros	26:0048
		Anonymous	González Cossio	88:0094
		Anonymous	Infantado	10:0002
		Anonymous	Infantado	10:0039
		Anonymous	Monterrey	57:0124
		Anonymous	Monterrey	57:0222
		Anonymous	Monterrey	58:0075
		Anonymous	Monterrey	58:0232
		Anonymous	Monterrey	61:0045
		Anonymous	Monterrey	61:0075
		Anonymous	Ordoñez y Rueda	82:0017
		Anonymous	Quevedo y Azcona	135:0048
		Anonymous	Sastago	50:0037
		Anonymous-Antique	Vucht	34:0011
		Bordone	Carpio	109:0453

		Flemish	Legasa	100:0040
		Fran^{co} de Cleves	Infantado	1:0028
		Giordano, L.	Carpio	109:0405
		Lotto	Carpio	115:0236
		Ribera	Monterrey	57:0004
		Rossi, Pasquale	Carpio	109:0040
		Rubens	Montealegre	111:0047
		Tiziano	Castilla	43:0072
92C4211	**Venus trying to prevent Adonis from going hunting**	Anonymous	Herrera	33:0053
		Rubens	Echauz	113:0046
		Tiziano	Carpio	49:0248
92C422	**Venus and Anchises**	Anonymous	Carpio	49:0073
92C451	**Venus asleep**	Anonymous	Carpio	115:1069
		Anonymous	Saavedra Guzmán	15:0035
		Carracci, Annib.	Carpio	109:0811
		Goltzius, Hend.	Carpio	109:0920
92C451 : 92L4122	**Venus asleep, spied upon by satyrs**	Anonymous	Castilla	117:0592
		Giordano, L.	Carpio	114:0204
92C452	**Toilet of Venus**	Anonymous	Carpio	49:0085
		Anonymous	Carpio	114:0222
		Anonymous	Carpio	115:1083
		Anonymous	Castilla	117:0133
		Anonymous	Castilla	117:0382
		Anonymous	Castilla	117:0591
		Anonymous	Castilla	117:0606
		Anonymous	Medina	83:0004
		Rossi, Pasquale	Carpio	109:0071
		Tiziano	Castilla	43:0555
		Velázquez, D.	Carpio	49:0221
		Velázquez, D.	Carpio	115:0080
92C4521	**Bath of Venus**	Anonymous	Castilla	52:0041
		Anonymous	Castilla	117:0405
		Anonymous	Castilla	117:0661
		Anonymous	Villanueva del Fresno	20:0106
		Cesari, G.	Carpio	109:0927
92C454	**Venus and Cupid**	Anonymous	Carpio	114:0201
		Anonymous	Carpio	115:0637
		Anonymous	Carpio	115:1063
		Anonymous	Castilla	43:0180
		Anonymous	Castilla	52:0054
		Anonymous	Castilla	52:0061
		Anonymous	Castilla	52:0061
		Anonymous	Castilla	117:0801
		Anonymous	Croy	24:0022
		Anonymous	Díaz de Ontiveros	26:0048
		Anonymous	Herrera	33:0036
		Anonymous	Herrera	33:0041
		Anonymous	Herrera	33:0045
		Anonymous	Herrera	33:0048
		Anonymous	Infantado	9:0036
		Anonymous	Infantado	10:0003
		Anonymous	Monterrey	57:0076
		Anonymous	Villanueva del Fresno	20:0006
		Bonzi, P.	Carpio	109:0771
		Carracci, Agost.	Carpio	109:0674
		Correggio	Castilla	43:0004
		Fran^{co} de Cleves	Infantado	1:0058

		Guercino	Ugena	134:0031
		Michelangelo	Carpio	109:0903
		Perino del Vaga	Castilla	43:0020
		Reni	Carpio	115:0007
		Rubens	Castilla	43:0356
		Tintoretto, D.	Carpio	109:0424
		Tiziano	Alvarado	84:0062
		Tiziano	Carpio	115:0354
		Tiziano	Montealegre	111:0046
92C454 : 33A14				
	Venus and Cupid embracing each other, kissing	Michelangelo	Carpio	109:0338
		Parmigianino	Carpio	109:0338
92C454 : 92D18 BLINDFOLD				
	Venus blindfolding Cupid	Anonymous	Herrera	33:0008
		Cambiaso, L.	Carpio	49:0102
		Cambiaso, L.	Carpio	115:0010
92C45411				
	Venus suckling Cupid	Anonymous	Castilla	117:0224
		Anonymous	Castilla	117:0799
92C4543	**Venus fortuitously grazed by Cupid's arrow**	Albani, Fr.	Carpio	109:0486
92C479	**Veneration of Venus**	Poussin, N.	Carpio	109:0731
92C491	**Adonis**	Anonymous	Díaz de Ontiveros	26:0068
		Anonymous	Puerto	139:0047
		Anonymous	Ramírez	3:0096
		Ribera	Monterrey	58:0078
92C4913	**Adonis hunting**	Tiziano	Villanueva del Fresno	20:0060
92C4915	**Death of Adonis: he is killed by a boar**	Explanje	Soria Arteaga	40:0035
		Giulio Romano	Carpio	109:0455
92C49151				
	Venus mourning Adonis	Saraceni, Carlo	Oviedo	73:0039
		Stanzione	Monterrey	57:0062
		Stanzione	Monterrey	58:0056
92C591	**Vestal virgin(s)**	Anonymous	Cuéllar	90:0020
92D1	**Cupid, Amor (Eros)**	Anonymous	Carpio	115:0747
		Anonymous	Castilla	43:0081
		Anonymous	Castilla	117:0048
		Anonymous	Castilla	117:0551
		Anonymous	Cortavila	77:0006
		Anonymous	Espejo	23:0031
		Anonymous	Herrera	33:0019
		Anonymous	Herrera	33:0044
		Anonymous	Infantado	9:0269
		Anonymous	Infantado	10:0039
		Anonymous	Monterrey	57:0101
		Anonymous	Monterrey	57:0222
		Anonymous	Monterrey	58:0003
		Anonymous	Monterrey	58:0232
		Anonymous	Monterrey	61:0038
		Anonymous	Monterrey	61:0075
		Anonymous	Oñate	112:0161
		Anonymous	Peñaranda	116:0046
		Anonymous	Saavedra Guzmán	15:0035
		Anonymous-Antique	Vucht	34:0011
		Bonzi, P.	Carpio	109:0854

		Bosch, H.	Carpio	115:0747
		Dyck, Anth. van	Carpio	49:0148
		Mola, P.F.	Carpio	109:0549
		Palma	Carpio	109:0288
		Reni	Castilla	43:0178
		Tiziano	Monterrey	57:0006
		Tiziano	Monterrey	58:0092
		Vouet, S.	Castilla	43:0317
92D1121	**Education of Cupid by Venus and Mercury**	Anonymous	Herrera	33:0016
92D1522	**Cupid making his bow**	Anonymous	Díaz de Ontiveros	26:0054
		Anonymous	Herrera	33:0038
		Anonymous	Infantado	1:0016
		Anonymous	Infantado	10:0006
92D155	**Sleeping Cupid**	Anonymous	Carpio	115:0431
		Anonymous	Castilla	117:0044
		Anonymous	Castilla	117:0511
		Anonymous	Castilla	117:0767
		Anonymous	Díaz de Ontiveros	26:0048
		Anonymous	Infantado	9:0232
		Anonymous	Monterrey	57:0061
		Anonymous	Monterrey	57:0190
		Anonymous	Monterrey	58:0200
		Cambiaso, L.	Arce	75:0030
		Cambiaso, L.	Arce	75:0031
		Cambiaso, L.	Monterrey	58:0058
92D156 : 46C219 : 25F23 LION				
	Cupid riding on a lion	Anonymous	Arenberg	31:0146
		Anonymous	Monterrey	57:0059
		Anonymous	Monterrey	58:0055
		Anonymous	Monterrey	61:0026
92D156 : 46C219 : 25F27 WHALE				
	Cupid riding on a whale	Anonymous	Castilla	117:0707
92D156 : 48C752				
	Cupid making music	Anonymous	Infantado	9:0190
92D178	**Triumph of Cupid**	Anonymous	Ugena	134:0095
92D1916	**Cupids: 'amores', 'amoretti', 'putti'**	Anonymous	Carpio	49:0146
		Anonymous	Carpio	114:0100
		Anonymous	Carpio	114:0244
		Anonymous	Carpio	114:0287
		Anonymous	Carpio	115:0545
		Anonymous	Carpio	115:0894
		Anonymous	Carpio	115:0987
		Anonymous	Castilla	117:0408
		Anonymous	Cortés	17:0101
		Anonymous	Echauz	113:0048
		Anonymous	Ramírez	3:0083
		Barocci	Carpio	109:0174
		Berrettoni, N.	Carpio	109:0222
		Berrettoni, N.	Carpio	109:0222
		Brueghel	Molina	93:0037
		Correggio	Carpio	109:0869
		Correggio	Carpio	109:0973
		Domenichino	Carpio	109:0868
		Giordano, L.	Carpio	114:0009
		Giordano, L.	Carpio	114:0010
		Guercino	Carpio	109:0616
		Italian-Venetian	Carpio	109:0645

		Mola, PF	Carpio	109 0829
		Monsieur [Illegible]	Carpio	114 0009
		Monsieur [Illegible]	Carpio	114 0010
		Nuñez, P	Villarroel	62 0003
		Núñez, P	Villarroel	62 0003
		Reni	Carpio	109 0342
		Rubens	Castilla	117 0073
		Solari, G	Carpio	109 0222
		Solari, G	Carpio	109 0222
		Tirasso, Costantino	Carpio	109 0793
		Tiziano	Monterrey	61 0001
		Veronese	Carpio	109 0844
		Vouet, S	Carpio	109 0118
92D1916	31B1			
	Cupids sleeping	Anonymous	Tufiño de Vallejo	66 0015
		Anonymous	Tufiño de Vallejo	66 0015
92D192	**Psyche**	Anonymous	Arce	38 0019
		Anonymous	Arce	75 0102
92D192134				
	Psyche, holding a lamp, gazes at the sleeping Cupid	Anonymous	Carpio	49 0227
		Anonymous	Carpio	115 0450
		Cambiaso, L	Carpio	115 0009
		Dossi, D	Carpio	109 0196
92D192163				
	Psyche with Venus	Tiziano	Carpio	115 0354
92D192181				
	Marriage of Cupid and Psyche	Anonymous	Carpio	115 0649
92D3	**Graces (Charites), generally three in number**	Maratti	Carpio	109 0986
		Tintoretto, D	Carpio	109 0424
92D4	**Muses**	Anonymous	Castilla	43 0301
92D8	**Ganymede**	Anonymous	Castilla	52 0050
		Correggio	Díaz de Ontiveros	26 0051
92E1	**Aurora (Eos)**	Anonymous	Monterrey	58 0032
		Anonymous	Montesclaros	13 0025
		Giordano, L	Carpio	114 0206
92E1231	**Aurora with her aged husband Tithonus**	Tirasso, Costantino	Carpio	109 0932
92E178	**Triumph of Aurora: In her chariot drawn by horses**	Anonymous	Monterrey	57 0032
		Anonymous	Monterrey	61 0012
		Giordano, L	Carpio	114 0315
		Rossi, Pasquale	Carpio	109 0036
92G1	**Fates, Parcae (Moirae)**	Anonymous	Villarreal	79 0024
92H	**Gods of the Waters**	Anonymous	González Cárdena	47 0005
		Anonymous	González Cárdena	47 0008
		Anonymous	Valle de la Cerda	87 0042
92H1	**Neptune (Poseidon)**	Anonymous	Carpio	45 0125
		Anonymous	Carpio	114 0308
		Anonymous	Carpio	115 0719
		Anonymous	Castilla	117 0128
		Anonymous	Castilla	117 0595
		Anonymous	Croy	24 0039
		Anonymous	Cuéllar	90 0030

		Anonymous	Infantado	1:0102
		Anonymous	Infantado	9:0230
		Bassano	Castilla	117:0137
		Gerardo	Vucht	34:0005
		Italian	Cea	51:0003
		Rossi, Pasquale	Carpio	109:0061
		Rubens	Carpio	49:0163
		Rubens	Castilla	117:0076
92H1411	**Neptune quieting the storm, 'quos ego' (Aeneid I 135)**	Rubens	Carpio	115:0440
92H1781	**Triumph of Neptune and Amphitrite, with a retinue of tritons and Nereids**	Anonymous	Molina	93:0141
92I22	**Galatea**	Albani, Fr.	Carpio	109:0684
		Cesari, G.	Monterrey	57:0097
		Cesari, G.	Monterrey	58:0100
		Cesari, G.	Monterrey	61:0036
		Guercino	Carpio	109:0882
		Maratti	Carpio	109:0552
		Raffaello Santi	Castilla	43:0547
		Rossi, Pasquale	Carpio	109:0059
		Zuccari, F.	Carpio	109:0670
92I22211	**Polyphemus, the Cyclops, beholding the lovers (Acis and Galatea)**	Lanfranco	Carpio	109:0651
92I2278	**Triumph of Galatea**	Giordano, L.	Carpio	109:0946
92L1	**Bacchus (Dionysus), Liber**	Anonymous	Carpio	114:0087
		Anonymous	Carpio	115:0683
		Anonymous	Carpio	115:1064
		Anonymous	Castilla	43:0104
		Anonymous	Castilla	117:0226
		Anonymous	Castilla	117:0592
		Anonymous	Castilla	117:0601
		Anonymous	Croy	24:0071
		Anonymous	Cuéllar	90:0022
		Anonymous	Cuéllar	90:0055
		Anonymous	Gómez de Arratia	41:0013
		Anonymous	Meneses Bravo	126:0021
		Anonymous	Meneses Bravo	126:0066
		Anonymous	Molina	93:0060
		Anonymous	Ugena	134:0030
		Anonymous	Villarreal	79:0013
		Dyck, Anth. van	Carpio	49:0165
		Giorgione	Carpio	109:0737
		Italian	Cea	51:0002
		Rubens	Castilla	117:0075
		Rubens	Paredes de Nava	101:0067
		Schiavone, A.	Carpio	109:0760
		Tiziano	Carpio	115:0256
92L121	**Ariadne beloved by Bacchus**	Reni	Carpio	109:0585
92L1212	**Wedding of Bacchus and Ariadne**	Giordano, L.	Carpio	114:0210
92L178	**Triumph of Bacchus**	Anonymous	Castilla	117:0593
92L1791	**Bacchanal: Bacchus with his wine-flushed train (thiasos)**	Anonymous	Borja y Velasco	42:0198
		Anonymous	Borja y Velasco	42:0222
		Anonymous	Carpio	45:0119
		Anonymous	Castilla	117:0053
		Anonymous	Castilla	117:0501

		Anonymous	Castilla	117:0505
		Bonzi, P.	Carpio	109:0087
		Dyck, Anth. van	Carpio	109:0634
92L191	**Thiasos, i.e. Bacchus' revel-rout, bacchanal without Bacchus**	Anonymous	Márquez	103:0015
		Anonymous	Sastago	50:0045
		Anonymous	Sastago	50:0055
		Anonymous	Valle de la Cerda	87:0028
		Anonymous	Zabalza	97:0013
		Bellini, Giov.	Carpio	109:0307
		Flemish	Castilla	43:0126
		Giorgio Todesco	Carpio	109:0593
		Rossi, Pasquale	Carpio	109:0038
92L1913	**Children's bacchanal**	Anonymous	Baeza	102:0014
		Anonymous	Castilla	117:0467
		Anonymous	Castilla	117:0482
		Anonymous	Castilla	117:0491
		Anonymous	Meneses Bravo	126:0090
92L3	**Nymphs (in general)**	Anonymous	Cardona	37:0057
		Anonymous	Carpio	45:0057
		Anonymous	Carpio	115:0716
		Anonymous	Carpio	115:0898
		Anonymous	Carpio	115:0902
		Anonymous	Carpio	115:1069
		Anonymous	Castilla	43:0111
		Anonymous	Castilla	43:0112
		Anonymous	Castilla	43:0113
		Anonymous	Castilla	43:0114
		Anonymous	Castilla	117:0408
		Anonymous	Castilla	117:0735
		Anonymous	Castilla	117:0932
		Anonymous	Castilla	117:0952
		Anonymous	Cortavila	77:0027
		Anonymous	González Cossio	88:0016
		Anonymous	González Cossio	88:0032
		Anonymous	Loyola	85:0002
		Anonymous	Monterrey	58:0105
		Anonymous	Oñate	112:0040
		Anonymous	Ramírez	3:0083
		Brueghel	Castilla	117:0383
		Carracci, Agost.	Carpio	115:0325
		Flemish	Cardona	37:0026
		Rubens	Carpio	49:0301
		Rubens	Castilla	43:0336
92L3 : 31A54				
	Nymphs bathing	Anonymous	Carpio	49:0262
		Anonymous	Carpio	115:0860
		Anonymous	Montealegre	111:0051
		Brueghel	Castilla	43:0133
		Mazo	Carpio	49:0238
		Tiziano	Carpio	49:0238
92L3 : 31B1				
	Nymphs Sleeping	Anonymous	Castilla	117:0827
		Anonymous	Infantado	9:0187
		Anonymous	Montealegre	111:0050
92L3 : 43C9				
	Nymphs Dancing	Anonymous	Atrisco	138:0022
92L3 : 48C753				
	Nymphs Making Music	Anonymous	Atrisco	138:0022
		Anonymous	Castilla	117:0156

92L3 : 92L41				
	Nymphs and Satyrs	Anonymous	Carpio	115:0652
92L41	**Satyrs (in general)**	Anonymous	Aytona	106:0144
		Anonymous	Carpio	49:0222
		Anonymous	Carpio	115:0901
		Anonymous	Castilla	52:0061
		Anonymous	González de Villa	124:0007
		Anonymous	Monterrey	57:0101
		Anonymous	Monterrey	61:0038
		Anonymous	Ramírez	3:0082
		Anonymous	Villanueva del Fresno	20:0111
		Anonymous	Villanueva del Fresno	28:0037
		Barocci	Carpio	109:0677
		Bonzi, P.	Carpio	109:0854
		Bordone	Carpio	109:0658
		Carracci, Agost.	Carpio	109:0674
		Correggio	Carpio	109:0677
		Dyck, Anth. van	Carpio	115:0120
		Flemish	Villanueva del Fresno	28:0073
		Mola, P.F.	Carpio	109:0276
		Núñez, P.	Villarroel	62:0003
		Rembrandt	Carpio	109:0611
		Rubens	Castilla	117:0075
		Rubens	Salamanca	63:0009
		Tiziano	Carpio	49:0001
		Tiziano	Carpio	49:0242
92L42178				
	Triumph of Silenus	Rossi, Pasquale	Carpio	109:0056
		Tiziano	Carpio	109:0395
92L71	**Centaurs (in general)**	Cesari, G.	Carpio	109:0659
92M1	**Ceres (Demeter)**	Anonymous	Aytona	106:0034
		Anonymous	Meneses Bravo	126:0066
		Gerardo	Vucht	34:0005
		Snyders, F.	Sobroso	107:0023
92M2	**Proserpina (Persephone, Core), Libera**	Anonymous	Montealegre	111:0048
92N123	**Proserpina: Pluto in love with Proserpina**	Anonymous	Ortiz	95:0001
92N1231	**Rape of Proserpina**	Anonymous	Carpio	49:0137
		Anonymous	Castilla	117:0046
		Anonymous	Díaz de Ontiveros	26:0047
		Anonymous	Peñaranda	116:0155
		Giordano, L.	Carpio	114:0206
		Guercino	Carpio	109:0882
		Núñez, P.	Villarroel	62:0007
		Rossi, Pasquale	Carpio	109:0072
93A1	**Banquets, feasts of the gods (in general)**	Anonymous	Castilla	117:0270
		Anonymous	Croy	24:0060
		Anonymous	Delgado	94:0016
		Anonymous	Vucht	34:0038
		Romanelli, Giov.Fr.	Carpio	109:0832
		Rubens	Castilla	117:0076
93C	**Parnassus, sacred to Apollo Mnsagetes**	Anonymous	Molina	93:0139
		Anonymous	Oñate	112:0020
		Anonymous	Villarreal	79:0011
93D1	**Pegasus, the winged horse**	Anonymous	Valle de la Cerda	87:0012

93E8	**Tartarus (and the condemned assigned there)**	Anonymous	Álvarez	86:0020
		Anonymous	Meneses Bravo	126:0001
		Anonymous	Torre	91:0048
		Anonymous	Torre	92:0028
93E81	**Tantalus, suffering eternal hunger and thirst**	Ribera	Monterrey	57:0225
		Ribera	Monterrey	58:0235
		Ribera	Monterrey	61:0078
93E82	**Sisyphus pushing his boulder uphill or carryiug it on his shoulders**	Ribera	Monterrey	57:0225
		Ribera	Monterrey	58:0235
		Ribera	Monterrey	61:0078
93E83	**Ixion on a burning wheel**	Ribera	Castilla	117:0284
93E84	**Tityus and the vulture(s) or an eagle tearing at his liver**	Anonymous	Monterrey	58:0072
		Ribera	Castilla	117:0284
		Ribera	Castilla	117:0291
		Ribera	Monterrey	57:0225
		Ribera	Monterrey	58:0235
		Ribera	Monterrey	61:0078
		Tiziano	Carpio	49:0162
		Tiziano	Carpio	115:0013
		Tiziano	Monterrey	57:0075
94	**Greek Heroic Legends (I)**			
94C	**Greek Legends: Trojan War**	Anonymous	Díaz de la Hoz	64:0009
		Anonymous	Díaz de Ontiveros	26:0052
94C1	**The love story of Paris (also called Alexander) and Helen**	Anonymous	González Cárdena	47:0005
		Anonymous	Valle de la Cerda	87:0037
		Farinati, P.	Carpio	109:0584
94C113	**Judgement of Paris**	Anonymous	Alburquerque	125:0153
		Anonymous	Alburquerque	127:0151
		Anonymous	Carpio	49:0066
		Anonymous	Carpio	115:0749
		Anonymous	Castilla	117:0414
		Anonymous	González Cossio	88:0016
		Anonymous	Monterrey	57:0232
		Anonymous	Monterrey	58:0242
		Anonymous	Ortiz	95:0013
		Bril, P.	Carpio	109:0595
		Giordano, L.	Carpio	114:0210
		Pulzone	Carpio	109:0595
		Rossi, Pasquale	Carpio	109:0158
94C133	**Abduction of Helen and some of her companions: Paris carries them off by sea, and takes a part of the palace treasure with him**	Anonymous	Atrisco	138:0007
		Anonymous	Castilla	117:0508
		Anonymous	González Cárdena	47:0005
		Anonymous	Montealegre	111:0038
94C22	**Achilles discovered among the daughters of Lycomedes, i.e. Achilles on Scyros**	Anonymous	Arenberg	31:0003
94H151	**The Trojan horse**	Anonymous	Montesclaros	13:0005
94H2	**The fall of Troy; Troy burning**	Anonymous	Aytona	106:0143
		Anonymous	Carpio	115:0938
		Anonymous	Cuéllar	90:0021
		Anonymous	Espejo	23:0037
		Anonymous	Herrera	33:0018
		Anonymous	Lemos	11:0030

		Anonymous	Loyola	85:0029
		Anonymous	Mayalde	78:0077
		Anonymous	Meneses Bravo	126:0015
		Anonymous	Monterrey	57:0216
		Anonymous	Monterrey	58:0226
		Anonymous	Monterrey	61:0071
		Anonymous	Pacheco	71:0013
		Anonymous	Real	44:0016
		Anonymous	Sobroso	107:0010
		Anonymous	Torre	91:0043
		Anonymous	Torre	92:0024
		Anonymous	Vicuña	121:0011
		Anonymous	Villanueva del Fresno	20:0034
		Anonymous	Villanueva del Fresno	20:0095
		Anonymous	Villanueva del Fresno	28:0002
		Anonymous	Villanueva del Fresno	28:0080
		Anonymous	Zabalza	97:0025
		Collantes	Soria Arteaga	40:0031
		Corte, J.	Justiniano	19:0028
		Cotera, J.B.	Peñaranda	76:0002
		Spanish-Majorcan	Díaz de Ontiveros	26:0045
94H213	**Laocoon and his twin sons are strangled by two serpents during the preparations for a sacrifice**	Anonymous	Monterrey	57:0210
		Anonymous	Monterrey	58:0220
		Anonymous	Monterrey	61:0068
		Anonymous	Pérez Dávila	25:0011
94L	**Greek Legends: Hercules (Heracles)**	Anonymous	Castilla	117:0250
		Anonymous	González Cossio	88:0082
		Anonymous	Montealegre	111:0083
		Anonymous	Monterrey	58:0005
		Anonymous	Monterrey	58:0209
		Anonymous	Villanueva	59:0007
		Brandi, Giac.	Carpio	109:0985
		Rubens	Salamanca	63:0009
94L122	**Hercules strangles two serpents in his cradle**	Anonymous	Rodríguez	130:0016
94L22	**Deianira: Hercules in love with Deianira, daughter of Oeneus**	Anonymous	Carpio	114:0299
		Anonymous	Infantado	9:0250
		Anonymous	Moreno	137:0075
94L221	**Hercules shoots Nessus, the centaur, who attempts to carry off Deianira**	Giordano, L.	Carpio	109:0947
94L23	**Iole: Hercules wooing Iole**	Albani, Fr.	Carpio	109:0669
94L24	**Omphale: Hercules in love with Omphale; he is set to spin wool or do other woman's work among the servants while Omphale wears the lion's skin and wields his club and bow**	Anonymous	Castilla	43:0366
		Anonymous	Castilla	117:0049
		Anonymous	Castilla	117:0863
		Novelli, P.	Castilla	43:0391
94L32	**The Twelve Labors of Hercules**	Anonymous	Cuéllar	90:0040
		Anonymous	Monterrey	57:0015
		Anonymous	Monterrey	61:0006
		Anonymous	Villarreal	79:0065
94L321	**(1) The Nemean Lion: Hercules chokes the lion with his arms**	Anonymous	Justiniano	19:0029
		Anonymous	Montesclaros	13:0034
94L332311	**(11) Atlas brings the apples, and is tricked by Hercules into carrying the heavens again**	Anonymous	Arenberg	31:0155

94L4113	**Antaeus: The giant is lifted in the air and crushed to death by Hercules**	Anonymous	Carpio	45:0064
94L4121	**Eurytion: The centaur, while being entertained by King Desamenus, is attacked by Hercules, who seizes Deianira, the king's daughter**	Núñez, P. Rossi, Pasquale	Villarroel Carpio	62:0007 109:0035
94N21	**Atalanta and Meleager as lovers**	Anonymous Anonymous Anonymous	Arenberg Carpio Infantado	30:0013 114:0307 9:0251
94N323	**Meleager gives the head of the boar to Atalanta**	Anonymous	Arenberg	31:0004
94O	**Greek Legends: Orpheus**	Anonymous Anonymous Anonymous Anonymous Brueghel Castiglione, G.B.	Aytona Cardona Infantado Ortiz Torre Carpio	106:0101 37:0055 1:0020 95:0022 92:0042 115:0151
94O121	**Apollo and/or the Muses teach the young Orpheus to play the lyre**	Anonymous	Infantado	9:0255
94O2121	**Orpheus, through his music, induces Pluto and/or Proserpina to let Eurydice go**	Anonymous	Castilla	117:0123
94O2122	**When leaving the underworld, Orpheus looks back and loses Eurydice forever**	Rossi, Pasquale	Carpio	109:0073
94O51	**Orpheus playing the lyre**	Anonymous Anonymous	Borja y Velasco Carpio	42:0220 49:0217
94O511	**Orpheus playing the lyre: trees and rocks move, beasts and birds are enchanted**	Anonymous Anonymous Anonymous Anonymous Anonymous Anonymous Anonymous Brueghel Brueghel Flemish Italian-Neapolitan Mantegna, A. Ribera Terrasa, Gab.	Carpio Herrera Infantado Infantado Infantado Infantado Montealegre Carpio Carpio Carpio Carpio Carpio Carpio Carpio	49:0149 33:0031 1:0063 9:0220 9:0228 10:0032 111:0087 49:0040 115:0230 49:0284 115:0386 109:0615 49:0225 49:0220
94P21	**Perseus and Andromeda**	Anonymous Anonymous Anonymous Núñez, P. Parmigianino Reni	Castilla Cuéllar Infantado Villarroel Alvarado Carpio	43:0499 90:0004 1:0060 62:0006 84:0045 115:0152
94P211	**Perseus kills the sea monster (or turns it into stone by showing it the Gorgon's head) to release Andromeda**	Anonymous Anonymous	Castilla Castilla	117:0130 117:0608
94P2112	**Andromeda chained to the rock**	Anonymous Anonymous Anonymous Anonymous Anonymous Anonymous	Aytona Carpio Infantado Monterrey Monterrey Oviedo	106:0101 115:1045 10:0004 57:0132 58:0143 73:0040

		Anonymous	Quevedo y Azcona	135:0024
		Anonymous	Sastago	50:0035
		Dürer	Carpio	109:0532
		Palma Giovane	Carpio	109:0518
		Tiziano	Brizuela	5:0015
		Tiziano	Molina	93:0089
94P212	**Perseus frees Andromeda of her chains**	Rubens	Castilla	117:0063
94P33	**Perseus beheading Medusa**	Giordano, L.	Atrisco	138:0001
		Giordano, L.	Cotes y la Carcel	120:0001
		Tiziano	Molina	93:0089
94P34	**Perseus with the Gorgon's head**	Anonymous	Castilla	117:0131
95	**Greek Heroic Legends (II)**			
95A ACHILLES				
	Achilles	Anonymous	Arenberg	30:0011
95A CEPHALUS 21				
	Cephalus and Procris	Anonymous	Infantado	1:0011
		Franco de Cleves	Infantado	1:0028
95A CEPHALUS 212				
	Procris gives Cephalus the dog (Laelaps) and the magic spear she received from Diana	Anonymous	Castilla	52:0051
		Anonymous	Infantado	9:0246
95A CEPHALUS 214				
	Cephalus inadvertently kills Procris	Anonymous	Infantado	9:0245
95A ICARUS				
	Icarus	Anonymous	Valle de la Cerda	87:0084
		Cesari, G.	Monterrey	58:0099
		Flemish	Alvarado	84:0095
95A ICARUS 51				
	The flight of Daedalus and Icarus	Rossi, Pasquale	Carpio	109:0047
		Tintoretto	Carpio	115:0257
95A ICARUS 68				
	Death i.e. the fall of Icarus	Tintoretto	Carpio	49:0164
95A MIDAS				
	Midas	Jaques	Díaz de Ontiveros	26:0048
95A NARCISSUS				
	Narcissus	Anonymous	Alburquerque	68:0009
		Anonymous	Alvarado	84:0070
		Rossi, Pasquale	Carpio	109:0050
95A NARCISSUS 21				
	Narcissus, gazing in a fountain, falls in love with his own reflection	Anonymous	Díaz de Ontiveros	26:0068
		Maratti	Carpio	109:0944
		Onofri, Crescenzio	Carpio	109:0944
95A PYRAMUS & THISBE				
	Pyramus and Thisbe	Anonymous	Cardona	37:0016
		Anonymous	Herrera	33:0024
		Anonymous	Ugena	134:0073
		Anonymous	Valle de la Cerda	87:0099
		Schiavone, A.	Carpio	109:0587
		Stanzione	Carpio	49:0159
		Stanzione	Carpio	115:0449

95B	**Greek Legends: Heroines, Female Characters**			
95B AMAZONS				
	Amazons	Anonymous	Castilla	18:0195
		Anonymous	Castilla	43:0494
		Anonymous	Oviedo	73:0099
		Anonymous	Valle de la Cerda	87:0035
95B AMAZONS 41				
	Battle of Amazons; amazonomachy	Anonymous	Carpio	45:0121
		Anonymous	Castilla	117:0936
		Anonymous	Saavedra Guzmán	15:0019
95B CIRCE				
	Circe	Anonymous	Cuéllar	90:0070
		Castiglione, G.B.	Carpio	115:0153
95B HERO & LEANDER				
	Hero and Leander	Anonymous	Torre	91:0006
		Anonymous	Torre	92:0001
95B HERO & LEANDER 221				
	Hero mourning the dead Leander on the sea-shore	Anonymous	Castilla	117:0598
		Pape, Josse de	Castilla	43:0350
		Ribera	Castilla	43:0350
95B MEDEA				
	Medea	Anonymous	Alvarado	84:0070
		Anonymous	Mardones	80:0031
96	**Roman Gods and Legends**			
96A1821	**Vertumnus and Pomona**	Rubens	Carpio	49:0241
96A18211				
	Vertumnus, in the guise of an old woman, wooing Pomona	Anonymous	Echauz	113:0059
		Dyck, Anth. van	Carpio	115:0125
96A23	**Flora**	Anonymous	Carpio	115:0901
		Anonymous	Cortavila	77:0027
		Poussin, N.	Carpio	109:0746
		Tiziano	Carpio	109:0859
		Veronese	Puerto	139:0029
96A27	**Pomona**	Anonymous	Meneses Bravo	126:0067
96B113	**'Pius Aeneas': Aeneas, leading Ascanius, escapes from burning Troy, carrying his father Anchises with the Penates; his wife Creusa, who sets out with them, is lost on the way**	Anonymous	Ramírez	3:0015
96B25	**The Banquet of Aeneas and Dido**	Anonymous	Montesclaros	13:0006
96B332	**Death of Dido; she climbs the funeral pyre and falls upon the sword of Aeneas**	Anonymous	Alvarado	84:0068
		Anonymous	Spino y Navarro	132:0110
96B66	**Venus asks Vulcan to forge Aeneas' armour**	Bassano	Carpio	49:0293
		Bassano	Carpio	115:0373
96C AENEAS				
	Aeneas	Anonymous	Castilla	117:0192
		Anonymous	Díaz de Ontiveros	26:0052
96C ROMULUS				
	Story of Romulus and Remus	Anonymous	Cuéllar	90:0007
		Anonymous	Gómez de Arratia	41:0014

		Anonymous	Ugena	134:0071
		Rubens	Salamanca	63:0009
96C ROMULUS 122				
	The twins, Romulus and Remus, are washed ashore and suckled by a she-wolf; 'Lupa Romana'	Anonymous	Ramírez	3:0015
96D DIDO				
	Dido	Anonymous	Arcos	118:0113
96D SABINE WOMEN				
	Sabine Women	Anonymous	Gutiérrez	53:0007
96D SABINE WOMEN 61				
	Rape of the Sabine women: they are carried off by Romulus and his men during a feast	Anonymous	Cuéllar	90:0003
		Anonymous	Mardones	80:0023
		Anonymous	Monterrey	61:0066
		Carracci, Annib.	Carpio	115:0162
96D SABINE WOMEN 611				
	Reconciliation of the Sabines and the Romans: the women, some holding their babies, call for peace in the midst of the two fighting armies	Anonymous	Infantado	1:0090
		Anonymous	Infantado	9:0217
		Anonymous	Monterrey	57:0208
		Anonymous	Monterrey	58:0218
97	**Metamorphoses**	Anonymous	González Cossio	88:0018
		Anonymous	Vucht	34:0037
		Bonifacio	Carpio	109:0612
		Bonifacio	Carpio	109:0612
		Bonifacio	Carpio	109:0612
		Bonifacio	Carpio	109:0612
		Bonifacio	Carpio	109:0687
		Bonifacio	Carpio	109:0687
		Bonifacio	Carpio	109:0703
		Bonifacio	Carpio	109:0703
97AA1	**While fleeing from Apollo, Daphne is changed into a laurel tree by her father Peneus**	Anonymous	Soria Arteaga	40:0018
		Schiavone, A.	Carpio	109:0701
		Schiavone, A.	Carpio	109:0701
		Zuccari, F.	Carpio	109:0099
97BB5	**While fleeing from Pan, the nymph Syrinx is changed into reed by her sisters, the Naiads**	Anonymous	Cortés	17:0091
97C1	**As punishment for seeing her bathe, Diana changes Actaeon, the hunter, into a stag**	Anonymous	Castilla	117:0271
		Anonymous	Castilla	117:0933
		Anonymous	Infantado	10:0041
		Anonymous	Monterrey	57:0056
		Anonymous	Montesclaros	13:0003
		Franco de Cleves	Infantado	1:0061
		Schiavone, A.	Carpio	109:0656
		Tiziano	Vicuña	121:0057
97C11	**Actaeon as a stag is devoured by his own dogs**	Anonymous	Sastago	50:0020
97C8	**When they drink from the cup offered by Circe, the enchantress, Ulysses' companions change into swine**	Raffaello Santi	Carpio	109:0495
		Terrasa, Gab.	Carpio	49:0216
		Vassallo	Carpio	49:0044
97CC6	**To avoid detection by Juno, Jupiter changes Io into a cow**	Anonymous	Carnero	72:0038
97CC64	**Mercury lulls Argus into sleep by making music**	Anonymous	Castilla	117:0244
		Anonymous	Díaz de Ontiveros	26:0068
		Anonymous	Gómez de Arratia	41:0025
		Anonymous	Montealegre	111:0083

		Codazzi, V.	Montealegre	111:0099
		Fran[co] de Cleves	Infantado	1:0013
		Rossi, Pasquale	Carpio	109:0034
97DD18	**To escape the love of Neptune, Coronis, daughter of Coroneus, is changed into a crow by Minerva**	Giordano, L.	Carpio	109:0948
97E4	**Latona changes Lycian farmers into frogs, because while they were weeding a marsh, they prevented her and her children from quenching their thirst**	Anonymous	Monterrey	57:0151
		Anonymous	Monterrey	58:0161
		Anonymous	Valle de la Cerda	87:0101
		Giordano, L.	Carpio	114:0210
97EE1	**Arachne is changed into a spider by the goddess Minerva**	Velázquez, D.	Arce	75:0022
97HH11	**Arethusa is turned into a fountain when pursued by the handsome hunter Alpheus**	Núñez, P.	Villarroel	62:0007
97O6	**Stones thrown by Deucalion and Pyrrha turn into men**	Rossi, Pasquale	Carpio	109:0041
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	Alexander the Great	Anonymous	Tinoco	54:0001
98B ALEXANDER THE GREAT 41				
	Battles of Alexander	Anonymous	Altamirano	35:0040
		Corte, J.	Soria Arteaga	40:0037
98B ALEXANDER THE GREAT 411				
	Alexander fighting against Darius at Issus	Anonymous	Zuaznabar	136:0052
		Raffaello Santi	Carpio	114:0117
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98B APELLES 21				
	Apelles paints Campaspe and falls in love with her	Anonymous	Herrera	33:0034
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	Death of Marcus Porcius Cato the Younger surnamed Uticensis: he stabs himself on his couch, after reading Plato's Phaedo	Bonatti, Giov.	Carpio	109:0857
98B CORIOLANUS 51				
	Coriolanus is met by his wife Volumnia, with their two small sons, and his mother, Veturia; they entreat him not to fight anymore	Anonymous	Ugena	134:0070
98B DEMOCRITUS				
	Democritus	Anonymous	Arce	38:0020
		Ribera	Castilla	117:0287
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98B DIOGENES 51				
	Alexander's visit to Diogenes, who sits by his barrel and asks Alexander to get out of his light	Anonymous	Castilla	43:0557

98B GERMANICUS 68

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98B HERACLITUS

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98B HERACLITUS 51

Heraclitus, the weeping philosopher, and Democritus, the laughing philosopher	Anonymous	Castilla	52:0059
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98B MARK ANTONY

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98B SCAEVOLA, G.M.

Gaius Mucius Scaevola	Anonymous	Arenberg	30:0016
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98B SCAEVOLA, G.M. 61

Gaius Mucius Scaevola before Porsena: he thrusts his right hand into the flames	Anonymous	Carpio	114:0049
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98B SCIPIO AFRICANUS MAJOR

Scipio Africanus Major	Anonymous	Castilla	43:0403

98B SCIPIO AFRICANUS MAJOR 51

Continence of Scipio: he restores a captive woman to her bridegroom Allucius, who kneels before him	Anonymous	Arenberg	30:0003
	Anonymous	Arenberg	31:0026

98B SCIPIO AFRICANUS MAJOR 52

Triumph of Scipio	Anonymous	Prado Bravo	48:0009

98B SENECA

Seneca	Anonymous	Real	44:0003

98B SENECA 68

Death of Seneca: at Nero's order he cnts his veins, usually sitting in a basin or bath of water, and then takes a dose of poison	Anonymous	Legasa	100:0039

98B VIRGIL

Virgil	Anonymous	Cortés	17:0098

98C ARTEMISIA 61

Artemisia, queen of Caria, drinks from a cup the ashes of her husband Mausalus mixed in liquid	Scilla, Ag.	Carpio	109:0018

98C CLEOPATRA

Cleopatra	Anonymous	Arce	75:0032
	Anonymous	Balbi	39:0013
	Anonymous	Carpio	45:0072
	Anonymous	Legasa	100:0008
	Anonymous	Lezama	99:0044
	Anonymous	Monterrey	57:0211
	Anonymous	Monterrey	58:0030
	Anonymous	Monterrey	58:0221
	Borgianni, O.	Arce	75:0111
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	Correggio	Villanueva del Fresno	20:0052
	Correggio	Villarán	110:0001
	Farelli	Puerto	139:0010
	Reni	Castilla	43:0131

98C CLEOPATRA 51

Banquet of Mark Antony and Cleopatra: she dissolves a pearl in a cup of wine, which she then drinks	Anonymous	Montesclaros	13:0018
	Corte, J.	Justiniano	19:0027
	Scilla, Ag.	Carpio	109:0004

98C CLEOPATRA 68

Death of Cleopatra: she commits suicide by holding an asp to her breast, which she has taken from a basket of figs	Anonymous	Castilla	117:0705
	Anonymous	Castilla	117:0729
	Anonymous	Monterrey	57:0030
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	Cairo, Fr.	Carpio	115:0077
	Reni	Carpio	115:0367
	Stanzione	Carpio	49:0206

98C LUCRETIA

Lucretia	Anonymous	Alburquerque	125:0256
	Anonymous	Alburquerque	125:0257
	Anonymous	Carpio	45:0106
	Anonymous	Carpio	115:0503
	Anonymous	Castilla	117:0242
	Anonymous	Galló de Escalada	46:0016
	Anonymous	González Cossio	88:0125
	Anonymous	Melgarejo	36:0024
	Anonymous	Monterrey	57:0186
	Anonymous	Monterrey	58:0196
	Anonymous	Montesclaros	13:0017
	Anonymous	Villanueva del Fresno	20:0005
	Anonymous	Villarreal	79:0029
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	Franco de Cleves	Infantado	1:0051
	José	Castilla	43:0153
	Reni	Carpio	115:0433
	Reni	Castilla	43:0123
	Reni	Castilla	43:0132
	Tiziano	Zabalza	97:0016

98C LUCRETIA 61

The rape of Lucretia: Sextus Tarquin threatens her with a dagger or sword	Anonymous	Arenberg	31:0087
	Anonymous	Infantado	9:0252
	Tiziano	Carpio	115:0469
	Tiziano	Carpio	115:0471

98C LUCRETIA 68

Death of Lucretia: she commits suicide by stabbing herself	Anonymous	Carpio	45:0135
	Anonymous	Castilla	117:0407
	Anonymous	Castilla	117:0710
	Palma Giovane	Carpio	109:0509
	Tintoretto, D.	Carpio	109:0509
	Veronese	Carpio	109:0275

98C LUCRETIA 681

Death of Lucretia: she commits suicide by stabbing herself in the presence of her husband, her father, and L.J. Brutus swearing revenge	Anonymous	Carpio	49:0224
	Anonymous	Castilla	117:0370
	Anonymous	Lemos	11:0005

98C PORCIA

Porcia	Reni	Carpio	115:0485
	Reni	Carpio	115:1108

98C SOPHONISBE 68

Death of Sophonisbe: she receives from a servant a cup of poison sent to her by Masinissa	Rubens	Carpio	115:0295

Tomyris orders the head of the fallen Cyrus to be cut off and dipped into a vessel of human blood, i.e. the vengeance of Tomyris	Anonymous	Cortavila	77:0014
	Anonymous	González Cárdena	47:0006
	Rubens	Salamanca	63:0009
	Rubens	Salamanca	63:0009

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LIST OF ARTIST APPRAISERS

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The majority of these documents are deposited in the Archivo Histórico de Protocolos in Madrid. This archive name is abbreviated "AHPM" in citations giving the location of the documents. Other archives cited are: the Archivo Histórico Nacional in Madrid, "AHNM," the Archivo de la Casa Alba, Palacio de Liria in Madrid, "ACAM," and the Archivo Histórico de Protocolos in Valladolid, "AHPV."

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Alba de Liste, Enrique Enríquez de Guzmán, Conde de	1562	Madrid	AHPM, Prot. 157, ff.666–685v, PI No. E-25
Alburquerque, Ana Enríquez de Cabrera y Colonna, VII Duquesa de	1658	Madrid	**Doc. 68**, PI No. E-323
Alburquerque, Ana Rosalia Fernández de la Cueva y Díez de Aux, Condesa de la Torre, de Ledesma y de Huelma, VII Marquesa de Cuéllar, III Marquesa de Cadreita y IX Duquesa de (viuda de Melchor Fernández de la Cueva y Enríquez, IX Duque de Alburquerque, Capitán General de la Armada Real del Mar, de los Consejos de Estado y Guerra de Su Majestad)	1727	Madrid	**Doc. 125**, PI No. E-350
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Alcalá de los Gazules, Don Fernando Enríquez Afán de Rivera, Marqués de Tarifa, y III Duque de, noble español; Virrey de Nápole y de Cataluña, Embajador a Roma	1637	Sevilla, Madrid	AZBM, legajo 215, no. 1, PI No. E-848
Alcaria, Eugenia de	1673	Madrid	AHPM, Prot. 8.166, unfoliated, PI No. E-283
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Aliseda, Rui Gómez de Silva y del Águila, Marqués de	1616	Madrid	AHPM, Prot. 3.146, unfoliated, PI No. E-806
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Almodóvar del Río, Luisa de Góngora y Haro, Vizcondesa de la Puebla de los Infantes, Marquesa de (esposa de Luis de Menesses, Conde de Taroza, Marqués de Pénalba, Gentilhombre de la Cámara de Su Majestad y de Su Consejo de Guerra)	1668	Madrid	AHPM, Prot. 9.817, ff.1504–1530v, PI No. E-320
Alonso, Gregorio (& María Cristol), mercader	1623	Madrid	AHPM, Prot. 3.490, ff.822v–824, PI No. E-424
Alonso, Melchor, maestro cordonero	1688	Madrid	AHPM, Prot. 8.131, ff.939–942, PI No. E-241
Alossa, Antonio, del Consejo de Su Majestad, Secretario de la Cámara y Patronazgo Real	1672	Madrid	AHPM, Prot. 9.832, ff.552–564v, PI No. E-162
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Altamirano, Diego de, Licenciado, del Consejo de Su Majestad y Su Fiscal en el Supremo de Justicia	1642	Madrid	**Doc. 35**, PI No. E-149
Alvarado, Catalina de (esposa de Juan de Torres y Barrantes, Familiar de la Inquisición)	1669	Madrid	**Doc. 84**, PI No. E-635
Alvarado, Jusepa María de (esposa de Fernando Rodríguez de Acosta, Secretario del Rey; viuda de Francisco de Melo)	1656	Madrid	AHPM, Prot. 6.954, ff.1–17v, PI No. E-83
Álvarez, María (viuda de Juan de Rosales, Tesorero de Millones de Madrid)	1675	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-215
Álvarez, Micaela (esposa de Doctor Juan de Villarreal, Agente de Negocios y Administrador del Estado de los Condes de Barajas)	1656	Madrid	AHPM, Prot. 7.845, ff.1169–1177, PI No. E-525
Álvarez de Pedrosa, Juana (esposa de Francisco Ruiz de Miranda, mercader de sedas en la Puerta de Guadalajara)	1671	Madrid	**Doc. 86**, PI No. E-212
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Alviz, Jerónimo de, Contador de Su Majestad	1628	Madrid	AHPM, Prot. 5.091, ff.53–58v, PI No. E-805
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Amezqueta, Pedro de, del Consejo de Su Majestad y Su Governador de la Sala de los Señores Alcaldes del Crimen de la Corte, Caballero de Calatrava	1652	Madrid	AHPM, Prot. 7.141, ff.247–249v, PI No. E-187
Añavete, Joseph Elias Gaona Portocarrero, Conde de Valparaíso y Marqués de, Mayordomo de Semana de la Reina	1762	Madrid	AHPM, Prot. 18.843, unfoliated, PI No. E-193
Añavete, María del Padre Eterno Barona y Rozas, Condesa de Valparaíso, Marquesa de (esposa de Juan Francisco Gaona Portocarrero, Conde de Valparaíso, del Consejo de Su Majestad y Su Secretario de Estado y del Despacho Universal de la Real Hacienda, Caballero de Calatrava)	1755	Madrid	AHPM, Prot. 17.821, unfoliated, PI No. E-896
Andosilla Larramendi, María de (esposa de Francisco Calvo, Contador por Su Majestad de averias de Indias de la Casa de la Contractación de Sevilla)	1617	Madrid	AHPM, Prot. 8.267, unfoliated, PI No. E-205
Angulo, Diego de, Fiscal de la Cancillería de Granada	1640	Madrid	**Doc. 29**, PI No. E-68
Añover, Luis Laso de la Vega, Conde de, Gentilhombre de la Cámara	1632	Madrid	AHPM, Prot. 6.175, ff.1345–1346, PI No. E-4
Aponte y Chaves, Francisco de, Agente y Procurador General de estos Reinos	1662	Madrid	AHPM, Prot. 6.713, ff.459–471, PI No. E-98
Aragón, María de	1593	Madrid	AHPM, Prot. 1.578, ff.157–181, PI No. E-277
Aragón, Pedro Carlos de, del Consejo del Rey y Su Regente en el Supremo de Italia	1619	Madrid	AHPM, Prot. 2.026, ff.1336–1344, PI No. E-547

Aragón, Petronila de (viuda de Benito Pérez de Alaba, Regidor de Madrid)	1645	Madrid	AHPM, Prot. 6.228, f.954ff., PI No. E-940
Aranda, Francisco de Aranda Quintanilla, Marqués de, del Consejo y Cámara de Su Majestad, Caballero de Calatrava	1726	Madrid	AHPM, Prot. 15.557, unfoliated, PI No. E-443
Araso, Fernando de	1645	Madrid	AHPM, Prot. 5.022, ff.451–455, PI No. E-119
Araujo, Clara de (& Francisco Romaní)	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-908
Arce, Pedro de, Montero de Cámara de Su Majestad	1643	Madrid	**Doc. 38**, PI No. E-608
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Arce y Astete, Manuel de, Caballero de Santiago, del Consejo y Cámara de Su Majestad	1705	Madrid	AHPM, Prot. 13.981, unfoliated, PI No. E-671
Arce Calderón, Antonia María de (esposa de Juan Bejarano)	1673	Madrid	**Doc. 89**, PI No. E-294
Arce Ceballos, Juan de	1647	Madrid	AHPM, Prot. 10.396, unfoliated, PI No. E-5660
Arce y Román, Ana Alfonso (esposa de Tomás de los Ríos)	1636	Madrid	AHPM, Prot. 3.513, ff.289–306v, PI No. E-120
Archen, Ignacio Alberto Berges, Conde de	1690	Madrid	AHPM, Prot. 11.545, unfoliated, PI No. E-619
Arcos, Manuel Ponce de León, Duque de	1693	Madrid	**Doc. 118**, PI No. E-640
Arcos, Mariana de Mendoza, Condesa de los (& Pedro Lasso de la Vega Niño y Guzmán, Conde de los Arcos, Primer Mayordomo de Su Majestad y Gentilhombre de Su Cámara, Comendador de la Madalena y Caballero de Alcántara)	1627	Madrid	AHPM, Prot. 6.175, f.1192–1240v, PI No. E-3
Arcos, Pedro Lasso de la Vega Niño y Guzmán, Conde de los (& Mariana de Mendoza, Condesa de los Arcos), Primer Mayordomo de Su Majestad y Gentilhombre de Su Cámara, Comendador de la Madalena y Caballero de Alcántara	1627	Madrid	AHPM, Prot. 6.175, f.1192–1240v, PI No. E-3
Arcos, Teresa de Silva Hurtado de Mendoza, Duquesa de	1757	Madrid	AHPM, Prot. 18.721, ff.182–320, PI No. E-479
Ardemans, Vicenta (esposa de Francisco Salazar y Córdoba, abogado en el Real Consejo de Castilla; viuda de Juan Fernández Carretero, oidor del Reino de Navarra Salazar y Córdoba, Francisco, Licenciado)	1712	Madrid	AHPM, Prot. 14.210, ff.22–37, PI No. E-860
Arellano, Agustín de (& Francisca de la Torre), Escribano Mayor de Cuentas de Su Majestad, Caballero de Alcántara	1650	Madrid	AHPM, Prot. 7.009, ff.864v–871v, PI No. E-322
Arellano, Francisca de (viuda de Manuel Chacón y Figueroa, Caballero de Santiago)	1657	Madrid	AHPM, Prot. 7.150, unfoliated, PI No. E-933
Arellano y de la Torre, Agustín de, Capitán, Caballero de Alcántara	1659	Madrid	AHPM, Prot. 6.956, ff.357–366v, PI No. E-97
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Argaiz, Juan de, del Consejo de la Suprema y General Inquisición de Su Majestad	1711	Madrid	AHPM, Prot. 11.571, f.376 ff., PI No. E-648
Argote, Diego Fernando de, del Consejo de Hacienda de Su Majestad, Caballero de Santiago	1671	Madrid	AHPM, Prot. 9.801, ff.408–435, PI No. E-432
Argote, María Magdalena de (esposa de Alonso Alemán y Rosales, Caballero de Santaigo, Gentilhombre de la Boca de Su Majestad)	1690	Madrid	AHPM, Prot. 11.445, unfoliated, PI No. E-654
Arias, Juan Eugenio, Escribano de Su Majestad, Oficial Mayor de la Escribanía del Ayuntamiento	1683	Madrid	AHPM, Prot. 11.536, ff.375–378, PI No. E-616
Ariza Almunia y la Guardia, Francisca Centurión Fernández de Córdoba, Marquesa de (esposa de Juan Antonio Palafox y Zúñiga, Almirante de Aragón, Marqués de Ariza; viuda de Salvador de Castro)	1722	Madrid	AHPM, Prot. 15.665, unfoliated, PI No. E-459
Aróstegui, Antonio de, Secretario	1623	Madrid	AHPM, Prot. 3.337, ff.823–844v, PI No. E-822

Aróstegui, Martín de, del Consejo de Guerra de Su Majestad y Comendador de San Coliso y Coronel de la Provincia de Guipuzcoa, Secretario de Su Majestad	1632 Madrid	AHPM, Prot. 4.475, ff.339–350, PI No. E-595
Arredondo, Jerónimo de, Secretario y Escribano Mayor de Rentas de Su Majestad	1669 Madrid	AHPM, Prot. 6.722, ff.743v–746v, PI No. E-102
Arredondo Agüero, Diego de, Contador de Resultas de Su Majestad de Castilla y Secretario de Su Diputación	1640 Madrid	AHPM, Prot. 6.203, f.803–810, PI No. E-27
Arteaga, Martín de, Caballero de Santiago	1658 Madrid	AHPM, Prot. 8.043, unfoliated, PI No. E-309
Arteaga y Bazán, Leonor de (viuda de Juan de Bruggen, Enviado de las Ciudades Ansiaticas)	1727 Madrid	AHPM, Prot. 13.982, ff.15v–23, PI No. E-680
Arzicollar, Luisa Fernández de Córdoba, Marquesa de	1680 Madrid	AHPM, Prot. 9.860, ff.133–145v, PI No. E-727
Arzicollar y Baides, Francisca Josefa Fernández Dávila y Córdoba, Marquesa de	1706 Madrid	AHPM, Prot. 13.982, ff.136–310, PI No. E-676
	1727 Madrid	AHPM, Prot. 16.149, ff.537–693, PI No. E-500
Arzidia, Domingo, Doctor, del Consejo de la Santa Inquisición	1636 Madrid	AHPM, Prot. 4.478, ff.776–793, PI No. E-118
Atienza y Soto, Ana de (esposa de Iñigo López de Zárate, Secretario de Su Majestad)	1639 Madrid	AHPM, Prot. 4.772, ff.1–15, PI No. E-229
Atrisco, Bernarda Sarmiento de Valladares y Guzmán, Marquesa de Valladares y Duquesa de (viuda de Melchor de Solís y Gante Osorio y Sarmiento; viuda de Felix López de Ayala Velasco y Cárdenas, Conde de Fuensalida), Dama de la Reina	1752 Madrid	**Doc. 138**, PI No. E-384
Auñon, Francisca de Padilla y Bonadilla, Marquesa de (viuda de Melchor de Herrera, Marqués de Auñon)	1637 Madrid	AHPM, Prot. 5.985, ff.1211–1226v, PI No. E-147
Ayala, Francisco de, Caballero de Santiago, del Consejo de Hacienda	1675 Madrid	AHPM, Prot. 9.842, ff.471–499v, PI No. E-707
Ayala y Berganza, Antonio de, del Consejo de la Suprema y General Inquisición, Arcediano y Canónigo de la Santa Iglesia de Segovia	1687 Madrid	AHPM, Prot. 9.878, ff.53–104v, PI No. E-755
Aytona, Ana de Silva y Corella, Condesa de Osona y IV Marquesa de	1681 Madrid	**Doc. 106**, PI No. E-754
Azcona, María de	1667 Madrid	AHPM, Prot. 9.812, ff.468–482v, PI No. E-341
Baeza, María de (esposa de Antonio de Alvárez de Castro, del Consejo de Indias y Consultor del Santo Oficio de la Inquisición; viuda de Pablo Cani)	1680 Madrid	**Doc. 102**, PI No. E-611
Balbi, Antonio, mercader y banquero de Genoa	1643 Madrid	**Doc. 39**, PI No. E-579
Baños, María Isidora Téllez Girón, Condesa de	1768 Madrid	AHPM, Prot. 18.735, ff.583–650, PI No. E-490
Barajas y Camora, Ramón de, Escribano de la Cámara del Real Consejo de Castilla	1762 Madrid	AHPM, Prot. 18.843, unfoliated, PI No. E-487
Bárcena Carasa, Pedro de, Doctor, del Consejo de Hacienda de Su Majestad	1632 Madrid	AHPM, Prot. 4.469, ff.900–915, PI No. E-596
Barragán, Alonso, Familiar de Inquisición	1660 Madrid	AHPM, Prot. 6.693 f.945ff., PI No. E-949
Bassilio García, Francisco Javier	1747 Madrid	AHPM, Prot. 18.356, unfoliated, PI No. E-898
Bastón, María (esposa de Tomás de Porras)	1653 Madrid	AHPM, Prot. 7.105, ff.85–94, PI No. E-338
Bastón, Nicolás, Oficial Mayor de la Secretaría de Flandes	1651 Madrid	AHPM, Prot. 7.104, ff.147v–149v, PI No. E-336
Bautista de Gunilla y Arellano, Juan, Doctor, Presbítero	1649 Madrid	AHPM, Prot. 8.608, ff.65v–66v, PI No. E-964
Beaumont, Blas, cirujano de Su Majestad	1758 Madrid	AHPM, Prot. 18.132, unfoliated, PI No. E-897
Béjar, Victoria Ponce de León, Duquesa de	1665 Madrid	AHPM, Prot. 9.804, ff.590–625v, PI No. E-694
Benavente, Juan Alonso de Pimentel y Ponce de León, VIII Conde de Luna y X Conde Duque de, Caballero del Toisón de Oro; Noble español	1652 Valladolid	**Doc. 55**, PI No. E-86

Benavente, Juan Alonso de Pimentel y Ponce de León, VIII Conde de Luna y X Conde Duque de [?], Caballero del Toisón de Oro; Noble español	1653 Valladolid[?]	**Doc. 56**, PI No. E-92
Benavente, Leonor María Pimentel, Condesa de (viuda de Antonio Alfonso Pimentel, Conde de Benavente)	1656 Madrid	**Doc. 65**, PI No. E-159
Benavides y Bazán, Alonso de, Caballero de Santaigo, Chantre y Canónigo de la S[ta] Iglesia de Coria	1671 Madrid	AHPM, Prot. 9.819, ff.50–69, PI No. E-301
Benavides y Bazán, Isabel de (& Diego Gaitán de Vargas)	1634 Madrid	AHPM, Prot. 6.177, ff.914–943v, PI No. E-5
Benito y Muro, Joseph, mercader de sedas en la Puerta de Guadalajara	1743 Madrid	AHPM, Prot. 15.231, unfoliated, PI No. E-366
Berdot, Luis, Jefe Francés del Ramillete del Rey	1754 Carabanchel	AHPM, Prot. 17.880, ff.1–39, PI No. E-396
Bermur, Mariana de Rivera Enríquez, Marquesa de (esposa de Marqués de Bermur; viuda de Conde de Mora)	1648 Madrid	AHPM, Prot. 6.014, ff.582v–605v, PI No. E-154
Blas de Castro, Juan, Musico y Urgier de Cámara de Su Majestad	1631 Madrid	AHPM, Prot. 3.477, ff.165–174, PI No. E-995
Bocangel, Eugenia María (viuda de Joseph Pérez de Soto, del Consejo y Cámara de Castilla)	1723 Madrid	AHPM, Prot. 15.665, unfoliated, PI No. E-873
Bolero, Jusepe, Contador del Estado y Rentas del Conde de Casarubios	1619 Madrid	AHPM, Prot. 4.909, ff.33–33v, PI No. E-515
Borbón, Sebastián María Gabriel de, Infante	1835 Madrid	APM, Sección Histórica, caja 123, PI No. E-600
Borja, Francisca María Vicente de (esposa de Vicente Bañuelos, del Consejo de Su Majestad, Alcalde de su Casa y Corte)	1682 Madrid	AHPM, Prot. 11.533, ff.120–142, PI No. E-615
Borja, Francisco de, Arcediano Mayor de Valencia	1685 Madrid	AHPM, Prot. 8.172, unfoliated, PI No. E-210
Borja y Velasco, Gaspar de, Arzobispo de Toledo, Cardenal, Canónigo de Cuenca, Arcediano de Toledo, Obispo de Albano, Arzobispo de Sevilla, Cardenal de la Santa Iglesia Romana, Embajador extraordinario de Felipe III en Roma y Arzobispo de Toledo	1646 Madrid	**Doc. 42**, PI No. E-62
Boulet, Joseph Antonio	1754 Madrid	AHPM, Prot. 18.719, ff.372v–400, PI No. E-476
Brandón Suárez, Duarte	1648 Madrid	AHPM, Prot. 4.778, ff.557v–559, PI No. E-233
Brito, Juan Osbaldo, Secretario de Su Majestad en el Consejo Supremo de Flandes	1619 Madrid	AHPM, Prot. 2.094, ff.459–462v, PI No. E-928
	1637 Madrid	AHPM, Prot. 6.193, ff.176v–179, PI No. E-14
Brizuela, Iñigo, Obispo de Segovia, Presidente del Consejo de Flandes y de los Consejos de Estado y Guerra del Rey	1629 Madrid	AHPM, Prot. 2.682, 1428–1457v, PI No. E-568
Brizuela y Cárdenas, Francisco de, Corregidor de Madrid	1620 Madrid	**Doc. 5**, PI No. E-569
Brugmans, Isabel (esposa de Andrés de Mansilla, Grefier del Santisimo Señor Don Juan de Austria)	1660 Madrid	AHPM, Prot. 9.201, ff.248–256v, PI No. E-1005
Buelta, Francisco, Receptor del Consejo de la Santa Inquisición	1629 Madrid	AHPM, Prot. 5.857, ff.118–137, PI No. E-688
Bueno, Juan	1755 Madrid	AHPM, Prot. 15.772, unfoliated, PI No. E-919
Buenvecino, César, mercader	1658 Madrid	AHPM, Prot. 7.151, unfoliated, PI No. E-178
Buitrago, Luis de, Aposentador de Su Majestad	1640 Madrid	AHPM, Prot. 6.212, ff.1004–1004v, PI No. E-42
Buitrón y Moxica, Joseph de	1684 Madrid	AHPM, Prot. 11.532, unfoliated, PI No. E-614
Bulnes y Linares, Fernando, Licenciado, Presbítero Abad de Zesures	1645 Madrid	AHPM, Prot. 6.010, ff.322, PI No. E-790
Caballa, María de (esposa de Diego Fernández de Velasco)	1658 Madrid	AHPM, Prot. 7.847, ff.604–612v, PI No. E-926
Cabezas, Luis, Portero de Cámara del Supremo Consejo de Italia	1671 Madrid	AHPM, Prot. 11.136, ff.256–263, PI No. E-626

Cadena, Juana de la (esposa de Pedro Zapata del Mármol)	1631	Madrid	AHPM, Prot. 4.470, ff.876–883, PI No. E-572
Calatayud, Antonio de, del Consejo Real de Indias, Caballero de Santiago	1663	Madrid	AHPM, Prot. 8.789, unfoliated, PI No. E-1007
Calatayud, Francisco de, Secretario del Consejo de Su Majestad, Caballero de Santiago	1638	Madrid	AHPM, Prot. 6.197, ff.144–145, ff.150–153, PI No. E-21
Calderón, Juan (& Aguada de Prado)	1610	Madrid	AHPM, Prot. 2.698, ff.29–50, PI No. E-989
Calderón Villegas, Pedro	1689	Madrid	AHPM, Prot. 9.859, ff.297–318v, PI No. E-717
Camino Belisano, Tomás, Procurador del Número de Madrid	1628	Madrid	AHPM, Prot. 5.984, ff.14–15v, PI No. E-142
Campero, Manuel, Caballero de Santiago, del Consejo de Su Majestad y Su Secretario en él de Cruzada	1675	Madrid	AHPM, Prot. 9.842, ff.7–23v, PI No. E-706
Campi, Juan Enríquez, Marqués de, del Consejo de Su Majestad en él de Italia	1636	Madrid	AHPM, Prot. 4.478, ff.424–445v, PI No. E-116
Campo, Bernardo del, Maestro de Obras	1713	Madrid	AHPM, Prot. 15.665, unfoliated, PI No. E-874
Campo, Miguel del, mercader de paños	1758	Madrid	AHPM, Prot. 17.880, ff.1–62v, PI No. E-397
Campo, Teresa Alfonso del (viuda de Andrés de Caltañazar, Secretario de Su Majestad y Escribano del Número)	1710	Madrid	AHPM, Prot. 18.584, unfoliated, PI No. E-902
Campo Florido, Juan del Río González, Marqués de, Gentilhombre de Cámara de Su Majestad y Su Secretario del Despacho Universal y Superintendente General de la Real Hacienda, Presidente del Consejo de Hacienda y Sus Tribunales	1726	Madrid	AHPM, Prot. 15.163, ff.848v–862, PI No. E-351
Campotejar, Leonora de Fonseca, Marquesa de	1651	Madrid	AHPM, Prot. 6.253, ff.412–438v, PI No. E-836
Campotejar, Pedro de Granada Venegas, Marqués de, Mayordomo de la Reina, Alcalde de la Casa y Huerta del Generalife de Granada, Caballero de Alcántara	1643	Madrid	AHPM, Prot. 8.213, ff.103–104, PI No. E-252
Cana, María de la (esposa de Mateo Álvarez de Ferrera, Tesorero y Mayordomo del Pósito de Madrid)	1657	Madrid	AHPM, Prot. 6.056, unfoliated, PI No. E-168
Candries, Gerardo de	1643	Madrid	AHPM, Prot. 8.092, unfoliated, PI No. E-195
Canencia, Jerónima de (esposa de Pedro de Ariz y Yanguas)	1688	Madrid	AHPM, Prot. 9.878, ff.539–573, PI No. E-760
Canencia, Josefa de (viuda de Antonio Juan de Robles, Caballero de Santiago)	1661	Madrid	AHPM, Prot. 9.828, ff.404–432v, PI No. E-200
	1671	Madrid	AHPM, Prot. 9.799, ff.398–547, PI No. E-423
Canseco, Francisco, Boticario Mayor de las Señoras Descalzas Reales	1682	Madrid	AHPM, Prot. 9.868, ff.503–573, PI No. E-739
Caracena, Catalina Ponce de León y Aragón, Condesa de Medellín y Marquesa de	1716	Madrid	AHPM, Prot. 16.154, unfoliated, PI No. E-489
Caracena, Luis Carrillo y Toledo, Conde de Pinto y Marqués de, Gentilhombre de la Cámara de Su Majestad y de Sus Consejos de Estado y Guerra y Su Presidente en el Real de los Órdenes, Señor de las villas de Ynes, Comendador de Chirlana y Monticon y Caballero de Santiago	1626	Madrid	AHPM, Prot. 2.679, ff.1259–1327, PI No. E-567
Carculli, Gaspar, Doctor, médico	1734	Madrid	**Doc. 128**, PI No. E-358
Cárdenas, Magdalena de (viuda de Mateo Gamona, platero)	1635	Madrid	AHPM, Prot. 7.824, ff.111v–113v, PI No. E-345
Cárdenas y Chincoya, Miguel de, Licenciado, del Consejo de Su Majestad, Alcalde de Su Casa	1640	Madrid	AHPM, Prot. 5.984, ff.1009–1013, PI No. E-143
Cardona, Juana de (viuda de Diego de Santoyo, Caballero de Santiago)	1642	Madrid	AHPM, Prot. 4.770, ff.779–781, PI No. E-954
Cardona, Nicolás de, Maestro de la Cámara de Su Majestad	1643	Madrid	**Doc. 37**, PI No. E-324
Cardona, Tomás de	1642	Madrid	AHPM, Prot. 6.932, ff.369–377, PI No. E-78
Carducho, Vicencio, pintor de Su Majestad	1638	Madrid	AHPM, Prot. 5.023, PI No. E-603

Carnero, Antonio, del Consejo de Su Majestad, Su Secretario de Milan, Su Secretario de Estado y del Despacho Universal, Caballero de Santiago	1631	Madrid	AHPM, Prot. 2.052, ff.1016–1025v, PI No. E-978
	1662	Madrid	**Doc. 72**, PI No. E-257
Carpintero, Alfonso, mercader de paños, Familiar del Santo Oficio	1663	Madrid	AHPM, Prot. 8.701, f.637ff., PI No. E-300
Carpio, Catalina Fernández de Córdoba y Aragón, Condesa-Duquesa de Olivares, Condesa de Morente y IV Marquesa del (& Luis Méndez de Haro y Guzmán, VI Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares, Conde de Morente y VI Marqués del Carpio)	1648	Madrid	**Doc. 45**, PI No. E-602
	1648	Madrid	AHPM, Prot. 6.239, fols. 411v–440v, PI No. E-1024
Carpio, Gaspar de Haro y Guzmán, VII Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares, Conde de Morente y VII Marqués del, Gran Chanciller de las Indias, Comendador Mayor de Alcántara, Montero Mayor del Rey, Alcaide de El Pardo, Zarzuela y Balsain, de los Alcázares de Sevilla y Córdoba, y de la ciudad de Mojácar, Plenipotenciario para la paz de Portugal, Embajador en Roma, Virrey de Nápoles y del Consejo de Estado	1651	Madrid	**Doc. 49**, PI No. E-81
	1682	Roma	**Doc. 109**, PI No. I–2626
	1687	Napoli	**Doc. 114**, PI No. I–2627
	1689	Madrid	**Doc. 115**, PI No. E-84
Carpio, Luis Méndez de Haro, Marqués del	1614	Madrid	AHPM, Prot. 4.789, ff.99–110v, PI No. E-588
Carpio, Luis Méndez de Haro y Guzmán, VI Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares, Conde de Morente y VI Marqués del (& Catalina Fernández de Córdoba y Aragón, Condesa-Duquesa de Olivares, Condesa de Morente y IV Marquesa del Carpio), Comendador Mayor de Alcántara, Gran Chanciller de las Indias, Alcaide de los Alcázares de Sevilla y Córdoba, Caballerizo Mayor, Gentilhombre de Cámara, primer Ministro de Felipe IV y su gran privado	1648	Madrid	**Doc. 45**, PI No. E-602
	1648	Madrid	AHPM, Prot. 6.239, fols. 411v–440v, PI No. E-1024
Carranza, Mateo de, Secretario de Su Majestad	1626	Madrid	AHPM, Prot. 2.679, ff.515–527, PI No. E-984
Carranza Armante, Alonso, Licenciado, Abogado en los Reales Consejos	1621	Madrid	AHPM, Prot. 4.447, ff.963–969, PI No. E-544
Carrera, Juana Ignacia de la (viuda de Juan Ignacio de la Encina, del Consejo Supremo de Castilla, Caballero de Santiago)	1765	Madrid	AHPM, Prot. 18.732, ff.348–369, PI No. E-486
Carrera Maldonado, Elena de la (esposa de Manuel López de Salceda, Fator y Asentista de Su Majestad)	1658	Madrid	AHPM, Prot. 9.833, ff.595–616v, PI No. E-701
Carreto y Grana, Francisco de los Marqueses de Sabona, Marqués de, Embajador de Alemania	1651	Madrid	AHPM, Prot. 6.766, unfoliated, PI No. E-148
Carrillo, Gervasio, Caballero de Alcántara, Secretario de Su Majestad	1694	Madrid	AHPM, Prot. 9.892, unfoliated, PI No. E-669
Carrillo Muñoz de Godoy, Fernando, del Consejo Supremo y Cámara del Rey y su Presidente del Real Consejo de las Indias de Su Majestad, Caballero de Santiago	1622	Madrid	AHPM, Prot. 2.031, ff.1025–1034, PI No. E-558
Carvajal, Mariana de (esposa de Balthasar Velázquez)	1661	Madrid	AHPM, Prot. 7.851, ff.669v–670, PI No. E-542
Casa Pontejos, Antonio Juan de Pontejos, Marqués de, Caballero de Calatrava	1773	Madrid	AHPM, Prot. 17.913, ff.9–17v, PI No. E-390
Casaliche, María Francisca de la Torre, Señora de la villa de Marchamalo y Marquesa de (esposa de Cristóbal Moreno Ponce de León, Vizconde de Ugena)	1694	Madrid	AHPM, Prot. 9.861, ff.100–169v, PI No. E-668
Casaliche, María de Sarauz, Marquesa de	1689	Madrid	AHPM, Prot. 9.819, ff.1226–1231v, PI No. E-270
Casanate, Ana Luisa de (esposa de Sebastián Guillanas)	1623	Madrid	AHPM, Prot. 2.033, ff.493–508v, PI No. E-560
Casanova, Lázaro de, platero de oro	1660	Madrid	AHPM, Prot. 8.096, unfoliated, PI No. E-196
Castañeda, Juan de, Maestro Mayor de la Ciencia de las Armas de los Caballeros Pajes de Su Majestad	1694	Madrid	**Doc. 119**, PI No. E-665

Castelano, Diego de Aragón y Mendoza, Duque de Terranova, y Príncipe de, Gentilhombre de la Cámara de Su Majestad, de Su Consejo de Estado	1663 Madrid	AHPM, Prot. 9.804, ff.79–189, PI No. E-692
Castellanos y Heredia, María Nicolasa (esposa de Manuel de Angulo, Regidor Perpetuo de Madrid; viuda de Joseph Antonio Ruiz de Marmela y Sagramena, Caballero de Santiago)	1764 Madrid	AHPM, Prot. 18.844, ff.1051–1291, PI No. E-447
Castilla, Bernardo Fernández de Velasco y Tovar, Condestable de	1652 Madrid	**Doc. 52**, PI No. E-522
Castilla, Juan Alfonso Enríquez de Cabrera, Duque de Medina de Ríoseco y IX Almirante de, noble español	1647 Madrid	**Doc. 43**, PI No. E-844
Castilla, Juan Alonso de, Caballero de Santiago	1588 Madrid	AHPM, Prot. 590, ff.1362–1658v, PI No. E-126
Castilla, Juan Gaspar Enríquez de Cabrera, Duque de Medina de Ríoseco y X Almirante de	1691 Madrid	**Doc. 117**, PI No. E-846
Castilla, Luisa de Sandoval, Duquesa de Medina de Ríoseco y esposa del IX Almirante de (viuda de Juan Alfonso Enríquez de Cabrera, Duque de Medina de Ríoseco y IX Almirante de Castilla)	1664 Madrid	**Doc. 74**, PI No. E-845
Castilla, Vittoria Colonna, Condesa de Módica, IV Duquesa de Medina de Ríoseco y esposa del VIII Almirante de	1634 Madrid	**Doc. 18**, PI No. E-831
Castillo, Juan del, del Consejo de Su Majestad, Su Secretario de Mercedes y Ayuda de Cámara, Caballero de Santiago	1640 Madrid	AHPM, Prot. 4.490, ff.306–322v, PI No. E-971
Castillo, Manuela del (esposa de Antonio Jiménez Veta, ensamblador)	1657 Madrid	AHPM, Prot. 3.806, ff.42–47v, PI No. E-781
Castillo Mondragón y Lazerda de Moreno, Inés de (esposa de Bartolomé Moreno)	1674 Madrid	AHPM, Prot. 10.438, PI No. E-850
Castillo y Ugarte, Josefa del (esposa de Manuel Satunio Castejón, del Consejo de Su Majestad y Alcalde en Su Real Casa y Corte; viuda de Licenciado Francisco Antonio de las Lastras, Abogado de los Reales Consejos)	1758 Madrid	AHPM, Prot. 18.552, f.540 ff., PI No. E-528
Castra Zorilla, Jerónima de la (esposa de Diego de Vera, Gentilhombre de la Cámara del Infante Don Fernando y Aposentador de la Casa y Corte de Su Majestad)	1638 Madrid	AHPM, Prot. 6.197, ff.581–587v, PI No. E-22
Castrillo, García de Haro y Avellaneda, Conde de, del Consejo de Estado de Su Majestad	1671 Madrid	AHPM, Prot. 9.799, ff.41–93v, PI No. E-418
Castrillo, Juana María González de Haro y Avellaneda, Marquesa de Cortés, Condesa de	1687 Madrid	AHPM, Prot. 9.878, ff.137–181, PI No. E-756
Castrillo, Manuel Domingo Mauleon de Navarra Avellaneda y Haro, Conde de	1692 Madrid	AHPM, Prot. 9.887, ff.235–258, PI No. E-659
Castrillón, Antonio de, Gentilhombre de la Boca de Su Majestad, Comendador de la Huerta Valle de Caravaños y Caballero de Calatrava	1630 Madrid	AHPM, Prot. 5.940, ff.114–120v, PI No. E-392
Castro, Gómez Manriquez de Mendoza, Conde de, Gentilhombre de la Cámara y Mayordomo Mayor del Rey	1640 Madrid	AHPM, Prot. 5.984, ff.1028–1066, PI No. E-144
Castro, María Josefa de (esposa de Francisco Javier Jiménez de Escobar, Abogado de los Reales Consejos)	1732 Madrid	AHPM, Prot. 15.606, ff.97–110, PI No. E-466
Castro, Paula Petronila Rico de (esposa de Manuel García Urbán)	1758 Madrid	AHPM, Prot. 18.773, ff.1045v–1067, PI No. E-905
Castro y Bobadilla, Rodrigo de, Arcediano de Alcaraz, del Consejo de Su Majestad de la Santa y General Inquisición Dignidad y Canónigo de la Santa Iglesia de Toledo	1615 Madrid	AHPM, Prot. 2.299, ff.504–537v, PI No. E-474
Castro y Contreras, Ana María de	1674 Madrid	AHPM, Prot. 11.122, unfoliated, PI No. E-621
Castro Enríquez, Leonor (& Miguel Salmerón, Contador de Su Majestad en la Real Junta de Aposento)	1660 Madrid	AHPM, Prot. 9.199, ff.1121–1256v, PI No. E-1004

Castro y Padilla, Agustina (esposa de Cápitan Antonio Pacheco)	1636	Madrid	AHPM, Prot. 6.186, ff.1112v–1114v, PI No. E-8
Castro Santacruz, Juan de, Secretario de Su Majestad	1705	Madrid	AHPM, Prot. 11.565, ff.598–613, PI No. E-1011
Castro y Torres, Francisco de, Procurador de los Reales Consejos	1733	Madrid	AHPM, Prot. 15.607, ff.134–155v, PI No. E-469
Castromonte, Inés María Portocarrero, Marquesa de (esposa de Juan de Mendoza Manrique de Lara, Marqués de Castromontes, Gentilhombre de la Cámara de Su Majestad, y su Mayordomo)	1688	Madrid	AHPM, Prot. 9.878, ff.729v–733, PI No. E-761
Castroviejo, Diego, Licenciado, Relator del Real y Supremo Consejo de Guerra de Su Majestad	1745	Madrid	AHPM, Prot. 17.783, unfoliated, PI No. E-519
Caxesi Gilioçis, Margarita (esposa de Joseph de Cisneros)	1657	Madrid	AHPM, Prot. 6.056, unfoliated, PI No. E-166
Cea, Francisco, Licenciado, Presbítero Comisario del Santo Oficio de la Inquisición de Toledo	1652	Madrid	**Doc. 51**, PI No. E-251
	1652	Madrid	AHPM, Prot. 7.683, ff.94–95, PI No. E-1017
Cea, Joseph de, mercader de hierro	1754	Madrid	AHPM, Prot. 18.132, unfoliated, PI No. E-539
Celada, Alonso Fernández de Córdoba, Marqués de, Mayordomo de Su Majestad	1622	Madrid	**Doc. 7**, PI No. E-557
Celada, Ana Antonia de Velasco, Marquesa de (esposa de Alonso Fernández de Córdoba, Marqués de Celado, Mayordomo de Su Majestad)	1617	Madrid	**Doc. 2**, PI No. E-553
Ceraín, Juan de, Criado de Su Majestad	1640	Madrid	AHPM, Prot. 3.525, ff.133–136, PI No. E-124
Cerda, Fernando de la, Gentilhombre de la Cámara del Infante Cardenal y su Capitán de la Guarda, Caballero de Santiago	1636	Madrid	AHPM, Prot. 4.478, ff.675–707, PI No. E-117
Cerón Carvajal, Jorge, Caballero de Santiago	1626	Madrid	AHPM, Prot. 2.679, ff.757–787v, PI No. E-985
Cerralbo, Leonor de Velasco y de la Cueva, Condesa de Siruela, Marquesa de, Dama de la Reina Madre	1689	Madrid	AHPM, Prot. 9.819, ff.1582–1595, PI No. E-255
Céspedes, Pedro de	1632	Madrid	AHPM, Prot. 3.272, ff.483–490, PI No. E-107
Chaves, Gabriel de, del Consejo de Su Majestad en el Real de Castilla, Caballero de Santiago	1671	Madrid	AHPM, Prot. 8.125, unfoliated, PI No. E-204
Chaves y Orozco, Ana (esposa de Capitán Roque de Lara, Mayordomo of Marqués del Carpio; viuda de Juan Márquez de Lara y Gallego, Caballero de Santiago, Secretario de Su Majestad de la parte de Sicilia)	1668	Madrid	AHPM, Prot. 11.126, ff.179–428, PI No. E-624
Cid, Fernando González, Licenciado, Clérigo	1652	Madrid	AHPM, Prot. 7.146, unfoliated, PI No. E-173
Cifuentes, Fernando de Silva, Conde de	1594	Madrid	AHPM, Prot. 10,801, unfoliated, PI No. E-231
Clavijo, Juan de, Secretario del Consejo de la Suprema y General Inquisición	1651	Madrid	AHPM, Prot. 4.781, ff.518–520v, PI No. E-63
Clavijo, Ursula (esposa de Isidoro Caro, escrivano de Cámara del Real Consejo de la Santa Cruzada)	1646	Madrid	AHPM, Prot. 8.701, ff.475, 489–489v, PI No. E-784
Colmenares Trezeno, Pedro, Platero de oro	1697	Madrid	AHPM, Prot. 9.892, unfoliated, PI No. E-670
Colmenero, Diego	1761	Madrid	AHPM, Prot. 20.034, unfoliated, PI No. E-452
Colomo, Cristóbal, Maestro de Obras y Alarife y Familiar del Santo Oficio de la Inquisición	1656	Madrid	AHPM, Prot. 9.799, ff.19v–27, PI No. E-403
Contreras, Juan Ruiz de, del Consejo de Su Majestad en el Real de las Indias, Caballero de Santiago	1625	Madrid	AHPM, Prot. 2.339, ff.117–141v, PI No. E-830
Contreras, María Teresa de (esposa de Joseph de Partearroyo, mercader)	1721	Madrid	AHPM, Prot. 15.555, unfoliated, PI No. E-442
Contreras y Medrano, Diego de, Secretario de Su Majestad, Oficial Mayor de la Secretaria del Patronato Real	1683	Madrid	AHPM, Prot. 9.868, ff.472–480v, PI No. E-738
Córdoba, Antonia María de (viuda de Iñigo Fernández de Córdoba), Señora de Honor de la Reina	1644	Madrid	AHPM, Prot. 6.002, ff.497–503, PI No. E-150

Córdoba, Diego Ignacio de, Señor de Canillejas de los Puertos de Sariegos y Sanzenes y Fuencollada	1691	Madrid	AHPM, Prot. 9.887, ff.104–106, PI No. E-657
Córdoba Centurión, Juan de, Caballero de Santiago, del Consejo de Su Majestad en el Real de Indias	1665	Madrid	AHPM, Prot. 10.593, ff.116–122v, PI No. E-776
Córdoba y Verdes, Manuel de	1736	Madrid	**Doc. 129**, PI No. E-357
Correa, Violante (& Fernando de Tinoco, Tesorero del Consejo de Portugal y Caballero de Cristo)	1652	Madrid	**Doc. 54**, PI No. E-841
Cortavila y Sanabria, Diego de, Boticario Mayor Jubilado de Su Majestad	1665	Madrid	**Doc. 77**, PI No. E-101
Cortés, Alonso, Doctor, Relator del Consejo y Cámara de Su Majestad	1632	Madrid	**Doc. 17**, PI No. E-426
Cortés, Juana Clara de Avellaneda, Marquesa de	1653	Madrid	AHPM, Prot. 8.038, ff.948–949v., PI No. E-310
Cortés Villarama, Manuela (esposa de Jerónimo de Alviz, Contador de Su Majestad)	1628	Madrid	AHPM, Prot. 5.091, ff.30–33v, PI No. E-818
Costilla, Felipa (viuda de Doctor Lázaro de Ocañas)	1621	Madrid	AHPM, Prot. 5.081, ff.1418–1435, PI No. E-508
Cotes y la Carcel, Sebastián de	1703	Madrid	**Doc. 120**, PI No. E-847
Criales, Ana de	1668	Madrid	AHPM, Prot. 8.142, unfoliated, PI No. E-259
Crisostomo Márquez, Juan	1680	Madrid	AHPM, Prot. 9.859, ff.342–352v, PI No. E-721
Cristol, María (& Gregorio Alonso, mercader)	1623	Madrid	AHPM, Prot. 3.490, ff.822v–824, PI No. E-424
Croy, Jean de, Comte de Solre, del Consejo de Flandes y Gentilhombre de la Cámara del Rey	1638	Madrid	**Doc. 24**, PI No. E-1015
Cruz, María de la (esposa de Diego de Robledo, Portero de Cámara de Su Majestad)	1620	Madrid	AHPM, Prot. 5.231, ff.47–47v, PI No. E-921
Cruzat y Villanueva, Antonio, mercader de paños	1659	Madrid	**Doc. 70**, PI No. E-94
Cubieta y Villafuerte, Catalina de (viuda de Vicente Serrano Zapata)	1656	Madrid	AHPM, Prot. 8.617, unfoliated, PI No. E-299
Cuéllar, Francisco de, Escribano del Número de Madrid	1613	Madrid	AHPM, Prot. 2.654, ff.974–997, PI No. E-412
Cuéllar, Jerónimo de, del Consejo de Su Majestad y Su Secretario de la Cámara y Estado de Castilla	1674	Madrid	**Doc. 90**, PI No. E-179
Davalillo y la Piscina, Félix de, del Consejo de Hacienda de Su Majestad y Director General de la Renta del Tabaco, Ministro de la Junta de ella	1757	Madrid	AHPM, Prot. 17.825, unfoliated, PI No. E-538
Dávila, Cecilia Josefa (esposa de Joseph Manuel de Bordonaba, Oficial Segundo de la Secretaría del Consejo de las Órdenes; viuda de Juan Francisco Orejado, Jefe del Oficio de Guardamanxier de la Casa de la Reina)	1731	Madrid	AHPM, Prot. 15.606, ff.70–82, PI No. E-465
Dávila, Inés (Camarera Mayor de Princesa Margarita de Saboya, Duquesa de Mantua; viuda de Nuño de Moxica, Caballero de Santaigo, Mayordomo de Cardenal Infante Ferdinand y Corregidor de Madrid)	1645	Madrid	AHPM, Prot. 6.010, ff.16–17v, PI No. E-788
Daza, Agustín, Caballero de Santiago	1678	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-216
Delgado, Bartolomé	1675	Madrid	**Doc. 94**, PI No. E-211
Díaz, María (esposa de Andrés del Rincón; viuda de Juan de Heras)	1727	Madrid	AHPM, Prot. 15.559, unfoliated, PI No. E-870
Díaz, María Jacinta (& Simón Fernández de la Torre, Vidriero, Plumero y Pizarrero de los Reales Sitios de Sus Majestades)	1732	Madrid	AHPM, Prot. 15.421, unfoliated, PI No. E-383
Díaz de Aux y Armendáriz, Juana Francisca (esposa de Francisco Fernandez de la Cuesta, Duque de Alburquerque, Gentilhombre de Su Majestad), Dama de la Reina	1645	Madrid	AHPM, Prot. 7.463, ff.335–353v, PI No. E-975
Díaz de la Hoz, Francisco (& Isabel Núñez), mercader de sedas	1656	Madrid	**Doc. 64**, PI No. E-90

Díaz Jiménez, Juan, Mayordomo del Real Convento de la Encarnación de Madrid	1649	Madrid	AHPM, Prot. 6.397, ff.154v–157, PI No. E-334
Díaz de la Mora, Juan	1672	Madrid	AHPM, Prot. 11.434, ff.50–75v, PI No. E-642
Díaz de Ontiveros, Sebastián	1641	Madrid	AHPM, Prot. 6.212, ff.632–635v, PI No. E-40
Díaz de Ontiveros, Sebastián (& Ana María Núñez de Cos)	1639	Madrid	**Doc. 26**, PI No. E-792
Díaz de Peralta, Francisco, Doctor, Médico de Su Majestad y de Su Familia	1646	Madrid	AHPM, Prot. 8.605, ff.2–10v, PI No. E-295
Díaz Pimienta, Francisco, General, del Consejo de Su Majestad en el Real de Guerra y Capitán General de la Armada y Ejército del Mar Oceano, Señor de la villa de Puerto Real, Caballero de Santiago	1665	Madrid	AHPM, Prot. 8.721, unfoliated, PI No. E-304
Díaz de Quevedo y Barroso, Gregorio, Contador de Su Majestad en su Consejo Real de las Ordenes, Administrador General y Perpetuo de las Medias Annatas de las Encomiendas de la Orden de Santiago	1680	Madrid	**Doc. 104**, PI No. E-630
Díaz Rodero, Teresa (viuda de Luis Sánchez, Abogado de los Reales Consejos)	1746	Madrid	AHPM, Prot. 17.788, unfoliated, PI No. E-531
Diazarias, Bartolomé, Maestro de Cantería de Obras	1639	Madrid	AHPM, Prot. 6.010, ff.440–442, PI No. E-791
Díez de Recalde, Catalina (viuda de Marcos Sánchez Salvador, del Consejo y Cámara de Castilla)	1740	Madrid	AHPM, Prot. 15.226, unfoliated, PI No. E-364
Echauz, Juan de, Caballero de Santiago, Gentilhombre de la Boca de Su Majestad	1676	Madrid	AHPM, Prot. 11.525, ff.1042–1057, PI No. E-610
	1687	Madrid	**Doc. 113**, PI No. E-757
Enbelfet, Fernando Felipe, Coronel	1660	Madrid	AHPM, Prot. 7.849, ff.795–804, PI No. E-527
Encarnación, Petronila de la (esposa de Juan Antonio Alencastre, Maestro de Hacer Alfombras y Tapetes a la moda de Turquia)	1747	Madrid	AHPM, Prot. 15.238, ff.89–95, PI No. E-913
Enríquez, Luis, del Consejo de Guerra de Su Majestad y Mayordomo de la Reina	1622	Madrid	AHPM, Prot. 3.485, ff.654–677v, PI No. E-420
Enríquez, María	1674	Madrid	AHPM, Prot. 8.373, unfoliated, PI No. E-962
Enríquez de Villacorta, Francisco, Secretario del Rey y Regidor Perpetuo de Madrid, Caballero de Santiago	1645	Madrid	AHPM, Prot. 4.497, unfoliated, PI No. E-976
Escalante, Rosania Fenollet y Cavanillas, Condesa de Tahalú y (esposa de Martín de Saavedra Ladrón de Guevara, Conde de Escalante; viuda de Francisco Valeterra y Blanes)	1707	Madrid	AHPM, Prot. 13.982, ff.364–375, PI No. E-1009
Escalera, María de (esposa de Clemente Mensa, Secretario de Su Majestad, Escribano Mayor de Registro de Su Consejo Supremo de Aragón y Oficial Mayor de la Secretaría de la Negociación del Reino de Cerdeña)	1638	Madrid	AHPM, Prot. 5.971, f.762ff., PI No. E-133
Escobar y Quijada, Pedro de, Caballero de Santiago	1664	Madrid	AHPM, Prot. 8.790, ff.27–36v, PI No. E-410
Escudero, Joseph, mercader de sedas en la Puerta de Guadalajara	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-361
Escudero Londoño, Isabel (esposa de Juan Joseph de Río, mercader)	1740	Madrid	AHPM, Prot. 15.226, unfoliated, PI No. E-365
Espejo, Hernando de, Caballerizo de la Reina, Comendador de Torres y Cañamares y Caballero de Santiago	1637	Madrid	**Doc. 23**, PI No. E-65
Espinosa, Juan de, Montero de Camára de Su Majestad	1646	Madrid	AHPM, Prot. 7.807, ff. 906v–908, PI No. E-974
Esquilache, Principe de	1658	Madrid	AHPM, Prot. 7.850, ff.447–455, PI No. E-529
Estensoro, Joseph de, Criado de Su Majestad y Oficial Segundo en la Secretaría de Indias	1647	Madrid	AHPM, Prot. 8.701, ff.12, 16–17v, PI No. E-779
Estramiana, Juan de, Oficial Mayor de al Contaduría de Mercedes de Su Majestad	1665	Madrid	AHPM, Prot. 10.639, ff.29v–33v, PI No. E-174

Etenhard Morquecho, Joseph Ignacio de, Señor de la villa de Ontoba, Comendador de Moratalaz y Caballero de Calatrava	1763	Madrid	AHPM, Prot. 18.563, unfoliated, PI No. E-541
Ezquerra de Roças, Juan, Criado de Su Majestad	1637	Madrid	AHPM, Prot. 6.192, ff.106–108, PI No. E-13
Facunda del Olmo, María (viuda de Joseph de Velasco, Maestro de Obras)	1728	Madrid	AHPM, Prot. 17.244, ff.964–967, PI No. E-881
	1755	Madrid	AHPM, Prot. 17.244, ff.937–955, PI No. E-879
Fajardo Valenzuela, Francisca (viuda de Fernando Carrillo Muñoz de Godoy, del Consejo Supremo y Cámara del Rey y Su Presidente en los Consejos Reales de Hacienda y Indias, Caballero de Santiago)	1631	Madrid	AHPM, Prot. 2.051, ff.1562–1579v, PI No. E-586
Famgraert, Justo	1638	Madrid	AHPM, Prot. 5.019, ff.154–175v, PI No. E-77
	1638	Madrid	AHPM, Prot. 5.019, ff.185–187, PI No. E-114
Farnese, Elisabetta, Reina de España (esposa de Felipe IV, Rey de España)	1746	Madrid	APM, Carlos III, Casa 192, PI No. E-100
Faustino, Teófilo, Presbítero y Registrador del Virreinal del San Nuncio de Su Santidad	1638	Madrid	AHPM, Prot. 6.196, ff.941–942, PI No. E-19
Feloaga, Francisco de, Caballero de Alcántara, del Consejo de Castilla de Su Majestad	1672	Madrid	AHPM, Prot. 9.832, 62–641, PI No. E-164
Feloaga López de Zárate y Vargas, Ana María de (esposa de Francisco Javier de Torres, del Consejo de Su Majestad, Orden Electo en el Tribunal de la Cámara de Comptos en el Real de Navarra, Caballero de Santiago)	1755	Madrid	AHPM, Prot. 18.546, ff.562–596, PI No. E-475
Fermat, Tomás, del Consejo de Su Majestad y Su Secretario en el Supremo de Aragón	1641	Madrid	AHPM, Prot. 3.525, ff.263–266v, PI No. E-123
Fernández de Acevedo, Manuel	1748	Madrid	AHPM, Prot. 17.805, unfoliated, PI No. E-891
Fernández de Alarcón, Pedro	1613	Madrid	AHPM, Prot. 2.013, ff.286–292, PI No. E-812
Fernández de Brizuela, Lorenzo, Caballero de Alcántara	1711	Madrid	AHPM, Prot. 13.982, ff.1–35, PI No. E-681
Fernández Carpino, Catalina (esposa de Juan Morano, platero)	1678	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-217
Fernández de Castro, Alonso, Relator del Consejo Real de las Indias	1624	Madrid	AHPM, Prot. 2.035, ff.1130–1139, PI No. E-561
Fernández de Castro, Juana (viuda de Martín Castaño y Ayala)	1645	Madrid	AHPM, Prot. 4.493, ff.519–532, PI No. E-972
Fernández de la Concepción, María (esposa de Francisco Ortiz de Urbina, maestro sastre)	1653	Madrid	AHPM, Prot. 3.806, ff.36–44, PI No. E-782
Fernández de Córdoba, Diego, Primer Caballerizo de Su Majestad, Comendador Mayor de Calatrava	1599	Madrid	AHPM, Prot. 1.006, ff.494–588v, PI No. E-286
Fernández de Heredia, Juan, del Consejo de Aragón de Su Majestad	1690	Madrid	AHPM, Prot. 9.884, ff.23–38v, PI No. E-762
Fernández Hidalgo, Martín, Mercader, Familiar del Santo Oficio de la Inquisición	1656	Madrid	AHPM, Prot. 8.223, ff.117–122, PI No. E-604
Fernández de Llamazares y Rozas, Gabriel, Contador de Su Majestad	1668	Madrid	AHPM, Prot. 11.124, ff.590–610, PI No. E-622
Fernández de Luco, Juan	1751	Madrid	AHPM, Prot. 17.883, ff.1–78, PI No. E-398
Fernández Mata, Jerónimo	1649	Madrid	AHPM, Prot. 8.034, ff.644–645v, PI No. E-957
Fernández de Mora, Antonio	1722	Madrid	AHPM, Prot. 15.555, unfoliated, PI No. E-868
Fernández Munilla, Miguel, del Consejo de Su Majestad y Su Secretario de los Negocios de la Visita de él de Hacienda y Sus Tribunales, Escribano de Cámara Más Antiguo y de Gobierno del Real y Supremo Consejo de Castilla	1750	Madrid	AHPM, Prot. 17.799, unfoliated, PI No. E-884
Fernández de Navarrete, Pedro, Secretario de Su Majestad	1632	Madrid	**Doc. 16**, PI No. E-1
Fernández de Samieles, Francisco, Secretario de Su Majestad y de la Real Junta de Comercio, Moneda y Minas	1763	Madrid	AHPM, Prot. 18.730, ff.161v–243v, PI No. E-461

Fernández Serrano, Diego, Escribano del Rey	1637	Madrid	AHPM, Prot. 5.510, ff.23–23v, PI No. E-817
Fernández de la Torre, Simón (& María Jacinta Díaz), Vidriero, Plumero y Pizarrero de los Reales Sitios de Sus Majestades	1732	Madrid	AHPM, Prot. 15.421, unfoliated, PI No. E-383
Fernández de Vega, Luis, Contador de Cuentas de Su Majestad en Su Real Consejo de las Indias	1654	Madrid	**Doc. 60**, PI No. E-206
Ficalho, Juan de Borja, Conde de, Comendador de Zuaga y Caballero de Santiago	1600	Madrid	AHPM, Prot. 933, f. 379–401v, PI No. E-413
Figueroa, Teresa de (esposa de Santiago de Vega, Caballero de Santiago)	1676	Madrid	AHPM, Prot. 9.801 ff.595–600v, PI No. E-434
Fitipaldi, Juan Andrea, Agente de Negocios Tocantes a Napolitanos y Sicilianos	1654	Madrid	AHPM, Prot. 8.615, unfoliated, PI No. E-298
Fonseca, Juan de, Maestre Escuela y Canonigo de Sevilla y el Sumiller de Cortina a Su Majestad	1627	Madrid	AHPM, Prot. 3.495, ff.43–44, PI No. E-311
Forcela, Mariana (viuda de Juan Martínez del Sel, Criado de Su Majestad)	1616	Madrid	AHPM, Prot. 2.023, ff.3–43, PI No. E-548
Forneli, Juan Antonio, Gentilhombre de la Casa de Castilla	1674	Madrid	AHPM, Prot. 11.122, unfoliated, PI No. E-621
Fraile de Velasco, Santiago Cristóbal	1742	Madrid	AHPM, Prot. 15.234, PI No. E-370
Frechel, Francisco	1664	Madrid	AHPM, Prot. 8.231, ff.171–174v, PI No. E-564
Frechilla y Malagón, Guiomar Pardo Távara de la Cerda, Marquesa de (esposa de Duarte, Marqués de Frechilla y Malagón)	1621	Madrid	AHPM, Prot. 2.322, ff.161–326v, PI No. E-467
Frías, María Girón, Duquesa de	1608	Madrid, Burgos	AHPM, Prot. 24.850, ff.1, 14v, 40–44v, 249–254v, 546v–554, PI No. E-773
Frómista y Caracena, Luis de Benavides Carrillo de Toledo, Conde de Pinto y Marqués de, Gentilhombre de la Cámara de Su Majestad, Capitán General de la Artilleria de España y del Ejército de Extramadura, del Consejo de Estado de Su Majestad y Presidente de él de Flandes	1668	Madrid	AHPM, Prot. 9.818, ff.75–92v, PI No. E-305
Fuenmayor, Alonso de, Caballero de Calatrava	1634	Madrid	AHPM, Prot. 6.180, ff.688v–690, PI No. E-7
Fuenmayor, Jerónimo de, del Consejo de Su Majestad y Alcalde de Su Casa y Corte, Caballero de Santiago	1644	Madrid	AHPM, Prot. 6.223, ff.377–378, PI No. E-58
Fuenrubia, Manuel de Brizuela Cardenas Velasco y Bañuelos, Conde de	1691	Madrid	AHPM, Prot. 9.887, ff.192–209, PI No. E-658
Fuensaldaña, Alonso Pérez de Vivero, III Conde de, Gentilhombre de Cámara de Su Majestad, de Su Consejo de Guerra Secreta de España, Gobernador de las Armas del Rey en Sus Estados de Flandes, Mayordomo Mayor de Su Alteza el Señor Archiduque Leopoldo, Primer Ministro en lo Politico de dichos Estados, Superintendente de la Real Hacienda que su Majestad tiene en ellos	1651	Madrid	ACAM, caja 182, No. 177, ff.1–5, PI No. E-601
Fuensalida, Bernardo de Velasco y Cárdenas, Conde de	1662	Madrid	AHPM, Prot. 9.801, ff.39–67, PI No. E-430
Fuente, Juana Cristóbal de (& Gabriel del Río)	1673	Madrid	AHPM, Prot. 8.166, unfoliated, PI No. E-281
Fuente, Ursola María de Córdoba, Marquesa de la (esposa de Gaspar de Tebes y Guzmán, Marqués de la Fuente, Acemilero Mayor de Su Majestad, Gentilhombre de Su Cámara)	1633	Madrid	AHPM, Prot. 6.175, f.1035, PI No. E-2
Fuentes, Cristóbal de, Contador del Almirante de Castilla	1632	Madrid	AHPM, Prot. 5.948, ff.1035–1039, PI No. E-394
Gaínza y Allafor, Bernabé de, Secretario de Su Majestad en Su Real Junta de Aposentador y Oficial de la Secretaría de la Guerra de Mar, Caballero de Santiago	1681	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-223
Gaitán de Vargas, Diego (& Isabel de Benavides y Bazán)	1634	Madrid	AHPM, Prot. 6.177, ff.914–943v, PI No. E-5
Galarreta Osarez, Francisco de, del Consejo de Su Majestad y Su Secretario de Guerra, Caballero de Santiago	1659	Madrid	**Doc. 69**, PI No. E-183

Gallego de Figueroa, Francisco	1749	Madrid	AHPM, Prot. 17.799, unfoliated, PI No. E-883
Gallego de Matamoros, Benito, Doctor, Médico de Cámara de Su Majestad	1643	Madrid	AHPM, Prot. 6.002, ff.786v–788, PI No. E-151
Galló de Escalada Olaso y Manrique, Garçi, Secretario de Cámara de Su Majestad, Caballero de Santiago	1648	Madrid	**Doc. 46**, PI No. E-189
Gálvez, María Josefa (esposa de Joseph Escudero, mercader de sedas en la Puerta de Guadalajara)	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-360
Gamíz, Diego de, Criado de la Majestad la Emperatríz María	1642	Madrid	AHPM, Prot. 6.212, ff.1080–1082, PI No. E-36
Gamonal, Mateo	1651	Madrid	AHPM, Prot. 6.666, unfoliated, PI No. E-948
Ganchegui y Estrada, Mariana de (esposa de Martín de San Martín Ocina, Contador de Resultas de Su Majestad)	1643	Madrid	AHPM, Prot. 6.217, ff.367–373v, PI No. E-51
Gandía, Juana Fernández de Córdoba y Figueroa, Duquesa de	1720	Madrid	AHPM, Prot. 16.152, unfoliated, PI No. E-875
Garçi Fernández, Antonia de (esposa de Prudencio de Ogueta, Oficial de la Secretaría de Guerra)	1647	Madrid	AHPM, Prot. 7.102, ff.197–202v, PI No. E-335
García, Agustín, Alguacil	1662	Madrid	AHPM, Prot. 8.780, unfoliated, PI No. E-1006
García, Domingo, Maestro Mayor de las Reales Obras de Fontanería de Su Majestad	1748	Madrid	AHPM, Prot. 17.237, unfoliated, PI No. E-878
García, Pedro	1768	Madrid	AHPM, Prot. 18.738, ff.164vff., PI No. E-493
García Ballesteros, Teresa (esposa de Pedro de Salazar, mercader de joyeria; viuda de Matías de la Peña, Alguacil de la Casa y Corte de Su Majestad)	1730	Madrid	AHPM, Prot. 15.412, unfoliated, PI No. E-378
García Barredo, Diego, platero de oro	1653	Madrid	AHPM, Prot. 8.613, unfoliated, PI No. E-297
García de Bustamante, María (esposa de Mateo de Horcasitas)	1644	Madrid	AHPM, Prot. 7.134, ff.218v–220, PI No. E-190
García de la Puente, Joseph	1691	Madrid	AHPM, Prot. 9.819, ff.1395–1402v, PI No. E-264
García Rico, Joseph	1740	Madrid	AHPM, Prot. 16.855, ff.677–681v, PI No. E-470
Gaviria, Joseph de	1758	Madrid	AHPM, Prot. 18.132, unfoliated, PI No. E-895
Gaytán de Ayala, Luisa (esposa de Francisco Urrea y Borja, Gentilhombre de la Boca de Su Majestad)	1641	Madrid	AHPM, Prot. 6.931, ff.688–693, PI No. E-75
Gaztelu y Eça, Catalina de, esposa de Francisco González de Heredia, Secretario de Su Majestad	1592	Madrid	AHPM, Prot. 3.569, unfoliated, PI No. E-808
Gelves, Leonor de Portugal, Marquesa de	1618	Madrid	AHPM, Prot. 3.976, f.172ff., f.189, PI No. E-801
Gentil Spínola, Nicoleta (viuda de Juan Jerónimo Spínola)	1656	Madrid	AHPM, Prot. 6.052, unfoliated, PI No. E-169
Gobeo, Miguel de, Caballero de Alcántara, del Consejo de Su Majestad, Su Secretario en él de Italia	1680	Madrid	AHPM, Prot. 9.865, ff.466–515, PI No. E-726
Goda, Ignacio de, Maestro de Obras	1756	Madrid	AHPM, Prot. 17.822, unfoliated, PI No. E-894
Godoy y Burgos, Mariana de (viuda de Cristóbal Nieto)	1656	Madrid	AHPM, Prot. 8.041, unfoliated, PI No. E-967
Gómez, María (viuda de Francisco de Bastida, Procurador de los Reales Consejos de Su Majestad)	1666	Madrid	AHPM, Prot. 10.639, unfoliated, PI No. E-175
Gómez de Arratia, Jusepe (& Antonia Méndez), Criado del Infante Cardenal	1645	Madrid	**Doc. 41**, PI No. E-39
Gómez de Figueroa, Teniente de Comisario General de la Infanteria de España	1679	Madrid	AHPM, Prot. 9.859, ff.579–606v, PI No. E-723
Gómez de Mora, Juan, Trazador Mayor del Rey y Aposentador de Palacio	1613	Madrid	AHPM, Prot. 3.976, ff.971ff., PI No. E-803
Gonzaga, Vespasiano (& María Inés Manrique de Lara, Condesa de Paredes de Nava), Capitán General de Andalucía	1679	Madrid	**Doc. 101**, PI No. E-655
González, Ana (viuda de César Costa)	1651	Madrid	AHPM, Prot. 7.845, ff.1356–1360, PI No. E-923

González, Bernardo, Secretario de Su Majestad y Oficial Principal de la Secretario de la Cámara	1646 Madrid	AHPM, Prot. 6.229, ff.1–30v, PI No. E-45
	1646 Madrid	AHPM, Prot. 6.229, ff.65–70, PI No. E-64
González, Jerónimo, Contador de Resultas de Su Majestad	1669 Madrid	AHPM, Prot. 9.801, ff.267–288v, PI No. E-431
González, María (viuda de Simón Merendel Tripol, soldado de la Guarda Alemana de Su Majestad)	1659 Madrid	AHPM, Prot. 8.780, unfoliated, PI No. E-407
González de Agüero, María (esposa de Joseph Ruiz de Briviesca, Caballero de Santiago)	1705 Madrid	AHPM, Prot. 8.139, unfoliated, PI No. E-931
González de Almunia, Pedro, Regidor de Madrid, Caballero de Santiago	1643 Madrid	AHPM, Prot. 6.212, ff.606–608v, PI No. E-50
González de Arce, Diego	1675 Madrid	AHPM, Prot. 9.855, ff.353–365v, PI No. E-715
González de Armuñia, Juana (esposa de Juan Osvaldo de Brito, Secretario de Su Majestad y de Su Consejo de Flandes)	1634 Madrid	AHPM, Prot. 5.951, ff.531–556, PI No. E-393
González de Bárcena, Ana María (viuda de Diego de Pando, Secretario de Su Majestad)	1757 Madrid	AHPM, Prot. 17.153, ff.1033–1066v, PI No. E-877
González Blanco, Tomás	1769 Madrid	AHPM, Prot. 17.907, unfoliated, PI No. E-998
González Cárdena, Antonio	1651 Madrid	**Doc. 47**, PI No. E-583
González Cossío, Cristóbal, Secretario de Su Majestad y Su Contador de Resultas, Caballero de Alcántara	1636 Madrid	**Doc. 22**, PI No. E-172
González Cossío de la Hoz, Francisco, Gobernador y Maestre del Campo, Comendador de Mirabel y Caballero de Santiago	1671 Madrid	**Doc. 88**, PI No. E-265
González Dávila, Gil, Maestro, Coronista de SM y Mayor de las Indias	1656 Madrid	AHPM, Prot. 6.919, unfoliated, PI No. E-685
González Docon, Pedro, Señor de la villa del Olmo Caballero de Santiago	1628 Madrid	AHPM, Prot. 2.014, ff.964–972, PI No. E-549
González de Espinosa, Juan Francisco, Montero de Cámara de Su Majestad	1644 Madrid	AHPM, Prot. 6.701, ff.67–68v, PI No. E-93
González de Heredia, Francisco, Comendador	1614 Madrid	AHPM, Prot. 3.569, unfoliated, PI No. E-809
González de Heredia, Jerónimo	1611 Madrid	AHPM, Prot. 3.569, unfoliated, PI No. E-810
González de Legarda, Bartolomé, del Consejo de Su Majestad y Su Secretario en él de Hacienda, Caballero de Alcántara	1645 Madrid	AHPM, Prot. 6.226, ff.225–225v, PI No. E-60
González de Mora, Pedro, Doctor	1650 Madrid	AHPM, Prot. 7.834, ff.708v–721v, PI No. E-517
González Pacheco, Joseph Domingo	1676 Madrid	AHPM, Prot. 9.801, f.464ff., PI No. E-401
González de Salas, Diego, contador	1605 Valladolid	AHPM, Prot. 4909, f.558ff., PI No. E-441
González de Salas, Diego, Portero de Estrados del Real Consejo de Castilla	1729 Madrid	AHPM, Prot. 15.164, ff.256, PI No. E-352
González Trujeque, Juan, Escribano de Cámara de Su Majestad en la Sala de Crimen y del Gobierno	1643 Madrid	AHPM, Prot. 6.227, ff.660–663v, PI No. E-55
González Trujeque, Juana (viuda de Jerónimo de Canencia, Caballero de Santiago, del Consejo y Contaduria Mayor de Hacienda de Su Majestad)	1683 Madrid	AHPM, Prot. 9.884, ff.192 ff., PI No. E-763
	1683 Madrid	AHPM, Prot. 9.868, ff.196–221, PI No. E-764
	1689 Madrid	AHPM, Prot. 9.884, f.568ff., PI No. E-656
González de Vergara, Francisco, Contador de Gastos de Justicia y Obras Pias del Consejo Real de Castilla	1679 Madrid	AHPM, Prot. 11.532, unfoliated, PI No. E-612
González de Villa, Nicolás, del Consejo de Su Majestad y Su Secretario en la Real Junta de Obras y Bosques	1711 Madrid	AHPM, Prot. 13.982, ff.1286v–1291v, PI No. E-1018
	1726 Madrid	**Doc. 124**, PI No. E-679
	1727 Madrid	AHPM, Prot. 16.150, ff.254–380v, PI No. E-501

González de Villarroel, Diego, Escribano de Cámara del Quinto Real de Castilla	1638 Madrid	AHPM, Prot. 6.195, f.474ff., PI No. E-18
Goyeneche y Balanza, Juana María de (esposa de Joaquín de Sobremonte Carnero Gaitán de Ayala)	1728 Madrid	AHPM, Prot. 16.151, ff.845–867v, PI No. E-505
Granja, Juan, confitero	1645 Madrid	AHPM, Prot. 6.224, ff.880v–882, PI No. E-59
Guadalupe, Mateo de, Contador de Resultas de Su Majestad	1689 Madrid	AHPM, Prot. 9.819, ff.1438–1443v, PI No. E-262
Guillén del Castillo, Gómez (& Antonia del Rojas), Caballero de Santiago	1624 Madrid	AHPM, Prot. 2.678, unfoliated, PI No. E-983
Guión, Gregorio	1642 Madrid	AHPM, Prot. 6.932, ff.286–287v, PI No. E-76
Guirardi, Carlos, Contador de la Cámara Apostolica	1636 Madrid	AHPM, Prot. 6.441, ff.1034–1037, PI No. E-318
Gutiérrez, Andrés, Caballero de Calatrava	1641 Madrid	AHPM, Prot. 5.985, ff.449v–453, PI No. E-146
Gutiérrez, Diego, Furrier de Saleta de Su Majestad	1647 Madrid	AHPM, Prot. 6.877, ff.901v–902, PI No. E-332
Gutiérrez, Gabriel, Maestro de Hacer Puertas y Ventanas	1658 Madrid	AHPM, Prot. 6.701, ff.264v–266, PI No. E-950
Gutiérrez, Gracia (esposa de Teodoro Suorez)	[n.d.] Madrid	AHPM, Prot. 3.806, ff.228–234v, PI No. E-783
Gutiérrez de Carriazo, María Manuela (viuda de Julián Moreno de Villodas, Secretario Mayor y Más Antiguo del Ayuntamiento de Madrid)	1754 Madrid	AHPM, Prot. 17.814, unfoliated, PI No. E-535
Gutiérrez de Párraga, Sebastián, Grefier del Rey	1652 Madrid	**Doc. 53**, PI No. E-839
Guzmán y Bonal, Antonio de (& Josefa Petronila Solórzano y Paniagua), del Consejo de Su Majestad en el Supremo de Aragón, General de los Reinos de Su Corona, Señor de la villa de Palacios del Río Pisuerga, Caballero de Calatrava	1655 Madrid	AHPM, Prot. 6.952, ff.510v–514, PI No. E-54
Guzmán y Bonal, Antonio de, del Consejo de Su Majestad en el Supremo de Aragón, General de los Reinos de Su Corona, Señor de la villa de Palacios del Río Pisuerga, Caballero de Calatrava	1629 Madrid	AHPM, Prot. 6.952, ff.510v–514, PI No. E-82
Guzmán y Esquivel, Aldonza de (esposa de Licenciado Luis de Paredes, del Consejo de Su Majestad, Alcalde de Su Casa y Corte)	1621 Madrid	AHPM, Prot. 2.323, ff.870–877v, PI No. E-471
Haro, Francisco de, Teniente de Comisario General de la Infantería de España, Despensero Mayor y Pagador de la Casa Real de Castilla	1656 Madrid	AHPM, Prot. 8.041, unfoliated, PI No. E-306
Henao, Agustín Matías de, Teniente de Montero Mayor, Ballestero principal de Su Majestad y Su Ayuda de Cámara	1730 Madrid	AHPM, Prot. 15.174, ff.308–308v, PI No. E-356
Heras Liaño, Francisco de las, Caballero de Santiago, Regidor de Madrid	1708 Madrid	AHPM, Prot. 13.981, unfoliated, PI No. E-672
Heredia, Eugenio de, Criado de Su Majestad	1641 Madrid	AHPM, Prot. 6.209, ff.747–757, PI No. E-33
Hermoso de Ordorica, Pedro Cristóbal, mercader	1751 Madrid	AHPM, Prot. 17.802, unfoliated, PI No. E-889
Hernández de la Iglesia, Antonio	1730 Madrid	AHPM, Prot. 15.412, unfoliated, PI No. E-374
Hernani, Isabel de (viuda de Diego de la Torre, Secretario de Guerra de la Parte de Mar)	1668 Madrid	AHPM, Prot. 8.359, unfoliated, PI No. E-290
Herrán, Manuel Pérez de, Ayuda de Guardajoyas del Rey	1757 Madrid	AHPM, Prot. 18.773, ff.639–693v, PI No. E-904
Herrera, Juan de, Aposentador Mayor de Palacio	1597 Madrid	AHPM, Prot. 1.290, f.10, PI No. E-69
Herrera, Julián de la, cabastrero de las reales cavallerias de Su Majestad	1682 Madrid	AHPM, Prot. 9.865, ff.184–226, PI No. E-725
Herrera, Pedro de, Agente que fue del Consejo de Estado	1627 Madrid	AHPM, Prot. 2.708, ff.310–313v, PI No. E-988
Herrera, Rodrigo de, Caballero de Santiago	1641 Madrid	**Doc. 33**, PI No. E-838
Herrera, Tomasa de (viuda de Doctor Polanco)	1633 Madrid	AHPM, Prot. 3.508, ff.646v–655, PI No. E-427

Herreros, Francisco de los, del Consejo de Su Majestad y Ayuda y Contaduría Mayor en el Real de Hacienda	1650 Madrid	AHPM, Prot. 8.280, unfoliated, PI No. E-208
Hierro, Agustín de, Doctor	1666 Madrid	AHPM, Prot. 10.595, ff.75v–98, PI No. E-767
Hinojosa, Ana María de Mendoza y Alvarado, V Condesa de Villamor y II Marquesa de la, Señora de los Cameros	1642 Madrid	AHPM, Prot. 7.671, ff.1061–1066v, PI No. E-389
Hinojosa, Juan de Mendoza, I Marqués de San Germán y de la, Gentilhombre de Cámara del Rey, de sus Consejos de Estado y Guerra, Virrey de Navarra, Gobernador de Milán, General de Artillería y Presidente del Consejo de Indias	1628 Madrid	**Doc. 12**, PI No. E-828
Hoces y Córdoba, Lope de, de los Consejos de Indias y Guerra de Su Majestad, Caballero de Santiago	1645 Madrid	AHPM, Prot. 6.015, ff.795v–796, PI No. E-156
Hoces Sarmiento, Antonio de, Caballerizo del Cardenal Infante Don Fernando, Caballero de Santiago	1645 Madrid	AHPM, Prot. 8.209, ff.20v–21v, PI No. E-256
Hoya Troncosso, Antonia de (esposa de Bartolomé de la Vega, Alguacil Mayor de la Inquisición y Contador de Relaciones de Su Majestad, Caballero de Santiago)	1679 Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-218
Hoyos, Antonio de, Caballero y Procurador General de la Orden de Calatrava	1689 Madrid	AHPM, Prot. 9.819, ff.1261–1300v, PI No. E-267
Hoyos, Antonio de, Secretario de Su Majestad y de Su Consejo Real de las Órdenes, Caballero de Santiago	1634 Madrid	AHPM, Prot. 6.181, ff.784–787, PI No. E-9
Hoyos y Ceballos, Gaspar de, Caballero de Calatrava	1733 Madrid	AHPM, Prot. 16.229, ff.310–314, PI No. E-482
Huerta, Ignacia Teresa de Salvatierra Moreta y Maldonado, Vizcondesa de (esposa de Joseph Vicente de Borja, Vizconde de Huerta, Regidor de Madrid, Caballero de Santiago)	1750 Madrid	AHPM, Prot. 17.153, ff.179–221v, PI No. E-484
Huete, Joseph de (viuda de Juan del Valle, Contador)	1692 Madrid	AHPM, Prot. 9.887, ff.748–759v, PI No. E-662
Huidobro, Estefania de (& Antonio Orlandis, del Consejo de Su Majestad y Su Secretario y Conservador General de Su Real Patrimonio de los Reinos de Aragón)	1620 Madrid	AHPM, Prot. 2.665, ff.846–879, PI No. E-982
Humanes, Francisco de Eraso, I Conde de, III Señor de las villas de Humanes, Mohernando, el Cañal y otros estados, Gentilhombre de Cámara y primer Caballerizo del Infante Cardenal don Fernando, Embajador en Roma, Miembro del Consejo Real de las Indias, Caballero de Santiago	1635 Madrid	**Doc. 21**, PI No. E-10
Hurtado, Luis, Secretario de Su Majestad de la Junta de Conpettenzias y del Consejo de Su Majestad	1658 Madrid	AHPM, Prot. 6.280, ff.691–706v, PI No. E-780
Hurtado, Luis, veedor y contador de las obras del Alcázar de Madrid	1580 Madrid	AHPM, Prot. 904, f.1780, PI No. E-344
Hurtado de Gaviria, Pedro, del Consejo de Su Majestad en él de la Suprema y General Inquisición	1626 Madrid	AHPM, Prot. 2.040, ff.637–657, PI No. E-327
Hurtado de Mendoza, Diego, Embajador en Roma, Caballero de Calatrava	1570 Madrid	AHPM, Prot. 494, ff.816–905, PI No. E-253
Hurtado de Mendoza, Juan	1615 Valladolid	AHPM, Prot. 3.976, ff.685, 694v–695v, PI No. E-807
Hurtado de Mendoza Pares y Herrera, María (viuda de Juan Jacinto de Chirobaga y Córdoba, Caballero de Santiago)	1691 Madrid	AHPM, Prot. 8.169, unfoliated, PI No. E-209
Ibañez de Salcedo, Pedro, Secretario Real	1661 Madrid	AHPM, Prot. 9.804, ff.29v–37v, PI No. E-690
Ibáñez de Segovia, Mateo, Tesorero de Su Majestad, Caballero de Calatrava	1626 Madrid	AHPM, Prot. 5.087, ff.734–769, PI No. E-509
Ibarra, Beatriz de	1622 Madrid	AHPM, Prot. 4.450, ff.1407–1411, PI No. E-563
Ibarra y Larrea, Luis de (& Mariana Josefa de Urdanequi y Zubialdea), del Consejo de Su Majestad en el Real de Hacienda, Director General de Rentas y Ministro de la Real Junta de Comercio y Moneda	1777 Madrid	AHPM, Prot. 18.850, ff.770–933, PI No. E-448

Icaza y Moral, Juan de, Secretario de Cámara del Rey y Supremo de Castilla	1747 Madrid	AHPM, Prot. 17.799, unfoliated, PI No. E-887
	1748 Madrid	AHPM, Prot. 17.799, unfoliated, PI No. E-886
Infantado, Ana de Mendoza y Enríquez, VII Marquesa de Santillana, V Marquesa del Cenete, de Argüeso y Campóo, VI Condesa del Real de Manzanares y de Saldaña, Condesa del Cid, Señora de Hita y de Buitrago, y VI Duquesa del Infantado, Ana de Mendoza de la Vega y Luna, Marquesa de Santillana, del Cenete, de Arquiso, de Campos, Duquesa de Mandas y VI Duquesa del	1633 Guadalajara	AHNM, Sección Osuna, legajo 1836–6, ff.10–15, 35–37, 51, PI No. E-274
Infantado, Ana de Mendoza y Enríquez, VII Marquesa de Santillana, V Marquesa del Cenete, de Argüeso y Campóo, VI Condesa del Real de Manzanares y de Saldaña, Condesa del Cid, Señora de Hita y de Buitrago, y VI Duquesa del Infantado, Ana de Mendoza de la Vega y Luna, Marquesa de Santillana, del Cenete, de Arquiso, de Campos, Duquesa de Mandas y VI Duquesa del (& Juan Hurtado de Mendoza y Mendoza, Duque de Mandas y VI Duque del Infantado)	1624 Madrid	**Doc. 9**, PI No. E-41
Infantado, Iñigo López de Mendoza de la Vega y Luna y Fonseca, Marqués de Santillana y del Cenete, Conde del Cid y V Duque del	1601 Guadalajara	**Doc. 1**, PI No. E-73
Infantado, Juan Hurtado de Mendoza y Mendoza, Duque de Mandas y VI Duque del (& Ana de Mendoza y Enríquez, VII Marquesa de Santillana, V Marquesa del Cenete,de Argüeso y Campóo, VI Condesa del Real de Manzanares y de Saldaña, Condesa del Cid, Señora de Hita y de Buitrago, y VI Duquesa del Infantado, Ana de Mendoza de la Vega y Luna, Marquesa de Santillana, del Cenete, de Arquiso, de Campos, Duquesa de Mandas y VI Duquesa del Infantado), Mayordomo Mayor del Rey, Gentilhombre de Su Cámara y de Sus Consejos de Estado y Guerra	1624 Madrid	**Doc. 9**, PI No. E-41
Infantado, Juan Hurtado de Mendoza y Mendoza, Duque de Mandas y VI Duque del, Mayordomo Mayor del Rey, Gentilhombre de Su Cámara y de Sus Consejos de Estado y Guerra	1624 Guadalajara	**Doc. 10**, PI No. E-57
	1624 Madrid, Guadalajara	AHPM, Prot. 2.673, ff.1497–1572ff., PI No. E-48
Infantado, Rodrigo de Mendoza, Duque del	1657 Madrid	AHPM, Prot. 8.226, ff.12–35v, PI No. E-606
Ipenarrieta, Bernardo de	1652 Madrid	AHPM, Prot. 6.256, ff.610–642, PI No. E-840
Ipenza, Manuel de, Secretario de Su Majestad y de Justicia del Tribunal de la Nunciatura de Su Santidad en estos Reinos de España	1759 San Sebastian	AHPM, Prot. 19.836, unfoliated, PI No. E-450
Irigoyen, Pedro de	1721 Madrid	AHPM, Prot. 15.555, unfoliated, PI No. E-867
Jaén, Francisca de	1644 Madrid	AHPM, Prot. 7.828, ff.257–258, PI No. E-970
Jaraba, Diego, Organista de la Real Capilla de Su Majestad	1716 Madrid	**Doc. 122**, PI No. E-649
Jiménez, Joseph, Médico de la familia del Rey	1758 Madrid	AHPM, Prot. 18.773, ff.1174–1209, PI No. E-906
Jiménez de Arellano, Arthanasio, Caballero de Calatrava, del Consejo de Su Majestad, Su Fiscal en el Real de las Ordenes	1657 Madrid	**Doc. 67**, PI No. E-609
Jiménez Lobatan, Diego, Caballero de Calatrava, del Consejo de Su Majestad, Alcalde de Madrid	1676 Madrid	AHPM, Prot. 9.844, ff.385–415v, PI No. E-728
Jiménez de Palacios, Lucas	1649 Madrid	AHPM, Prot. 10.593, ff.1544–1551, PI No. E-778
Joyes y Darcy, Patricio, Hombre de negocios en esta corte	1746 Madrid	AHPM, Prot. 17.814, unfoliated, PI No. E-893
Justiniano, Pablo	1634 Madrid	**Doc. 19**, PI No. E-129
Ladrón de Guevara, María (viuda de Juan González de Zárate Sobrevilla, Secretario de Su Majestad y de Su Real Junta de Aposento)	1686 Madrid	AHPM, Prot. 8.134, unfoliated, PI No. E-242

Lagarto y Álvarez de Toledo, Fernando	1668	Madrid	AHPM, Prot. 9.801, ff. .255–266v, PI No. E-1002
Lagua, Ignacio de, Portero de la Real Cocina de Boca de Su Majestad	1770	Madrid	AHPM, Prot. 20.034, unfoliated, PI No. E-451
Laguna, María de Villena, Marquesa de	1631	Madrid	AHPM, Prot. 2.052, ff.1191–1209v, PI No. E-979
Laguna de Camero Viejo, Tomás Lorenzo de la Cerda y Manrique de Lara, Conde de Paredes de Nava y Marqués de la, Mayordomo Mayor de la Reina	1693	Madrid	AHPM, Prot. 9.887, ff.841ff., PI No. E-663
Lariz Galló, Francisco Ignacio	1670	Madrid	AHPM, Prot. 8.166, unfoliated, PI No. E-280
Laso, María	1623	Madrid	AHPM, Prot. 3.658, unfoliated, PI No. E-890
Laysequilla Palacio y Aguilar, Joseph de, Decano de Consejo y Cámara de Indias, Caballero de Santiago	1755	Madrid	AHPM, Prot. 18.523, ff.74–151v, PI No. E-540
Lázaro, Gabriel	1651	Madrid	AHPM, Prot. 7.836, ff.1626–1628, PI No. E-922
Leandro, Domingo	1681	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-224
Lecanda, Domingo de, criado de García de Pareja	1646	Madrid	AHPM, Prot. 6.234, ff.1274v–1275, PI No. E-70
Ledesma Meriño, Gaspar de, Jurado de Baeza	1618	Madrid	**Doc. 4**, PI No. E-506
Leganés, Marqués de	1642	Madrid	AHPM, Prot. 6.210, ff. 1163v–1186v, PI No. E-857
Legasa, Bartolomé de, del Consejo de Su Majestad y Su Secretario de Estado de la Parte de Italia, Caballero de Santiago	1679	Madrid	**Doc. 100**, PI No. E-226
Leguizamón, Isabel de	1624	Madrid	**Doc. 8**, PI No. E-823
Lemos, Catalina de Zúñiga, Condesa de	1628	Madrid	**Doc. 11**, PI No. E-827
Lemos Usategui, Luis de, Fray, Obispo de la Concepción, Chile	1703	Madrid	AHPM, Prot. 11.562, unfoliated, PI No. E-641
Leoni, Pompeo, Escultor de Su Majestad, Felipe II	1609	Madrid	AHPM, Prot. 2.662, PI No. E-330
Lepipre, Pedro, Arquero de Su Majestad	1660	Madrid	AHPM, Prot. 8.780, unfoliated, PI No. E-405
Lerma, Diego de Sandoval Rojas y Mendoza, Duque de	1668	Madrid	AHPM, Prot. 11.429, ff.453–460v, PI No. E-643
Lezama, Ana María de (viuda de Joseph Pardo de Figueroa, de los Consejos de Castilla y Guerra)	1678	Madrid	**Doc. 99**, PI No. E-712
Lezana, Joseph de, Tasador de Joyas en esta Corte	1681	Madrid	**Doc. 105**, PI No. E-221
Lezcano y Mendoza, Francisco, Licenciado, Capellan de Altar de Su Majestad y Fiscal de Su Real Capilla	1695	Madrid	AHPM, Prot. 11.550, ff.53–74, PI No. E-636
Liaño y Buelna, Alonso, Electo Obispo de Zamora, del Consejo de Su Majestad y de la Santa y General Inquisición y Su Capellan Mayor en el Real Convento de la Encarnación de Madrid	1658	Madrid	AHPM, Prot. 7.151, unfoliated, PI No. E-180
Lira, Francisco de, Caballero de Santiago, Caballerizo del Rey y Conductor de Embajadores	1663	Madrid	AHPM, Prot. 7.634, ff.469–480v, PI No. E-687
Loaisa Girón, García de, Arzobispo de Toledo, Primate de España	1599	Madrid	AHPM, Prot. 1.811, ff.1494–1666, PI No. E-194
Loarte, Luisa de (esposa de Manuel Périz)	1650	Madrid	AHPM, Prot. 8.035, ff.192v–193v, PI No. E-303
López, Antonio, platero	1656	Madrid	AHPM, Prot. 7.845, ff.933–941, PI No. E-524
López, María, Verdulera de la Reina Nuestra Señora	1655	Madrid	AHPM, Prot. 7.845, ff.1667–1673, PI No. E-924
López de Ángulo, Diego, Aposentador de la Casa y Corte de Su Majestad	1623	Madrid	AHPM, Prot. 3.871, unfoliated, PI No. E-573

López de Calo, Pedro, del Consejo de Su Majestad y Secretario de los Proratos de Castilla y León, de la Ordén de San Juan, y Fiscal de la Junta de Guerra de Su Majestad	1652 Madrid	AHPM, Prot. 6.254, ff.257–275v, PI No. E-834
López de Cárdenas, Micaela (esposa de Doctor Francisco de Escoboso y Heredia, Médico de Su Majestad; viuda de Nicolás Urbán Nabot)	1660 Madrid	AHPM, Prot. 8.103, unfoliated, PI No. E-197
López de Cortés San Martín Cueva y Valdivieso, Juan, Secretario de Su Majestad	1685 Madrid	AHPM, Prot. 9.872, ff.77–87, PI No. E-742
López Delgado, Antonio, Secretario de Breves y Comisiones de la Nunciatura de Su Santidad en España	1739 Madrid	AHPM, Prot. 15.418, unfoliated, PI No. E-915
López Lozano, Pedro	1649 Madrid	AHPM, Prot. 6.942, ff.467–471, PI No. E-942
López Madera, Gregorio	1600 Madrid	AHPM, Prot. 4.775, ff.775v–777v, PI No. E-770
López de la Presa, Pedro, Procurador de los Reales Consejos	1729 Madrid	AHPM, Prot. 15.559, unfoliated, PI No. E-869
López de Salcedo, Manuel	1672 Madrid	AHPM, Prot. 9.827, ff.18–42v, PI No. E-220
López de Ulloa, Andrés, tratante	1638 Madrid	AHPM, Prot. 6.209, ff.200–203, PI No. E-35
López de la Umbria, Dionisio, Presbítero	1734 Madrid	AHPM, Prot. 15.216, ff.951v–958v, PI No. E-359
López de Zárate, Iñigo, Secretario de Su Majestad en Su Consejo de Italia	1641 Madrid	AHPM, Prot. 4.769, ff.1002–1020v, PI No. E-234
Loyola, Blasco de, de los Consejos de Guerra y Cámara de Indias de Su Majestad y Secretario de Estado y del Despacho Universal, Comendador de Villarubia de Ocaña y Caballero de Santiago	1670 Madrid	**Doc. 85**, PI No. E-225
Lozano y Arroyo, Josefa (viuda de Benito de Tapia)	1685 Madrid	AHPM, Prot. 8.109, unfoliated, PI No. E-202
Luján y Benavides, Petronila de (& Clemente de Ochandiano, Secretario de Su Majestad)	1621 Madrid	AHPM, Prot. 4.449, ff.109–123, PI No. E-545
Luján y Guzmán, Diego de, Gentilhombre de la Boca de Su Majestad, Caballero de Santiago	1637 Madrid	AHPM, Prot. 6.193, ff.330v–331, PI No. E-15
Madrid, Joseph de	1636 Madrid	AHPM, Prot. 7.229, ff.714–726v, PI No. E-139
Maenza, Luis de Guzmán, Marqués de, del Consejo de Su Majestad en Su Contaduría Mayor de Cuentas, Caballero de Calatrava	1634 Madrid	AHPM, Prot. 3.509, ff.117–137, PI No. E-429
Magara, Francisco, Ujier de Saleta de la Reina	1674 Madrid	AHPM, Prot. 8.178, unfoliated, PI No. E-213
Malagón, Baltasar de la Cueva Enríquez, Conde de Castellar y Marqués de	1689 Madrid	AHPM, Prot. 9.819, ff.1301–1319v, PI No. E-266
	1695 Madrid	AHPM, Prot. 9.887, unfoliated, PI No. E-666
Maluenda, Ana Alonso de (viuda de Joseph de Carvajal)	1642 Madrid	AHPM, Prot. 6.212, ff.307–308, PI No. E-38
Mancho, Jerónimo, Oficial Mayor de la Chancillería del Supremo Consejo de Aragón	1665 Madrid	AHPM, Prot. 9.812, ff.679–694, PI No. E-348
Manzano, Cristóbal, Secretario de Justicia del Tribunal de la Anunciatura de España	1661 Madrid	AHPM, Prot. 8.131, ff.44v–47v, PI No. E-237
Manzano, Francisco, Secretario y Contador de Su Majestad	1681 Madrid	AHPM, Prot. 9.819, ff.336–364v, PI No. E-313
Marañón Manrique de Lara, Andrés	1758 Madrid	AHPM, Prot. 18.723, ff.814v–907v, PI No. E-496
Marañón Manrique de Lara, Teresa Isidora María de la Concepción (esposa de Zacarias Pedro Antonio Lumberas del Río)	1768 Madrid	AHPM, Prot. 18.735, ff.17–81, PI No. E-491
Marbán Bernardo, Juan de, De la Cámara de Su Majestad, Caballero de Santiago	1641 Madrid	AHPM, Prot. 3.526, ff.626–627, PI No. E-951
Mardones, Antonio de	1666 Madrid	**Doc. 80**, PI No. E-269

María, Reina de Bohemia y Hungria (viuda de Louis, Rey de Bohemia and Hungria)	1571	Madrid	AHPM, Prot. 455, f.658, PI No. E-312
Mariani, Felipe	1739	Madrid	AHPM, Prot. 15.226, unfoliated, PI No. E-363
Marmolejo Ponce de León, Pedro, Doctor, de los Consejos de Su Majestad de Castilla, Guerra y Santa Cruzada, Caballero de Santiago	1641	Madrid	AHPM, Prot. 4.490, ff.1106–1110, PI No. E-578
Márquez, Juan Bautista, Espejero de la Reina y Ayuda de Su Real Furriera	1741	Madrid	**Doc. 131**, PI No. E-381
Márquez de Escalante, Joseph, Presbítero y Ayuda de Oratorio de la Reina	1680	Madrid	**Doc. 103**, PI No. E-219
Martel, Inés (viuda de Diego Román, Escribano del Número)	1615	Madrid	AHPM, Prot. 2.658, ff.351–358, PI No. E-992
Martí, Carlos de	1720	Madrid	AHPM, Prot. 15.555, unfoliated, PI No. E-866
Martínez Colmenar, Pedro, Escribano del Número de Madrid	1755	Madrid	AHPM, Prot. 17.882, unfoliated, PI No. E-537
Martínez de Lasne, Dionisio, Relator del Real Consejo de las Indias	1758	Madrid	AHPM, Prot. 17.954, ff.754–847, PI No. E-464
Martínez León, Marcos, Escribano del Número de Madrid	1662	Madrid	AHPM, Prot. 8.142, unfoliated, PI No. E-932
Martínez de Medraño, Felipa (esposa de Lucas López Hertado de Angelo; viuda de Clemente de Torres, Secretario de Su Majestad y Oficial Segundo de la Secretaría de Guerra de la Parte de Mar)	1668	Madrid	AHPM, Prot. 8.791, unfoliated, PI No. E-411
Martínez de Monreal, Pedro	1686	Madrid	AHPM, Prot. 9.872, ff.734–753v, PI No. E-750
Martínez de Quintana, Bartolomé	1628	Madrid	AHPM, Prot. 5.006, ff.388–414, PI No. E-167
Martín de la Nuza, Petronila Vicenta (esposa de Francisco Rodríguez de la Torre, Contador de Su Majestad)	1673	Madrid	AHPM, Prot. 8.373, unfoliated, PI No. E-292
Mateos, Catalina (esposa de Francisco de Alderete)	1659	Madrid	AHPM, Prot. 8.098, unfoliated, PI No. E-199
Matienzo, Felipe de, Alcalde del Castillo de la Rochela de la villa de Laredo	1619	Madrid	AHPM, Prot. 2.026, ff.1026 ff., PI No. E-546
Matute, Juan de, Doctor, Canon de la Cathedral de Granada	1628	Madrid	**Doc. 14**, PI No. E-798
Mayalde, Fernando de Borja y de Aragón, Príncipe de Esquilache, Conde de Simari y III Conde de, Virrey de Aragón, Comendador Mayor de Montesa, Cavallerizo Mayor de Su Majestad, Gentilhombre de Cámara y de sus Consejos de Estado y Guerra	1666	Madrid	**Doc. 78**, PI No. E-699
Mayoral, Pedro de	1665	Madrid	AHPM, Prot. 10.593, ff.326–329, PI No. E-777
Mazo, Juan Bautista Martínez del, pintor	1655	Madrid	AHPM, Prot. 7.147, unfoliated, PI No. E-862
Medellín, Catalina Ponce de León y Aragón, Condesa de (esposa de Pedro de Portocarrero y Aragón, Conde de Medellín, Gentilhombre de la Cámara de Su Majestad y Su Repostero Mayor de la Casa de Castilla, y Presidente del Real Consejo de las Indias)	1674	Madrid	AHPM, Prot. 9.839, ff.202–236, PI No. E-238
Medellín, Pedro de Portocarrero y Aragón, Conde de, Gentilhombre de la Cámara de Su Majestad y Su Repostero Mayor de la Casa de Castilla, y Presidente del Real Consejo de las Indias	1674	Madrid	AHPM, Prot. 9.839, ff.202–236, PI No. E-245
	1679	Madrid	AHPM, Prot. 9.859, ff.475–475v, ff.479–527v, PI No. E-722
Medicis, Cosme de	1645	Madrid	AHPM, Prot. 6.936, ff.304–304v, PI No. E-79
Medina de las Torres, Ramiro Felípez de Núñez de Guzmán, Duque de Sanlúcar la Mayor y Duque de, Noble español, Virrey de Nápoles	1668	Madrid	**Doc. 83**, PI No. E-425
Medinaceli, Antonia de Toledo, Duquesa de	1625	Madrid	AHPM, Prot. 2.040, ff.856–900v, PI No. E-104
Medinaceli, Juan de la Cerda, Duque de	1607	Madrid	AHPM, Prot. 2.001, ff.1449–1525, PI No. E-402
Medinaceli, Juan Francisco Tomás de la Cerda, Duque de	1691	Madrid	AHPM, Prot. 9.868, unfoliated, PI No. E-733

Medrano, Alonso de, Licenciado, Clerigo Presbítero	1627	Madrid	AHPM, Prot. 5.926, ff.935–945v, PI No. E-996
Melendo, Juan, Maestro de obras	1657	Madrid	AHPM, Prot. 8.042, unfoliated, PI No. E-968
Melgar de Fernsamental, María Luisa de Toledo, Marquesa de, monja	1707	Madrid	AHPM, Prot. 16.156, ff.1–30, PI No. E-460
Melgarejo, Magdalena (esposa de Juan de Clavijo, Secretario del Consejo de la Suprema y General Inquisición)	1642	Madrid	**Doc. 36**, PI No. E-227
Mena, Juan de, Licenciado, del Consejo de las Indias	1644	Madrid	AHPM, Prot. 6.940, ff.63–65v, PI No. E-941
Méndez, Antonia (& Jusepe Gómez de Arratia, Criado del Infante Cardenal)	1645	Madrid	**Doc. 41**, PI No. E-39
Méndez Freyre y Andrade, Antonio, Capellan de la Señora Emperatriz en el Convento de las Reales Descalzas de Madrid	1652	Madrid	AHPM, Prot. 8.359, unfoliated, PI No. E-960
Méndez y Mesa, Antonia (esposa de Joseph Gómez de Arraba, Criado del Infante Cardenal Ferdinand)	1646	Madrid	AHPM, Prot. 8.701, ff.881–886v, PI No. E-789
Mendoza y Castilla, Juan de, del Consejo y Contaduría Mayor de Hacienda de Su Majestad	1616	Madrid	AHPM, Prot. 2.298, ff.325–336, PI No. E-503
Menescal y González, Inés (esposa de Clemente Zaidin)	1725	Madrid	AHPM, Prot. 3.937, unfoliated, PI No. E-105
Meneses Bravo de Sarabia, Fernando de, Gentilhombre de la Cámara de Su Majestad	1731	Madrid	**Doc. 126**, PI No. E-354
Mensa, Clemente, del Consejo de Su Majestad y Su Secretario en el Supremo de Aragón	1646	Madrid	AHPM, Prot. 6.650, unfoliated, PI No. E-88
Mensa, Joseph, Secretario de Su Majestad, Escribano Mayor de Registro de Su Consejo Supremo de Aragón y Oficial Mayor de la Secretaría de la Negociación del Reino de Cerdeña	1666	Madrid	AHPM, Prot. 6.713, ff.142–148, PI No. E-95
Mensa, Nicolás, del Consejo de Su Majestad y Su Secretario en el Supremo de Aragón Con la Negociación y papeles del Reino de Valencia	1628	Madrid	AHPM, Prot. 5.006, ff.124–144, PI No. E-170
Merino, Manuel, Secretario de Su Majestad	1743	Madrid	AHPM, Prot. 15.234, unfoliated, PI No. E-371
Mesa, Antonia de (& Diego de Alarcón)	1630	Madrid	AHPM, Prot. 2.684, ff.56–64, PI No. E-570
Mirabel, Francisca de Zúñiga, Marquesa de (viuda de Antonio Dávila y Zúñiga, Marqués de Mirabel, Gentilhombre de la Cámara de Su Majestad, de los Consejos de Estado y Guerra de Su Majestad, Presidente en el Real de las Órdenes, Ayo del Principe)	1659	Madrid	AHPM, Prot. 8.779, unfoliated, PI No. E-404
Miralles, Juan Bautista de, Licenciado, Abogado de las Reales Consejos	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-909
Mirallo y Valdunquillo, Ana Enríquez Acevedo y Valdés, Condesa de Miranda y Marquesa de	1683	Madrid	AHPM, Prot. 9.868, ff.426–471, PI No. E-737
Miranda, María de Zúñiga, Condesa de	1630	Madrid	AHPM, Prot. 5.651, unfoliated, PI No. E-796
Miranda y Testa, Jerónima de (esposa de Diego Orejón y Horcasitas, Regidor de Madrid; viuda de Joseph Spino y Navarro, Grefier de Su Majestad)	1744	Madrid	AHPM, Prot. 17.783, unfoliated, PI No. E-518
Mojadas, Bernauela de (& Cristóbal de la Serna, cirujano)	1650	Madrid	AHPM, Prot. 7.384, ff.528–537v, PI No. E-516
Molina, Antonio Mesía de Tovar, Conde de	1675	Madrid	**Doc. 93**, PI No. E-177
Molina, Pedro de Mesía de Tovar y Paz, Conde de	1664	Madrid	AHPM, Prot. 6.307, ff.305–325, PI No. E-853
Molino y Avellaneda, Diego de, Licenciado, del Consejo de Su Majestad en él de la Santa Cruzada	1640	Madrid	AHPM, Prot. 5.018, ff.405–412v, PI No. E-113
Moncada y Aragón, Luis de Aragón y Moncada, Conde de Montalvo, Cardenal de	1672	Madrid	AHPM, Prot. 10,805, ff.362–376v, PI No. E-799
Mondéjar, Beatriz de Diatristán y Cardona, Marquesa de (viuda de Luis Hurtado de Mendoza, Marqués de Mondéjar)	1631	Madrid	AHPM, Prot. 4.468, ff.963–966, PI No. E-593

Mondragón y de la Cerda y Martel, Jacinta de (esposa de Pedro López de Calo, del Consejo de Su Majestad, Su Secretario y Fiscal de Su Real Junta de Ejecución)	1641	Madrid	AHPM, Prot. 6.206, ff.413v–415v, PI No. E-31
Monje, Manuel, del Consejo de Italia de Su Majestad	1677	Madrid	**Doc. 96**, PI No. E-710
Monreal, Juan de, Mayordomo del Marqués de Aytona	1655	Madrid	AHPM, Prot. 6.908, unfoliated, PI No. E-683
Monsalve, Antonio de, del Consejo y Cámara de Su Majestad	1685	Madrid	AHPM, Prot. 9.872, ff.880–910v, PI No. E-752
Montalvo, Clara de (viuda de Joseph Ladrón de Guevara, Secretario de la Real Junta de Aposento de Su Majestad)	1678	Madrid	AHPM, Prot. 8.150, unfoliated, PI No. E-272
Montalvo, Francisco de, Licenciado, Abogado de los Reales Consejos	1637	Madrid	AHPM, Prot. 6.204, ff.312–323v, PI No. E-28
Montalvo, Gabriel de, Peñalusa, María de	1612	Madrid	AHPM, Prot. 2.110, ff.186v–187v, PI No. E-551
Montealegre, Juana de Borja y Velasco, Condesa de Grafal, Marquesa de (& Luis Francisco Núñez de Guzmán, Marqués de Montealegre)	1661	Madrid	AHPM, Prot. 6.295, unfoliated, PI No. E-854
Montealegre, Luis Francisco Núñez de Guzmán, Marqués de (& Juana de Borja y Velasco, Condesa de Grafal, Marquesa de Montealegre), del Consejo y Cámara de Su Majestad en el Real de las Indias y Junta de Guerra	1661	Madrid	AHPM, Prot. 6.295, unfoliated, PI No. E-854
Montealegre, Luis Francisco Núñez de Guzmán, Marqués de, del Consejo y Cámara de Su Majestad en el Real de las Indias y Junta de Guerra	1650	Madrid	AHPM, Prot. 6.295, PI No. E-855
Montealegre, Pedro Núñez de Guzmán, Conde de Villa-umbrosa y Marqués de, del Consejo de Estado de Su Majestad, Presidente de él de Castilla y la Junta del gobierno de esta monarquía en la menor edad	1683	Madrid	**Doc. 111**, PI No. E-732
Monteleón, Hector Pignateli, Duque de, del Consejo de Estado del Rey	1622	Madrid	AHPM, Prot. 2.032, ff.288–315v, PI No. E-559
Montenegro Osoria, Juan de, Mayordomo of Duquesa de Najera, Alcalde Mayor y Contador Mayor de Sus Estados	1619	Madrid	AHPM, Prot. 2.707, ff.127–141v, PI No. E-987
Montero de Espinosa, Antonio, Mercader	1656	Madrid	AHPM, Prot. 7.150, unfoliated, PI No. E-934
Montero de Espinosa, Julián (& Mariana Reoyo y Ceballos)	1699	Madrid	AHPM, Prot. 11.555, unfoliated, PI No. E-638
Montero de Espinosa, Roman, Caballero de Alcántara	1668	Madrid	AHPM, Prot. 11.124, ff.818–827, PI No. E-623
Monterrey, Leonor María de Guzmán, Condesa de Fuentes y de	1655	Madrid	**Doc. 61**, PI No. E-246
Monterrey, Manuel de Fonseca y Zúñiga, Conde de Fuentes y de	1653	Madrid	**Doc. 57**, PI No. E-1020
	1653	Madrid	**Doc. 58**, PI No. E-1023
Montesclaros, Juan Manuel de Mendoza y Luna, Marqués de Castil de Bayela y III Marqués de	1628	Madrid	**Doc. 13**, PI No. E-1014
Montiel, Miguel de, Panadero de Boca de la Reina	1641	Madrid	AHPM, Prot. 4.769, ff.1368–1381v, PI No. E-235
Montoya de Cárdenas, Regente	1621	Madrid	AHPM, Prot. 2.029, ff.468–507, PI No. E-435
Mora, Francisco de	1610	Madrid	AHPM, Prot. 2.698, ff.1–7v, PI No. E-771
Mora, Guiomar Antonia Enríquez de Guzmán y Mejía, Condesa de (viuda de Pedro Niño de Rojas, Conde de Mora)	1669	Madrid	AHPM, Prot. 8.161, unfoliated, PI No. E-273
Morales, Alonso de, Criado de Su Majestad	1609	Madrid	AHPM, Prot. 2.698, ff.60, 67v–69v, PI No. E-772
Morales, Juan de, Licenciado, Abogado de los Reales Consejos, Relator del Supremo de Castilla	1704	Madrid	AHPM, Prot. 11.564, ff.470–493, PI No. E-639
Morano, Juana (esposa de Cristóbal de Alfaro, platero de oro)	1685	Madrid	AHPM, Prot. 8.134, unfoliated, PI No. E-243

Moreno, Bartolomé (esposo de Inés de Castillo Mondragón y Lazerda de Moreno), Secretario de Su Majestad, Caballero de Santiago	1678	Madrid	AHPM, Prot. 10.438, PI No. E-851
Moreno, Juan, Mercader de Joyeria	1644	Madrid	AHPM, Prot. 6.642, ff.1017–1018, PI No. E-944
Moreno de Ortega, Juana (viuda de Juan Manuel Ibañez de Carmona, del Tribunal de la Contaduria Mayor de Cuentas de Su Majestad)	1684	Madrid	AHPM, Prot. 11.164, ff.73v–111, PI No. E-631
Moreno de Villodas, Julián, Secretario Mayor y Más Antiguo del Ayuntamiento de Madrid	1751	Madrid	**Doc. 137**, PI No. E-533
Morquecho y Sandoval, Isabel María (viuda de Gregorio de Leguia, Caballero de Santiago, Secretario en el Real Consejo de Indias de Su Majestad)	1683	Madrid	AHPM, Prot. 9.868, ff.859–931, PI No. E-741
Morquedo y Sandoval, Jerónimo, Caballero de Santiago, del Consejo de Castilla de Su Majestad	1675	Madrid	AHPM, Prot. 9.842, ff.793–809, PI No. E-708
Moynelo y Otero, Alfonso, del Consejo de Su Majestad y Su Fiscal en la Real Junta de Obras y Bosques	1751	Madrid	AHPM, Prot. 18.773, ff.13–37, PI No. E-598
Mujíca, Juana de (viuda de Francisco de Idiáquez, Secretario del Consejo de Estado y de Italia de Su Majestad)	1617	Madrid	AHPM, Prot. 2.021, ff.82–97, PI No. E-552
Muñoz, Diego, proveedor de la nieve de lás Reales Casas	1643	Madrid	AHPM, Prot. 6.393, ff.495–506v, PI No. E-340
Muñoz, Jerónimo, Contador de Su Majestad y de la Superintendezia de Rentas Reales de la Ciudad de Zamora	1687	Madrid	AHPM, Prot. 11.444, ff.74–99v, PI No. E-650
Muñoz, Lorenzo, Oficial Mayor de la Escribanía de Cámara del Govierno del Crimen de esta Corte	1650	Madrid	AHPM, Prot. 6.659, ff.325v–326v, PI No. E-947
Muñoz, Pedro, Procurador de los Consejos de Su Majestad	1665	Madrid	AHPM, Prot. 9.809, ff.789–794v, PI No. E-697
Muñoz, Tomás, Tasador de Joyas de la Reina	1739	Madrid	AHPM, Prot. 15.226, unfoliated, PI No. E-910
Muñoz de Barnuevo, Antonio, Contador de Resultas de Su Majestad	1652	Madrid	AHPM, Prot. 6.254, ff.788–800, PI No. E-835
Muñoz de la Calera, Juan, Criado de Su Majestad y Oficial en los Papeles de la Secretaría de Milan	1619	Madrid	AHPM, Prot. 5.297, ff.668–675v, PI No. E-507
Muñoz Carrillo, Petronila (viuda de Sebastián Vicente de Borja, Gentilhombre de la Boca de Su Majestad y Regidor de Madrid y Cuenca, Caballero de Santiago)	1743	Madrid, Cuenca	AHPM, Prot. 15.345, unfoliated, PI No. E-373
Muñoz de Rojas, Agustín, pintor[?]	1697	Madrid	AHPM, Prot. 11.552, ff.784–790, PI No. E-634
Nájera, Antonio Manuel Manrique de Lara, Duque de	1677	Madrid	AHPM, Prot. 9.848, ff.70–85v, PI No. E-709
Narváez, Alonso de, Regidor de Madrid	1623	Madrid	AHPM, Prot. 2.687, unfoliated, PI No. E-590
Navarro, Ignacio, mercader de lonja	1672	Madrid	AHPM, Prot. 8.162, unfoliated, PI No. E-278
Navas, Antonio Dávila, Marqués de las, Caballero de Alcántara	1658	Madrid	AHPM, Prot. 5.971, ff.1169–1179, PI No. E-952
Negrete, Ana María (viuda de Julián Moreno de Villodas, Secretario Mayor y Más Antiguo del Ayuntamiento de Madrid)	1751	Madrid	AHPM, Prot. 17.814, unfoliated, PI No. E-534
Neli de Rivadeneira, Leonor (viuda de Luis Venegas de Villavicencio, del Consejo de Su Majestad y Su Fiscal en él de Guerra)	1637	Madrid	AHPM, Prot. 3.518, ff.605–614v, PI No. E-121
Nevares Santoyo, Francisco de, Señor de Caravaria, Valdileche y Orusco	1633	Vilches	AHPM, Prot. 7.673, ff.196–196v, PI No. E-937
Niebla, Beatriz de Villena y Cárdenas, Condesa de (esposa de Francisco Enríquez de Almanza, Conde de Niebla, Mayordomo de Su Majestad)	1618	Madrid	AHPM, Prot. 4.442, ff.60ff., PI No. E-513
Niebla, Francisco Enríquez de Almanza, Conde de, Mayordomo de Su Majestad	1618	Madrid	AHPM, Prot. 4.442, ff.46ff., PI No. E-512

Nieto, Joseph, Aposentador y Tapicero Mayor de la Reina	1685	Madrid	AHPM, Prot. 9.872, ff.421–426v, PI No. E-745
Nieto Hidalgo, Juan, del Consejo de Su Majestad y Contador Mayor de la Contaduría Mayor de Cuentas y Contralor de la Reina	1637	Madrid	AHPM, Prot. 5.971, ff.621–630v, PI No. E-131
Noblejas, Pedro Nicolás de Cháves Villarroel Orozco Herrera de la Concha, Conde de, Señor de Villanaña	1758	Madrid	AHPM, Prot. 16.453, unfoliated, PI No. E-399
Noriega y Arrieta, Joseph de, Caballero de Santiago, Regidor Perpetuo de Madrid	1705	Madrid	AHPM, Prot. 11.565, ff.762–794, PI No. E-647
Noriega y Posada, Diego de, Caballero de Santiago, Regidor de Madrid	1678	Madrid	AHPM, Prot. 11.555, unfoliated, PI No. E-637
Núñez, Isabel (& Francisco Díaz de la Hoz, mercader de sedas)	1656	Madrid	**Doc. 64**, PI No. E-90
Núñez de Cos, Ana María (& Sebastiían Díaz de Ontiveros)	1639	Madrid	**Doc. 26**, PI No. E-792
Obalín, Juan García de, Caballero de Santiago, del Consejo de Su Majestad en el Supremo de la Santa y General Inquisicíon and Capellan de la Real Capilla de Señores Reyes Nuevos de Toledo	1743	Madrid	AHPM, Prot. 15.231, unfoliated, PI No. E-912
Obregón, Juan de, Notario y Archivero Mayor de las Audiencia del Señor Nuncio de Su Santidad	1627	Madrid	AHPM, Prot. 2.680, ff.855–873, PI No. E-986
Oca y Zúñiga, Alonso de, del Consejo de Su Majestad en él de Italia	1669	Madrid	AHPM, Prot. 9.818, unfoliated, PI No. E-307
Oca Zúñiga y Sarmiento, Ana de	1736	Madrid	AHPM, Prot. 15.931, ff.123–123v, PI No. E-597
Ocampo, Martín de, Contador de Su Majestad	1668	Madrid	AHPM, Prot. 8.142, unfoliated, PI No. E-261
Ochandiano, Clemente de (& Petronila de Luján y Benavides), Secretario de Su Majestad	1621	Madrid	AHPM, Prot. 4.449, ff.109–123, PI No. E-545
Ochandiano, Clemente de, Secretario de Su Majestad	1627	Madrid	AHPM, Prot. 4.460, ff.849–870, PI No. E-591
Ocón, Pedro de, Caballero de Santiago, Mayordomo del Serenissimo Infante Cardenal, Señor de la villa de Villar del Olmo	1632	Madrid	AHPM, Prot. 2.054, ff.625–630v, PI No. E-980
O'Connor, Bernardo, Presbítero Rector del Hospital de Nuestra Señora de la Buena Dicha	1749	Madrid	AHPM, Prot. 15.421, unfoliated, PI No. E-917
Ojeda, Fernando de, del Consejo de Su Majestad, Oidor de la Real Audiencia de Sevilla	1617	Madrid	AHPM, Prot. 2.305, ff.127–151, PI No. E-1000
Olguín de Figueroa, María Josefa (esposa de Joseph González Campo)	1744	Madrid	AHPM, Prot. 15.234, unfoliated, PI No. E-369
Olivares, Gonzalo de	1658	Madrid	AHPM, Prot. 7.151, unfoliated, PI No. E-935
Olivares, Juan de, Secretario de Su Majestad en el Consejo de la Santa Cruzada	1639	Madrid	AHPM, Prot. 6.204, ff.819v–820, PI No. E-29
Olivares, Miguel de, Secretario de Su Majestad	1646	Madrid	AHPM, Prot. 6.231, ff.809–815v, PI No. E-67
Olmo, Francisco del, Secretario de Su Majestad, Caballero de Santiago	1746	Madrid	**Doc. 133**, PI No. E-367
Omazur, Nicolás	1690	Sevilla	AHPS, Oficio 16, 1690, libro I, ff.776–780, PI No. E-1022
Oñate, Catalina Vélez de Guevara, Condesa de Villamediana, Marquesa de Guevara y IX Condesa de	1685	Madrid	**Doc. 112**, PI No. E-629
Oñate, Conde de, del Consejo de Estado de Su Majestad y Presidente en el Real de Órdenes	1644	Madrid	AHPM, Prot. 6.223, ff.104–128v, PI No. E-56
Ordoñez, Luis, Escribano de Provincia de la Casa y Corte de Su Majestad	1651	Madrid	AHPM, Prot. 8.212, ff.297–298, PI No. E-254
Ordoñez Rodríguez de Ledesma, Juan, Presbítero, Caballero de Calatrava, del Real Consejo de las Ordenes	1673	Madrid	AHPM, Prot. 9.835, ff.142–176v, PI No. E-153

Ordoñez y Rueda, Luisa (esposa de Pedro de Arce, Montero de Cámara de Su Majestad; viuda de Antonio de Oviedo y Herrera, Caballero de Santiago, Furiel Mayor de la Real Caballeriza de la Reina)	1666 Madrid	**Doc. 82**, PI No. E-605
Orellana, Fernando de, Caballero de Santiago, Alcalde de la Ciudad y Forteza de Ucles	1657 Madrid	AHPM, Prot. 6.920, ff.80–113v, PI No. E-686
Orlandis, Antonio (& Estefania de Huidobro), Consejo de Su Majestad y Su Secretario y Conservador General de Su Real Patrimonio de los Reinos de Aragón	1620 Madrid	AHPM, Prot. 2.665, ff.846–879, PI No. E-982
Orozco, Francisco Martín de, Contador de Título en la Contaduría Mayor de Cuentas de Su Majestad	1751 Madrid	AHPM, Prot. 15.774, unfoliated, PI No. E-920
Ortal y Miranda, María	1675 Madrid	AHPM, Prot. 9.842, ff.647–654, PI No. E-731
Ortega, Catalina de (viuda de Jorge Detineo)	1647 Madrid	AHPM, Prot. 8.701, ff.218–219v, PI No. E-785
Ortega, Roque de (& Tomasa de Urbina)	1676 Madrid	AHPM, Prot. 11.158, ff.122–152v, PI No. E-628
Ortega y Melgares, Sebastián Antonio de, de los Consejos de Su Majestad en el Real de Castilla y Cruzada	1727 Madrid, Elravara	AHPM, Prot. 16.149, ff.241–354, PI No. E-499
Ortiz de Santecilla, Gregorio, del Consejo de Su Majestad y Su Contador de Mercedes del Estado, Caballero de Santiago	1676 Madrid	**Doc. 95**, PI No. E-433
Ortiz de Zárate, Juan, del Consejo de Su Majestad y Su Secretario	1639 Madrid	AHPM, Prot. 3.522, ff.759v–761v, PI No. E-122
Osorio, Rosa de (viuda de Bernardo Naranjo, Secretario de Su Majestad)	1748 Madrid	AHPM, Prot. 15.351, unfoliated, PI No. E-914
Osorio y Pinelo, Fulgencio	1637 Madrid	AHPM, Prot. 6.191, ff.366–367, PI No. E-12
Otálora, Juan Antonio de, Caballero de Santiago, del Consejo de Su Majestad	1683 Madrid	AHPM, Prot. 9.868, ff.407–415v, PI No. E-736
Ottermin, Martín de, Caballero de Santiago	1691 Madrid	AHPM, Prot. 9.887, ff.268–282v, PI No. E-660
Oviedo, Francisco de, Secretario y Gentilhombre de la Cámara de Su Majestad	1663 Madrid	**Doc. 73**, PI No. E-856
Ox, Juan, Secretario de Su Majestad y de la Lengua Alemana y Su Contralor	1640 Madrid	AHPM, Prot. 5.981, ff.462–466v, PI No. E-140
Oxirondo, Juan de, Criado de Su Majestad y Su Oficial de los Papeles de Estado	1611 Madrid	AHPM, Prot. 2.007, ff.747–754, PI No. E-422
Pacheco, Pedro, Doctor, de los Consejos Supremos de Su Majestad de Castilla y General Inquisición y Comisario General del Real Consejo de la Santa Cruzada	1662 Madrid	**Doc. 71**, PI No. E-428
Páez de Monzón, Petronila (viuda de Pedro de las Ossas Dolmoz, Escribano Mayor de Rentas de Su Majestad)	1664 Madrid	AHPM, Prot. 9.804, ff.382v–386, PI No. E-693
Paiba, Ignacio de, platero de oro	1667 Madrid	AHPM, Prot. 11.121, ff.1323–1345, 1368–1383, PI No. E-620
Palacios, Prudencio Antonio, del Consejo de Su Majestad en el Supremo de Indias, Caballero de Calatrava	1753 Madrid	AHPM, Prot. 17.805, unfoliated, PI No. E-892
Palacios y Alfaro, Felix de	1730 Madrid	AHPM, Prot. 16.441, ff.85–92, PI No. E-999
Palomares, Francisco	1769 Madrid	AHPM, Prot. 18.737, ff.168ff., PI No. E-488
Palomeque de Cespedes, Diego, Caballero de Calatrava, Procurador General, Regidor de Madrid y Guadalajara	1697 Madrid	AHPM, Prot. 11.552, ff.110–127v, PI No. E-632
Palomino de Rivera, Rodrigo, Caballero de Santiago	1637 Madrid	AHPM, Prot. 6.193, f.794, PI No. E-17
Pando González de Bárcena, Josefa Tomasa de (& Antonio de Pando y Sabogal, Secretario de Su Majestad, Caballero de Calatrava)	1763 Madrid	AHPM, Prot. 17.166, unfoliated, PI No. E-483
Pando y Sabogal, Antonio de (& Josefa Tomasa de Pando González de Bárcena), Secretario de Su Majestad, Caballero de Calatrava	1763 Madrid	AHPM, Prot. 17.166, unfoliated, PI No. E-483

Paniagua, María Josepha de (esposa de Domingo Zerraton Bonifaz, Contador de Resultas de Su Majestad; viuda de Gaspar Ortiz de Guinea, vecino de Córdoba, Oficial Titular del Santo Oficio de la Inquisición de Córdoba)	1669	Madrid	AHPM, Prot. 11.140, unfoliated, PI No. E-627
Paniagua y Zúñiga, Francisco, del Consejo de Su Majestad en él de Castilla y Hacienda	1668	Madrid	AHPM, Prot. 9.821, ff.883–895v, PI No. E-188
	1673	Madrid	AHPM, Prot. 9.835, ff.9–26, PI No. E-161
Parada y Mendoza, Álamo de, Caballero de Santiago	1666	Salzedas	AHPM, Prot. 8.789, unfoliated, PI No. E-409
Pardo, Costanza (esposa de Miguel de Salamanca, de los Consejos de Guerra y Hacienda de Su Majestad, Caballero de Santiago)	1655	Burgos	AHPM, Prot. 7.147, unfoliated, PI No. E-47
Pardo de Arenillas, Juan, Licenciado, del Consejo Real de las Indias y Santa Cruzada	1641	Madrid	AHPM, Prot. 3.526, ff.280–282v, PI No. E-125
Paredes, Manuel Manrique, Conde de, Mayordomo de la Reina	1627	Madrid	AHPM, Prot. 2.043, ff.502–540v, PI No. E-130
Paredes de Nava, María Inés Manrique de Lara, Condesa de (& Vespasiano Gonzaga)	1679	Madrid	**Doc. 101**, PI No. E-655
Pareja, Gabriel de, Licenciado, del Consejo de Su Majestad y Su Fiscal de la Real Junta de Obras y Bosques	1658	Madrid	AHPM, Prot. 7.847, ff.857–870, PI No. E-526
Pareja, Juan de, Doctor, del Consejo de Su Majestad en el Real de Castilla	1651	Madrid	AHPM, Prot. 6.674, ff.684–716v, PI No. E-89
Párraga, Pedro de	1621	Madrid	AHPM, Prot. 2.029, ff.651–671, PI No. E-556
Pastrana, Duque de	1641	Madrid	AHPM, Prot. 7.471, unfoliated, PI No. E-191
Paz, Fernando de	1647	Madrid	AHPM, Prot. 4.496, ff.262–278, PI No. E-973
Pelegrín, Carlos, Secretario de la Cámara Apostolica en el Tribunal de Ilustrísimo y Reverendísimo Nuncio de Su Santidad en estos Reinos de España	1659	Madrid	AHPM, Prot. 6.689, ff.258v–266, PI No. E-91
Pelegrín de Villarreal, Joseph	1689	Madrid	AHPM, Prot. 9.819, ff.1211–1224, PI No. E-250
Peña, Matías de la, Alguacil de la Casa y Corte de Su Majestad	1717	Madrid	AHPM, Prot. 15.412, unfoliated, PI No. E-377
Peñaranda, Ana María de (esposa de Tomás Sánchez)	1665	Madrid	**Doc. 76**, PI No. E-201
Peñaranda, Gregorio Genaro de Bracamonte y Guzmán, Conde de	1689	Madrid	**Doc. 116**, PI No. E-716
Peñas, Isabel Juana de las (esposa de Blas Joseph Escudero)	1728	Madrid	AHPM, Prot. 15.559, unfoliated, PI No. E-458
Peñas, Sebastián de las	1726	Madrid	AHPM, Prot. 15.557, unfoliated, PI No. E-454
Peralta, Pedro de, Músico Arpista de la Real Capilla de Su Majestad	1736	Madrid	AHPM, Prot. 17.212, unfoliated, PI No. E-494
Peralta y Velasco, Juana de (esposa de Baltasar de la Cueva y Silva, Caballero de Santiago)	1642	Madrid	AHPM, Prot. 5.984, ff.1259v–1260, PI No. E-145
Pereira, Lorenzo	1631	Madrid	AHPM, Prot. 4.468, ff.424–449v, PI No. E-594
Pérez, Miguel, Arquero de Su Majestad	1663	Madrid	AHPM, Prot. 8.780, unfoliated, PI No. E-406
Pérez Adaro, Francisco	1738	Madrid	AHPM, Prot. 17.212, unfoliated, PI No. E-492
Pérez de Almanza, Alonso, Secretario de Su Majestad y Su Tesorero General del Supremo Consejo de la Inquisición	1722	Madrid	AHPM, Prot. 15.152, ff.126–129v, PI No. E-353
Pérez Calamón, Tomás, Agente de negocios	1632	Madrid	AHPM, Prot. 5.944, ff.64v–65, PI No. E-795
Pérez de Caviedes, Juan, Contador de Resultas de Su Majestad	1641	Madrid	AHPM, Prot. 6.202, ff.272v–273v, PI No. E-30
Pérez Dávila, Diego, Abad de Santa Marta de Astorga	1638	Madrid	**Doc. 25**, PI No. E-108
Pérez de Mendoza, Miguel, Maestro de Armas de Su Majestad	1680	Madrid	AHPM, Prot. 9.859, ff.311–323, PI No. E-720
Pérez de Movellán, Pedro (& Isabel de Tapia y Ziñeda)	1640	Madrid	AHPM, Prot. 5.980, ff.986–987v, PI No. E-138
Periañez del Corral, contador	1590	Madrid	AHPM, Prot. 2.170, ff.1005–1006, PI No. E-186
Pernia, Joseph González, Arzobispo de Palencia y Conde de, del Consejo de Su Majestad y Confesor del Príncipe	1616	Valladolid	AHPM, Prot. 2.296, ff.11–34v, PI No. E-502

Pescatori, Mariana (esposa de Agustín de Arco Agüero), Camarista de la Reina	1744 Madrid	AHPM, Prot. 15.862, ff.361–374v, PI No. E-865
Picarte, Margarita de (esposa de Adam de Rogibal)	1652 Madrid	AHPM, Prot. 6.258, ff.803–817v, PI No. E-842
Piñango de Verástegui, Mateo	1653 Madrid	AHPM, Prot. 9.804, f. 221v–222, PI No. E-691
Pineda, Alonso de, Capitán, Teniente de Maese de Campo General del Reino de Napoles y Caballerizo del Almirante de Castilla	1646 Madrid	AHPM, Prot. 7.830, ff.1193–1203v, PI No. E-343
Pinedo, Juan de, Regidor de Madrid	1629 Madrid	AHPM, Prot. 2.682, ff.1720–1756v, PI No. E-575
Polanco, Miguel, Doctor, médico	1631 Madrid	AHPM, Prot. 4.468, ff.355–358v, PI No. E-592
Polanco, Nicolás Sanz, Médico de la Real Familia de Su Majestad	1769 Madrid	AHPM, Prot. 18.584, unfoliated, PI No. E-903
Polo, Lorenzo, Licenciado, del Consejo de Aragón de Su Majestad, Su Regente en el Supremo de Italia	1611 Madrid	AHPM, Prot. 2.652, ff.394–442, PI No. E-417
Ponce de Santa Cruz, Antonio, Doctor, Médico de Cámara de Su Majestad y su Protomedico General en Todos sus Reinos y Señoríos	1638 Madrid	AHPM, Prot. 6.866, ff.501v–503, PI No. E-684
Porres, Felipe de, Gentilhombre de la Boca de Su Majestad y de Su Consejo de Hacienda y Contaduría Mayor, Comendador de la encomienda de Adelfa, Caballero de Alcántara y Visitador General de los Caballeros de ella	1652 Madrid	AHPM, Prot. 4.502, ff.193–198v, PI No. E-582
Portago, Joseph Gómez de Terán, Marqués de, del Consejo de Hacienda de Su Majestad	1755 Madrid	**Doc. 140**, PI No. E-1013
Povar, Jerónima Dávila y Guzmán, Marquesa de (esposa de Pedro Antonio Dávila y Aragón, Marqués de Povar)	1641 Madrid	AHPM, Prot. 6.208, ff.910–943v, PI No. E-32
Poza, Francisco de Rojas, Marqués de, del Consejo de Estado y Guerra de Su Majestad	1605 Madrid	AHPM, Prot. 2.176, ff.205–268, PI No. E-415
	1605 Madrid	AHPM, Prot. 2.176, ff.967–969v, PI No. E-416
Pradeda, Martín de, Secretario de Cámara del Consejo y Contaduría Mayor de Hacienda y Cuentas de Su Majestad	1620 Madrid	AHPM, Prot. 2.323, ff.419–466v, PI No. E-468
Prado, Aguada de (& Juan Calderón)	1610 Madrid	AHPM, Prot. 2.698, ff.29–50, PI No. E-989
Prado, Martín de, Licenciado, Abogado en los Consejos	1630 Madrid	AHPM, Prot. 2.052, ff.321–341, PI No. E-585
Prado, Roque Núñez del, Portero de Cadena del Real Palacio	1733 Madrid	AHPM, Prot. 15.412, unfoliated, PI No. E-911
Prado Bravo de Mendoza, Francisco de, del Consejo de Su Majestad y Su Secretario en el Supremo de Italia, Caballero de Santiago	1651 Madrid	**Doc. 48**, PI No. E-80
Prado y Castilla, Agueda de (viuda de Antonio de Guzmán y Bonal, Caballero de Calatrava)	1673 Madrid	AHPM, Prot. 12.006, ff.50–79v, PI No. E-182
Priego, Feliche María de la Cerda y Aragón, Marquesa de (viuda de Luis Mauricio Fernández de Córdoba, Marqués de Priego, Duque de Feria)	1752 Madrid	AHPM, Prot. 17.565, ff.496–521v, PI No. E-449
Priego, Hernando Carrillo y Mendoza, Conde de, Mayordomo de Su Majestad	1579 Madrid	AHPM, Prot. 759, ff.384–486v, PI No. E-768
Puebla del Maestre, Lorenzo de Cárdenas, Conde de, del Consejo de Estado y Guerra de Su Majestad y Su Mayordomo	1638 Madrid	AHPM, Prot. 5.016, ff.410–428v, PI No. E-109
Puebla Montalbán, Isabel de Mendoza y Aragón, Condesa de	1660 Madrid	AHPM, Prot. 7.490, f.107, 114–114v, PI No. E-774
Puerto, Joaquín Ignacio de Barnachea, Vizconde de Enzinar y Marqués del, Embajador Extraordinario y Ministro Plenipotenciario de Su Majestad	1753 Madrid	**Doc. 139**, PI No. E-536
Pulido Pareja, Joseph, Contador de Su Majestad	1658 Madrid	AHPM, Prot. 4.787, ff.411–415., PI No. E-232
Puñonrostro, Ana Manrique, Condesa de	1616 Madrid	AHPM, Prot. 2.022, ff.354–394, PI No. E-555

Puñonrostro, Francisco Arias Dávila y Bobadilla, Conde de	1610	Madrid	AHPM, Prot. 2.638, ff.839–841v, PI No. E-813
Quero Peláez, Francisco de, Contador y Tesorero del Conde de Chinchón	1665	Madrid	AHPM, Prot. 8.780, unfoliated, PI No. E-408
Quevedo y Azcona, Manuela Petronila de (viuda de Luis de Salazar y Castro, del Consejo de Su Majestad en el Real de las Órdenes y Juez, Superindente de los Arqueros, Comendador de Zurita y Caballero de Calatrava, Coronista Mayor de Castilla y de las Indias)	1748	Madrid	**Doc. 135**, PI No. E-382
Quintana y Pando, María Bonifacia de la (esposa de Joseph Francisco de Pando y Pando González de Bárcena)	1776	Madrid	AHPM, Prot. 20.034, unfoliated, PI No. E-453
Quintano, Francisco de, Contador del Condestable de Castilla	1644	Madrid	AHPM, Prot. 7.828, ff.548–550v, PI No. E-342
Quiroga, Ana de (viuda de Cristóbal de Fuentes)	1636	Madrid	AHPM, Prot. 4.479, ff.538–542v, PI No. E-132
Quirós, Ana de	1663	Madrid	AHPM, Prot. 8.359, unfoliated, PI No. E-289
Ramírez, Fernando, Capitán	1637	Madrid	AHPM, Prot. 6.442, ff.208–208v, PI No. E-319
Ramírez, Ursola (viuda de Francisco de Posadas)	1670	Madrid	AHPM, Prot. 8.142, unfoliated, PI No. E-263
Ramírez de Arellano, Gil	1618	Madrid	**Doc. 3**, PI No. E-825
Ramírez de Prado, Alonso, del Consejo de Su Majestad en los de Castilla y Cámara de Indias	1674	Madrid	AHPM, Prot. 9.837, ff.33v–47v, PI No. E-705
Ramírez de Vargas, Diego, Caballero de Alcántara	1668	Madrid	AHPM, Prot. 9.818, ff.524–565, PI No. E-302
Ramírez de Vargas, Isabel (esposa de Jerónimo Bifi, Caballero Florentín)	1641	Madrid	**Doc. 32**, PI No. E-34
Ramos de Velasco, Pedro, Secretario de Su Majestad y Contador de la Reina y Sus Altezas	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-362
Real, Martín, del Supremo Consejo de la Inquisición	1647	Madrid	**Doc. 44**, PI No. E-316
Rehede, Enrique, Embajador de los Estados de las Provincias Unidas del Pais Bajo a Su Majestad Católica	1669	Madrid	AHPM, Prot. 8.373, unfoliated, PI No. E-291
Reoyo y Ceballos, Mariana (& Julián Montero de Espinosa)	1699	Madrid	AHPM, Prot. 11.555, unfoliated, PI No. E-638
Resta, Hipólito	1623	Madrid	AHPM, Prot. 4.057, ff.384–387, PI No. E-797
Revilla, Maria Sarmiento de Mendoza, Condesa de la	1678	Madrid	AHPM, Prot. 9.859, ff.82v–114, PI No. E-729
Reynalte, Joseph de, Caballero de Santiago, Regidor de Madrid	1689	Madrid	AHPM, Prot. 11.445, ff.19–30v, PI No. E-653
Riela, Francisco Miguel de los Coves y Luna, Conde de	1637	Madrid	AHPM, Prot. 6.193, ff.713–714v, PI No. E-16
Rielle, Catalina (esposa de Mateo Hervé, Jefe de la Real Cocina de la Reina)	1750	Madrid	AHPM, Prot. 15.352, unfoliated, PI No. E-375
Río, Gabriel del (& Juana Cristóbal de Fuente)	1673	Madrid	AHPM, Prot. 8.166, unfoliated, PI No. E-281
Río y León, Joseph del, Secretario de Su Majestad	1750	Madrid	AHPM, Prot. 16.444, ff.49–64v, PI No. E-400
Ríos, María de los (viuda de Manuel de Ocampo, Contador de Resultas de Su Majestad y Secretario de Su Majestad)	1688	Madrid	AHPM, Prot. 11.444, ff.748–764, PI No. E-651
Rivadeneira, Francisco de	1737	Madrid	AHPM, Prot. 15.415, unfoliated, PI No. E-380
Rivadeneira, Juana de (esposa de Francisco de Urosa)	1673	Madrid	AHPM, Prot. 6.730, ff.10–21, PI No. E-106
Rivadeneira, María de (esposa de Juan de Herrera y Sotomayor; viuda de Juan de Mena)	1659	Madrid	AHPM, Prot. 6.956, ff.164–167, PI No. E-85
Rivas Sotolongo, Carlos de	1688	Madrid	AHPM, Prot. 9.878, ff.512–520, PI No. E-759
Rivera, Melchor de, Receptor del Número de Madrid y Escribano de Su Majestad	1638	Madrid	AHPM, Prot. 6.201, ff.270v–271, PI No. E-26
Rivero, Jacinto, Contador de Su Majestad	1648	Madrid	AHPM, Prot. 7.832, ff.418–427, PI No. E-346
Robles, Antonio Juan de, Caballero de Santiago	1665	Madrid	AHPM, Prot. 10.593, ff.140–149v, PI No. E-775
Robles Castrillo, Ana Teresa de (viuda de Josef de Cisneros Cantoral, Caballero de Santiago, Gentilhombre de la Casa de Su Majestad)	1705	Madrid	AHPM, Prot. 13.982, ff.43–86v, PI No. E-675

Robles y Guzmán, Antonio de, Aposentador de la Casa y Corte de Su Majestad y Gentilhombre de Su Casa, Caballero de Santiago	1643	Madrid	AHPM, Prot. 6.219, ff.46–56, PI No. E-53
Rodríguez, Catalina (viuda de Juan Rodríguez Barrio, esposa de Miguel de Campo, carpintero)	1647	Madrid	AHPM, Prot. 7.102, ff.207–213, PI No. E-969
Rodríguez, Juan, Criado de Su Majestad, reservado en la Guarda Alemana	1650	Madrid	AHPM, Prot. 7.834, ff.1155v–1156v, PI No. E-520
Rodríguez, Julián, Profesor del Arte de Arquitectura	1738	Madrid	**Doc. 130**, PI No. E-372
Rodríguez de Acosta, Diego, del Consejo de Su Majestad y Su Gran Canciller en él de la Santa Cruzada	1643	Madrid	AHPM, Prot. 6.214, ff.541–555, PI No. E-44
Rodríguez de Mercado, Floriana	1668	Madrid	AHPM, Prot. 9.818, unfoliated, PI No. E-315
Rodríguez y Navarro, Ana Petronila (esposa de Tomás Felipe de Legazpi, Contador de Su Majestad)	1671	Madrid	AHPM, Prot. 8.162, unfoliated, PI No. E-275
Rodríguez de Ocampo, Jerónimo	1666	Madrid	AHPM, Prot. 9.812, ff.504–514, PI No. E-700
Rodríguez Salgado, Sebastiana (esposa de Juan Manuel de la Prra, Mayordomo del Estado de Caballeros de la Casa de Su Majestad, Portero del Consejo y Cámara de Castilla)	1688	Madrid	AHPM, Prot. 11.541, ff.356–370v, PI No. E-618
Rodríguez de Sanabria, Catalina (viuda de Diego Montero de San Miguel, Tesorero de Alcanzas de la Contaduría Mayor de Cuentas de Su Majestad)	1716	Madrid	AHPM, Prot. 15.660, unfoliated, PI No. E-871
Rodríguez de Villar, Juan Antonio, Oficial de la Secretaria del Consejo y Cámara de Indias de la parte de Piru	1667	Madrid	AHPM, Prot. 9.814, ff.1210–1224v, PI No. E-331
Rodríguez de Villarroel, Jerónimo, Platero y Ensayador de la Casa de Moneda de Sevilla	1622	Madrid	AHPM, Prot. 4.450, ff.177–185v, PI No. E-930
Rodríguez de Villarroel, Pedro, Regidor de Madrid	1638	Madrid	AHPM, Prot. 6.215, ff.103–104, PI No. E-46
Rojas, Antonia del (& Gómez Guillén del Castillo, Caballero de Santiago)	1624	Madrid	AHPM, Prot. 2.678, unfoliated, PI No. E-983
Román, Diego, Escribano del Número de Madrid	1614	Madrid	AHPM, Prot. 2.654, ff.815–816, PI No. E-993
Román, María Victoria (esposa de Pedro de Castro y Colonna, Secretario de Su Majestad, Contador de Cuentas en el Real Consejo de las Indias)	1694	Madrid	AHPM, Prot. 9.891, ff.57–70v, PI No. E-991
Romaní, Francisco (& Clara de Araujo)	1741	Madrid	AHPM, Prot. 15.229, unfoliated, PI No. E-908
Romano Valmaseda, Mariana (esposa de Pedro González de Almunia, Regidor de Madrid y Procurador de Cortes, Caballero de Santiago)	1639	Madrid	AHPM, Prot. 6.201, ff.59–96v, PI No. E-24
Romualdo Juez Sarmiento, Juan Antonio	1756	Madrid	AHPM, Prot. 18.720, ff.679–698v and ff.713–714v, PI No. E-478
Ruiz, Jacinto, Licenciado, Presbítero capellan de Su Majestad de sus Reales Guardias Españolas	1685	Madrid	AHPM, Prot. 9.872, ff.380–395, PI No. E-744
Ruiz de Alarcón, Juan	1630	Madrid	AHPM, Prot. 2.050, ff.484–486, PI No. E-981
Ruiz de Castellanos, Diego, Pagador de las Guardas de Castilla y Artilleria de España	1638	Madrid	AHPM, Prot. 4.765, ff.444–453, PI No. E-956
Ruiz de Laguna, Juan, Doctor, del Consejo de Su Majestad y Fiscal en Su Supremo Consejo de Italia	1640	Madrid	AHPM, Prot. 6.930, ff.268v–270, PI No. E-72
Ruiz Serrano, Francisco	1663	Madrid	AHPM, Prot. 8.359, unfoliated, PI No. E-961
Ruiz Velarde, Alonso, Oficial de la Contaduría General de Valores de la Real Hacienda	1747	Madrid	AHPM, Prot. 17.788, unfoliated, PI No. E-882
Saavedra Guzmán y Galindo, Martín de, Gentilhombre de la Boca del S^{mo} Príncipe Don Carlos, Residente al presente en Madrid, y Caballero de Calatrava	1630	Madrid	**Doc. 15**, PI No. E-829
Saez, Francisco, Platero de Joyas de Su Majestad	1764	Madrid	AHPM, Prot. 18.731, ff.15–20, PI No. E-495

Salamanca, Miguel de, de los Consejos de Guerra y Hacienda de Su Majestad, Caballero de Santiago	1655 Madrid	**Doc. 63**, PI No. E-176
	1658 Madrid	AHPM, Prot. 7.151, unfoliated, PI No. E-599
Salazar, Francisco de, Caballero de Alcántara, del Consejo de Su Majestad, y Su Secretario en él de Indias	1685 Madrid	AHPM, Prot. 9.872, ff.526–532, PI No. E-747
Salazar, María Lasso de Castilla, Condesa de	1622 Madrid	AHPM, Prot. 4.450, ff.863–891v, PI No. E-562
Salazar, Pedro de, Portero del Consejo Supremo de la Inquisición y Alcalde de la cárcel secreta del dicho Consejo	1654 Madrid	AHPM, Prot. 7.685, ff.697–699, PI No. E-248
Salazar y Castro, Luis de, del Consejo de Su Majestad en el Real de las Órdenes y Juez, Superintendente de los Arqueros, Comendador de Zurita y Caballero de Calatrava, Coronista Mayor de Castilla y de las Indias	1734 Madrid	AHPM, Prot. 15.412, unfoliated, PI No. E-376
Salcedo, Ana de (esposa de Diego Rodríguez, proveedor de la nieve de las Reales Casas; viuda de Diego Muñoz)	1643 Madrid	AHPM, Prot. 6.393, ff.466–473v, PI No. E-339
Salcedo Arangueren, Juan de	1639 Madrid	AHPM, Prot. 5.017, ff.481v–482, PI No. E-111
Salgado de Sierra, Juana (esposa de Manuel García)	1696 Madrid	AHPM, Prot. 11.552, ff.19–34v, PI No. E-1010
Salinas, Luis Velasco y Ibarra, Marqués de	1617 Madrid	AHPM, Prot. 2.320, ff.66–67, PI No. E-804
Salmerón, Miguel (& Leonor Castro Enríquez), Contador de Su Majestad en la Real Junta de Aposento	1660 Madrid	AHPM, Prot. 9.199, ff.1121–1256v, PI No. E-1004
Salvatierra, Leonor de Luna, Condesa de (viuda de García de Sarmiento, Conde de Salvatierra), Señora de Honor de la Reina, Aya de la Infanta Dª Margarita de Austria	1657 Madrid	AHPM, Prot. 6.289, ff.31v–41, PI No. E-832
San Martín de la Vega, Manuel de, Caballero de Santiago, del Consejo de Su Majestad, Su Secretario y Oficial Mayor de la Secretaria de Estado Parte del Norte	1710 Madrid	AHPM, Prot. 13.982, ff.426–465v, PI No. E-677
San Miguel y Tornería, Miguel de, Oficial de la Tesorería, General de la Guerra de Estado	1747 Madrid	AHPM, Prot. 17.788, unfoliated, PI No. E-530
San Yuste y Nisso, Isabel (esposa de Pedro de Cartagena, Contador del Santo Oficio de la Inquisición del Reino de Galicia y Familiar de él de Toledo)	1632 Madrid	AHPM, Prot. 2.686, ff.1373–1387, PI No. E-571
Sánchez, Fabiana (esposa de Juan Bautista Sánchez, pintor)	1646 Madrid	AHPM, Prot. 6.227, ff.857–860, PI No. E-61
Sánchez de Arrieta, Francisco	1646 Madrid	AHPM, Prot. 6.876, ff.112–115, PI No. E-333
Sánchez de Zentenera, Jerónima (viuda de Joseph de Brugen y Arteaga)	1732 Madrid	AHPM, Prot. 15.772, unfoliated, PI No. E-385
Sanguinetto, Antonio	1646 Madrid	AHPM, Prot. 6.650, unfoliated, PI No. E-946
Sanguinetto, Rafael, del Consejo de Hacienda de Su Majestad, Administrador de Millones de Madrid, Regidor de Decano de Madrid, Caballero de Santiago	1705 Madrid	AHPM, Prot. 11.565, ff.379–381, PI No. E-1012
Santa Cruz, Baltasar de, barbero y cirujano	1644 Madrid	AHPM, Prot. 5.510, ff.315–317, PI No. E-794
Santa Cruz, Juan de, Alguacil Mayor de la Santa Inquisición del Reino de Toledo, Teniente del Gran Canciller de las Indias, Caballero de Santiago	1644 Madrid	AHPM, Prot. 4.492, ff.597–611v, PI No. E-580
Santiago, Francisco Esteban Rodríguez de los Ríos, Marqués de	1738 Madrid	AHPM, Prot. 15.932, ff.80–90v, PI No. E-463
Santisteban, Ana de Silva Manrique, Condesa de	1671 Madrid	AHPM, Prot. 9.828, ff.474–487, PI No. E-203
Santisteban, Mariana Carrillo de Toledo, Condesa de	1667 Madrid	AHPM, Prot. 9.818, ff.375–426, PI No. E-317
Santos de San Pedro, Lorenzo, Caballero de Santiago, del Consejo de Castilla, Señor de la villa de Baños de Pisuerga	1677 Madrid	AHPM, Prot. 9.851, ff.525–568, PI No. E-730
Sanz, Lorenzo Mattieu, Regente en el Consejo de Aragón	1680 Madrid	AHPM, Prot. 9.859, ff.132–157v, PI No. E-719
Sanz y Córdoba, Miguel, Secretario del Secreto del Santo Tribunal de la Inquisición en Madrid	1756 Madrid	AHPM, Prot. 18.720, ff.27–63v, ff.78–102, PI No. E-477
Sarabia, Melchora de (esposa de Juan Jácome Grillo)	1607 Madrid	AHPM, Prot. 2.110, ff.11–21, PI No. E-440

Sarmiento y de la Mota, Leonor (viuda de Antonio Sarmiento y Mendoza, Caballero de Calatrava)	1658 Madrid	AHPM, Prot. 9.199, ff.1634–1670v, PI No. E-1008
Sastago, Enrique de Aragón, Conde de	1651 Madrid	**Doc. 50**, PI No. E-249
Scazuola, Julio César, Tesorero General de la Santa Cruzada, Caballero de Calatrava	1640 Madrid	AHPM, Prot. 7.805, ff.1045–1075v, 1077v–1102, PI No. E-589
Sedeño, Felipa de (esposa de Matías Carlos, Arquero de Su Majestad)	1637 Madrid	AHPM, Prot. 7.406, unfoliated, PI No. E-192
Segovia, Juan de, mercader de lonja y Diputado de Rentas de Madrid	1671 Madrid	AHPM, Prot. 9.799, ff.178–187v, PI No. E-421
Segura, Joseph de, Tirador de oro	1660 Madrid	AHPM, Prot. 7.851, ff.1010v–1012, PI No. E-927
Segura, Manuela María de	1652 Madrid	AHPM, Prot. 8.613, unfoliated, PI No. E-965
Senosiain y Alcíbar, Miguel de, Escribano de Su Majestad	1664 Madrid	AHPM, Prot. 9.807, ff.59–63, PI No. E-696
Serna, Cristóbal de la (& Bernauela de Mojades), cirujano	1650 Madrid	AHPM, Prot. 7.384, ff.528–537v, PI No. E-516
Serra, Juan Jerónimo, Secretario de Cámara Real Consejo de Aragón	1642 Madrid	AHPM, Prot. 4.772, ff.37–38, PI No. E-230
Sesma, Miguel de	1754 Madrid	AHPM, Prot. 15.942, ff.1–82, PI No. E-457
Sessa, Antonio Fernández de Córdoba, Duque de	1659 Madrid	AHPM, Prot. 7.152, unfoliated, PI No. E-181
Sessa, Juana de Córdoba y Aragón, Duquesa de (viuda de Antonio Fernández de Córdoba y Cardona, Duque de Sessa de Baena, del Consejo de Estado de Su Majestad, Mayordomo Mayor de la Reina Doña Margarita)	1638 Madrid	AHPM, Prot. 6.930, 481v–484, PI No. E-74
Sigura, Mariana de (esposa de Juan Cardona de la Cruz)	1640 Madrid	AHPM, Prot. 7.031, ff.97–102v, PI No. E-959
Silva, Lorenza de	1631 Madrid	AHPM, Prot. 5.967, ff.787–789, PI No. E-127
Silva y Girón, Magdalena de (viuda de Pedro de Verástegui, Señor de la villa de Alpera)	1654 Madrid	AHPM, Prot. 8.098, unfoliated, PI No. E-198
Silva de Torres, Licenciado, Alcalde de la Casa y Corte de Su Majestad	1613 Madrid	AHPM, Prot. 6.003, ff.592v–594v, PI No. E-152
Siruela, María de Velasco y de la Cueva, Condesa de	1680 Madrid	AHPM, Prot. 9.865, ff.19–49, PI No. E-724
Snechin Garçes, Bernardo, Secretario de la Tesorería General de la Santa Cruzada	1639 Madrid	AHPM, Prot. 5.018, ff.7–17, PI No. E-112
Sobremonte Rebolledo, Gaspar de, Caballerizo de Su Majestad y Administrador de Millones de Marchena, Caballero de Santiago	1669 Madrid	AHPM, Prot. 8.163, unfoliated, PI No. E-279
Sobroso, Joseph Francisco Sarmiento Velasco, Conde de Salvatierra y Pie de Concha y Marqués del	1729 Madrid	AHPM, Prot. 13.982, f.1324 ff., PI No. E-682
Sobroso, Joseph Salvador Sarmiento, Conde de Salvatierra y Marqués del	1682 Madrid	**Doc. 107**, PI No. E-565
Sola y Baygassi, Juan de, Ayuda de Cámara de Su Majestad	1652 Madrid	AHPM, Prot. 7.141, ff.1249–1256v, PI No. E-185
Solera, Ana Catalina de Toledo, Marquesa de (esposa de Antonio de Benavides y de la Cueva, Caballero de San Genaro, Marqués de Solera y Gentilhombre de Cámara de Su Majestad), Dama de la Reina	1743 Madrid	AHPM, Prot. 15.865, unfoliated, PI No. E-864
Solís, Alonso de, Abad de San Clodio de Rivas	1612 Madrid	AHPM, Prot. 2.010, ff.568–583, PI No. E-504
Solórzano y Paniagua, Josefa Petronila (& Antonio de Guzmán y Bonal, del Consejo de Su Majestad en el Supremo de Aragón, General de los Reinos de Su Corona, Señor de la villa de Palacios del Río Pisuerga Caballero de Calatrava)	1655 Madrid	AHPM, Prot. 6.952, ff.510v–514, PI No. E-54
Soria Arteaga, Domingo, contador	1644 Madrid	**Doc. 40**, PI No. E-1019
Soto, Juan de	1611 Madrid	AHPM, Prot. 2.109, ff.251ff., PI No. E-816

Spino y Navarro, Joseph, Grefier de Su Majestad	1744	Madrid	**Doc. 132**, PI No. E-511
Spínola, Juana	1644	Madrid	AHPM, Prot. 5.696, ff.497–498v, PI No. E-285
Suárez, Diego, del Consejo de Su Majestad en él de Hacienda y Secretario de Estado del Consejo de Portugal, Caballero de Cristo	1649	Madrid	AHPM, Prot. 6.026, ff.913–913v, PI No. E-157
Suárez, Vicente, Músico de la Cámara del Rey	1640	Madrid	AHPM, Prot. 5.981, ff.658v–660, PI No. E-141
Suárez Pereira, Miguel, Doctor, Presbítero del Consejo Supremo de Portugal	1636	Madrid	AHPM, Prot. 5.967, ff.591–592, PI No. E-128
Suárez de Rivera, Francisco, Escribano del Número de Madrid	1667	Madrid	AHPM, Prot. 9.812, ff.33–49v, PI No. E-347
Tafalla, Miguel, Criado de Su Majestad	1644	Madrid	AHPM, Prot. 4.492, ff.980v–1001v, PI No. E-581
Tamayo, Juan de, Familiar y Notario del Santo Oficio	1637	Madrid	AHPM, Prot. 6.930, f.662ff., PI No. E-99
Tapia, María de (esposa de Martín de Lújan, Secretario de Su Majestad y Su Oficial Segundo de la Secretaría de Sicilia)	1669	Madrid	AHPM, Prot. 8.178, unfoliated, PI No. E-214
Tapia, Pedro de, del Consejo Supremo del Rey y de Su General Inquisición	1627	Madrid	AHPM, Prot. 2.042, ff.1121–1192v, PI No. E-110
Tapia y Ziñeda, Isabel de (& Pedro Pérez de Movellán)	1640	Madrid	AHPM, Prot. 5.980, ff.986–987v, PI No. E-138
Taracena, Francisco de Ibarra y Mesía, Marqués de, del Consejo de Guerra de Su Majestad	1643	Madrid	AHPM, Prot. 6.215, ff.36v–41v, PI No. E-49
Tarazona, Isabel de Fonseca y Zúñiga, Condesa de Ayala y Marquesa de (esposa de Fernando de Fonseca y Zúñiga, Conde de Ayala y Marqués de Tarazona, Gentilhombre de la Cámara de Su Majestad)	1655	Madrid	AHPM, Prot. 8.280, unfoliated, PI No. E-207
Tasis y Acuña, Mariana de (viuda de Pedro Vélez de Guevara, Señor de la villa de Salisillas, Caballero de Santiago), Dueña de Honor de la Reina Doña Margarita	1618	Madrid	AHPM, Prot. 4.442, ff.1455–1479v, PI No. E-514
Tenebrón, Teresa Nieto de Silva Cisneros Moctezuma y Herrera, Condesa de Moctezuma y Marquesa de (viuda de Gaspar Antonio de Oca)	1736	Madrid	AHPM, Prot. 15.931, ff.89–177v, PI No. E-462
Ter de los Ríos, Juan, Contador de Su Majestad y de las Rentas de Madrid	1647	Madrid	AHPM, Prot. 8.703, ff.11–14, PI No. E-966
Terranovas, Ana María Manrique de Lara, Duquesa de (esposa de Jorge de Alencantre, Duque de Terranovas), Dama de la Reina	1629	Madrid	AHPM, Prot. 2.682, ff.297–337, PI No. E-574
Terrer de Valenzuela, Martina (esposa de Jerónimo de Villanueva, Marqués de Villalba, del Consejo de Su Majestad y su Protonotario de Aragón, Comendador de Santilbañez, Caballero de Alcántara)	1663	Madrid	AHPM, Prot. 9.805, ff.162–169, PI No. E-695
Terrones Mariño, Juan Bautista, Doctor, Maestro de las Damas Meninas de la Reina	1673	Madrid	AHPM, Prot. 8.166, unfoliated, PI No. E-284
Texeira y Albornoz, Francisca (viuda de Joseph Lendiñez Ladrón de Guevara, Secretario de Su Majestad)	1667	Madrid	AHPM, Prot. 8.098, unfoliated, PI No. E-938
Tinoco, Fernando de (& Violante Correa), Tesorero del Consejo de Portugal y Caballero de Cristo	1652	Madrid	**Doc. 54**, PI No. E-841
Tirsa de Torres y Cárdenas, Mária (viuda de Juan de Escobedo, del Consejo de Su Majestad y Su Secretario de la Cámara y Estado de Castilla de Justicia, Caballero de Calatrava)	1675	Madrid	AHPM, Prot. 8.131, ff.580–598, PI No. E-240
Tofiño de Vallejo, María (esposa de Pedro de Arce, Montero de Cámara de Su Majestad; viuda de Tomás de Rueda, familiar del Santo Oficio de la Inquisición)	1657	Madrid	**Doc. 66**, PI No. E-607
Tolosa, Miguel Fernández Duran, Marqués de, del Consejo y Cámara de Indias de Su Majestad, Caballero de Santiago	1732	Madrid	AHPM, Prot. 16.160, unfoliated, PI No. E-481

Torralba, Manuela de (esposa de Juan Alonso Montero, Soldado de la Guarda de Caballo de Su Majestad)	1655 Madrid	AHPM, Prot. 7.843, ff.1313–1339, PI No. E-523
Torre, Diego de la, Secretario, Caballero de Santiago, del Consejo de Su Majestad y Su Secratario de Estado de la Parte de Mar	1674 Madrid	**Doc. 91**, PI No. E-702
	1674 Madrid	**Doc. 92**, PI No. E-703
Torre, Diego de Vargas, Marqués de la	1636 Madrid	AHPM, Prot. 4.479, ff.205–211v, PI No. E-136
Torre, Francisca de la (& Agustín de Arellano, Escribano Mayor de Cuentas de Su Majestad, Caballero de Alcántara)	1650 Madrid	AHPM, Prot. 7.009, ff.864v–871v, PI No. E-322
Torres, Angela de	1686 Madrid	AHPM, Prot. 9.878, ff.421–428, PI No. E-758
Torres, Juan Luis de, Oficial de la Secretaría de Estado de Su Majestad de la Parte de España	1651 Madrid	AHPM, Prot. 6.034, ff.1032–1032v, PI No. E-158
Torres y Bricianos, Petronila Antonia de (esposa de Joseph Manuel Franco, Brigadier de los Rentes Ejércitos de Su Majestad, Furriel Mayor del Regimiento de Guardias de Infantería Española)	1748 Madrid	AHPM, Prot. 17.793, ff.529v–606v, PI No. E-532
Torres y Deça, Ana de (esposa de Manuel de Aribalo Altamirano, Caballero de Santiago)	1633 Madrid	AHPM, Prot. 5.946, ff.991–1007v, PI No. E-997
Torrubia, Andrés de Medrano y Mendizabal, Conde de, Señor de la Casa y Fortaleza de San Gregorio, del Consejo y Cámara de Su Majestad en el Real y Supremo de Castilla, Caballero de Calatrava	1724 Madrid	**Doc. 123**, PI No. E-439
Tovar y Urgel, Ana María (esposa de Miguel de Astorga, Teniente de Procurador General de Madrid)	1686 Madrid	AHPM, Prot. 11.539, ff.47–56v, PI No. E-228
Trauson, María Leonor de Trauson, Condesa de, Dama de la Reina Madre	1684 Madrid	AHPM, Prot. 9.869, ff.637–653, PI No. E-753
Treviño, Juan	1638 Madrid	AHPM, Prot. 5.971, ff.1138–1141v, PI No. E-134
Trezo, Jácome de, Criado de Su Majestad	1607 Madrid	AHPM, Prot. 751, f.217, PI No. E-171
Truzifal, Magdalena de Velasco, Marquesa de	1692 Madrid	AHPM, Prot. 9.887, ff.292–297, PI No. E-661
Ugalde, Ignacio de	1761 Madrid	AHPM, Prot. 17.153, ff.1243–1303v, PI No. E-876
Ugalde, Pedro de	1620 Madrid	AHPM, Prot. 4.909, ff.295–299, PI No. E-802
Ugena, Francisco de Herrera Enríquez, Marqués de, del Consejo y Contaduria Mayor de Hacienda de Su Majestad	1685 Madrid	AHPM, Prot. 9.872, ff.132–157, PI No. E-743
Ugena, Isabel María de la Cruz Ahedo, Marquesa de (viuda de Juan Francisco de Goyeneche, Marqués de Ugena y Torrejoncillo, del Consejo de Su Majestad en el Real de Hacienda y Mayordomo de la Reina, Caballero de Santiago)	1747 Madrid	**Doc. 134**, PI No. E-388
Ugena y Torrejoncillo, Juan Francisco de Goyeneche, Marqués de, del Consejo de Su Majestad en el Real de Hacienda y Mayordomo de la Reina, Caballero de Santiago	1744 Madrid	AHPM, Prot. 15.792, unfoliated, PI No. E-387
	1744 Ugena	AHPM, Prot. 15.792, unfoliated, PI No. E-20
Ulibarri, Francisco Joseph de, del Comercio de Paños de esta Corte	1763 Madrid	AHPM, Prot. 18.843, unfoliated, PI No. E-485
Ungo de Velasco, Juan, Contador de Resultas de Su Majestad	1698 Madrid	AHPM, Prot. 8.359, unfoliated, PI No. E-288
Urbina, Felipa de (esposa de Juan González de Novoa; viuda de Pedro de Plaza, Familiar del Santo Oficio de la Inquisición)	1657 Madrid	AHPM, Prot. 7.016, ff.43–47v, PI No. E-325
Urbina, Juan de, Familiar del Santo Oficio y Oficial Segundo de la Cámara y Estado de Castilla	1674 Madrid	AHPM, Prot. 8.131, ff.524–529v, PI No. E-239
Urbina, Tomasa de (& Roque de Ortega)	1676 Madrid	AHPM, Prot. 11.158, ff.122–152v, PI No. E-628
Urdanequi y Zubialdea, Mariana Josefa de (& Luis de Ibarra y Larrea, del Consejo de Su Majestad en el Real de Hacienda, Director General de Rentas y Ministro de la Real Junta de Comercio y Moneda)	1777 Madrid	AHPM, Prot. 18.850, ff.770–933, PI No. E-448

Uriveyoza, Diego de	1638	Madrid	AHPM, Prot. 5.981, ff.186v–187, PI No. E-953
Urquijo, Rosa Vicenta (esposa de Manuel García Viso)	1747	Madrid	AHPM, Prot. 18.522, unfoliated, PI No. E-900
Urquizu, Juan de, mercader de sedas	1650	Madrid	AHPM, Prot. 7.009, ff.12–12v, PI No. E-321
Urrutia, Francisco de, Caballero de Santiago	1678	Madrid	AHPM, Prot. 9.859, ff.5–9, PI No. E-718
Uzueta, Diego de	1659	Madrid	AHPM, Prot. 9.796, f.597 ff., PI No. E-414
Valdecarzana, Sancho Segundo Fernández de Miranda, Marqués de	1768	Madrid	AHPM, Prot. 18.535, ff.553–617, PI No. E-472
Valdeolmos y de la Torrecilla, Eugenia María Rodríguez de los Ríos, Marquesa de (esposa de Felix de Salavert y Agueri, Marqués de Valdeolmos, Caballero de Santiago)	1743	Madrid	AHPM, Prot. 15.863, ff.19v–33v, PI No. E-436
Valdés, Diego, Secretario de Su Majestad y Su Oficial Mayor en la Contaduría General de la Renta del Tabaco	1731	Madrid	AHPM, Prot. 15.772, unfoliated, PI No. E-918
Valdés, Hernando de, Escribano de Su Majestad, Contador del Real Convento de las Descalzas, Fundación de la Señora Princesa Doña Juana	1645	Madrid	AHPM, Prot. 6.010, ff.377ff., PI No. E-793
Valdés, Tomás de, del Consejo y Cámara de Indias y de la Santa Cruzada	1685	Madrid	AHPM, Prot. 9.872, ff.760–774, PI No. E-751
Valdivieso, Isidro Alonso de, Cerero Mayor de Su Majestad	1680	Madrid	AHPM, Prot. 8.181, unfoliated, PI No. E-222
Valea, Tomás de la, Auyda de la Cámara de Su Majestad	1615	Madrid	AHPM, Prot. 2.018, ff.1242–1287v, PI No. E-419
Valencia, Juana Manrique de Lara, Condesa de	1617	Madrid	AHPM, Prot. 1.877, ff.218, 222v–230, PI No. E-811
Valle, Antonia de Acuña y Guzmán, Condesa de Salvatierra, Marquesa de	1683	Madrid	AHPM, Prot. 9.868, ff.12–31, PI No. E-498
Valle, Juan de Acuña, Marqués de, Presidente del Consejo de Castilla	1616	Madrid	AHPM, Prot. 2.661, ff.687–954, PI No. E-769
Valle, Mencia de la Cerda y Bobadilla, Marquesa del (viuda de Fernando Cortés, Marqués del Valle)	1618	Madrid	AHPM, Prot. 2.662, ff.519–550, PI No. E-577
Valle de la Cerda, Jerónimo, Caballero de Calatrava, del Consejo de Su Majestad, Contador Mayor de Cruzada, Señor de la Villa de Casa Tejada	1671	Madrid	**Doc. 87**, PI No. E-704
Valle y Gopegui, Juan Andrés	1682	Madrid	AHPM, Prot. 9.819, ff.365–374, PI No. E-293
Vallecerrato, Luis Antonio de Acuña y Guzmán, Marqués del	1685	Madrid	AHPM, Prot. 11.836, ff.233–233v, ff.146v–147v, PI No. E-766
Vallejo, Pedro de	1678	Madrid	**Doc. 98**, PI No. E-714
Valoria, Bernardo, Maestro cirujano	1658	Madrid	AHPM, Prot. 7.847, ff.249–253v, PI No. E-925
Valparaíso, Francisco Andía y Crazabal, Marqués de, del Consejo de Estado de Su Majestad	1659	Madrid	AHPM, Prot. 7.153, unfoliated, PI No. E-184
Valparaíso, Juan Francisco Gaona Portocarrero, Vizconde de la Toba y Conde de, del Consejo de Su Majestad en el Supremo de las Indias, Su Embajador nombrado para la Corte de Polonia y Primer Caballerizo de la Reina, Caballero de Calatrava	1762	Madrid	AHPM, Prot. 18.843, unfoliated, PI No. E-103
	1762	Madrid	AHPM, Prot. 18.843, unfoliated, PI No. E-480
Vaquero Siliceo, Bernarda (esposa de Juan de Icaza y Moral, Secretario de Cámara del Rey y Supremo de Castilla)	1741	Madrid	AHPM, Prot. 17.799, unfoliated, PI No. E-885
Vargas, Alfonso de	1622	Madrid	AHPM, Prot. 2.328, ff.927–952v, PI No. E-473
Vargas, Esteban de, platero	1634	Madrid	AHPM, Prot. 6.180, ff.56–57v, PI No. E-6
Vargas, Juana de (esposa de Franco Agustín Ayrolo; viuda de Jorge de Tovar y Valderrama, Caballero de Santiago)	1645	Madrid	AHPM, Prot. 7.676, ff.221–231v, PI No. E-236
Vargas Andrade, Luis de, Caballero de Santiago	1639	Madrid	AHPM, Prot. 6.200, ff.576–622v, PI No. E-23

Vásquez y Morales, Joaquín Joseph, del Consejo de Su Majestad y Su Secretario en el Supremo y Cámara de Indias Parte de Perú, Caballero de Santiago	1757 Madrid	AHPM, Prot. 18.552, unfoliated, PI No. E-543
Vázquez, Manuela (esposa de Alfonso Carpintero)	1647 Madrid	AHPM, Prot. 8.701, ff.710–713v, PI No. E-786
Vázquez de Arce, Rodrigo, Presidente del Consejo de Castilla	1599 Madrid	AHPM, Prot. 932, ff.1173–1173v, PI No. E-276
Vázquez de Cisneros, Catalina (esposa de Esteban Casas, Portero Principal de la Secretaria del Despacho Universal y la Justa Grande de Gobierno)	1669 Madrid	AHPM, Prot. 11.430, ff.3–9v, PI No. E-644
Vázquez Zedron, Clemente, escribano de Su Majestad	1725 Madrid	AHPM, Prot. 15.665, unfoliated, PI No. E-872
Vea, Francisco de, Contador del Sueldo y de la Razón	1669 Madrid	AHPM, Prot. 11.430, ff.611–618, PI No. E-645
Vega y Azpitia, Andrés de, Licenciado, Capellan de Honor de Su Majestad	1643 Madrid	AHPM, Prot. 7.133, ff.472–472v, PI No. E-936
Velada, Ana Toledo y Colonna, Marquesa de (esposa de Gómez Dávila, Marqués de Velada, del Consejo de Estado de Su Majestad, Ayo y Mayordomo del Príncipe)	1596 Madrid	AHPM, Prot. 1.810 ff.1291–1322, PI No. E-260
Velarde, Antonia (esposa de Fernando de Castro)	1654 Madrid	AHPM, Prot. 6.949, ff.272–280v, PI No. E-943
Velasco, Francisco de, Caballero de Santiago, Gentilhombre de la Boca de Su Majestad	1609 Madrid	AHPM, Prot. 2.284, ff.677–707v, PI No. E-1003
Velasco, Joseph de, Maestro de Obras	1751 Madrid	AHPM, Prot. 17.244, ff.964–967, PI No. E-880
Velasco, María de	1639 Madrid	AHPM, Prot. 6.198, ff.53–59, PI No. E-939
Velasco de Villarín, Catalina (viuda de Cristóbal González Cossío de la Hoz, Secretario de Su Majestad y Su Contador de Resultas, Caballero de Alcántara)	1666 Madrid	**Doc. 81**, PI No. E-271
Velázquez Minaya, Francisco, Caballerizo de Su Majestad, Comendador de Lobon y Caballero de Santiago, Señor de la villa de Nominchal	1657 Madrid	AHPM, Prot. 8.042, unfoliated, PI No. E-308
Vélez, Mariana Engracia de Toledo y Portugal, Marquesa de los	1688 Madrid	AHPM, Prot. 9.872, ff.289–356, PI No. E-749
Vélez, Pedro Fajardo, Marqués de los	1580 Madrid	AHPM, Prot. 992, ff.1–16, PI No. E-355
Vélez de las Cuevas, Toribio	1686 Madrid	AHPM, Prot. 8.134, unfoliated, PI No. E-244
Vélez de Vergara, Juan, del Consejo de Su Majestad y Su Secretario de Decretos en la Primera Mesa de la Secretaría del Despacho Universal de la Real Hacienda	1727 Madrid	AHPM, Prot. 15.559, unfoliated, PI No. E-455
Venegas y Luján, Luis	1645 Madrid	AHPM, Prot. 6.010, f.601, PI No. E-787
Vera, Diego de, Guardadamas y Aposentador mayor de palacio, Contino de la casa de Aragón por el Rey	1624 Madrid	AHPM, Prot. 2.036, ff.578–592, PI No. E-929
Vera Barco y Gasca, María de (viuda de Juan González de Uzquetta y Valdés, del Consejo y Cámara de Su Majestad)	1692 Madrid, Bobadilla	AHPM, Prot. 9.887, ff.461–564, PI No. E-667
Verdugo, Martín, Secretario del Rey, Contador de las Sisas Reales y Municipales y Madrid Administra	1697 Madrid	AHPM, Prot. 11.552, ff.610–642, PI No. E-633
Vergado Navarro, Martín, Mayordomo del Convento Real de la Encarnación	1646 Madrid	AHPM, Prot. 6.234, ff.991v–993, PI No. E-71
Ves, Luis de, Licenciado	1683 Madrid	AHPM, Prot. 9.868, ff.753–769, PI No. E-740
Vicuña, Juan Antonio, Licenciado, Abogado de los Reales Consejos	1710 Madrid	**Doc. 121**, PI No. E-678
Vidales, Joseph de	1764 Madrid	AHPM, Prot. 18.848, unfoliated, PI No. E-445
Villacampa y Pueyo, Pasqual de, del Consejo de Su Majestad y Su Fiscal en la Junta de Obras y Bosques, Caballero de Montesa	1738 Madrid	AHPM, Prot. 17.217, unfoliated, PI No. E-497
Villaflores, Marqués de, del Consejo de Hacienda de Su Majestad	1683 Madrid	AHPM, Prot. 9.872, ff.608–630v, PI No. E-748

Villafranca, Alonso de, Presbítero	1651	Madrid	AHPM, Prot. 6.249, ff.821–830v, PI No. E-820
Villafranca, Fabrique de Toledo, Duque de Fernandina, Príncipe de Montalbán, y Marqués de Villanueva de Valdueza y de	1705	Madrid	AHPM, Prot. 13.981, unfoliated, PI No. E-673
Villafranca, Juana de Aragón y Colonna, Marquesa de (esposa de Pedro de Toledo, Marqués de Villafranca)	1617	Madrid	AHPM, Prot. 2.021, ff.924–966v, PI No. E-554
Villafranca, Tomé de, Maestro de Pastelería	1652	Madrid	AHPM, Prot. 7.104, ff.219–220, PI No. E-337
Villagómez Vivanco, Francisco de, Caballerizo del Rey y Regidor de Toledo, Señor de la villa de Santa Cristina de Valmadrigal, Caballero de Santiago	1639	Madrid	AHPM, Prot. 7.808, ff.29–46v, PI No. E-584
Villahermosa, Carlos de Aragón, Conde de Ficallo, Duque de, del Consejo de Estado de Su Majestad y Su Presidente en él de Portugal	1647	Madrid	AHPM, Prot. 6.014, ff.692v–715v, PI No. E-155
Villalpando, Catalina de (esposa de Manuel Domingo de Loyola; viuda de Tomás Camino Belissano, Procurador de los Consejos)	1628	Madrid	AHPM, Prot. 2.014, ff.996–1017v, PI No. E-550
Villamayor, Juana de (esposa de Luis Domingo, platero de plata)	1646	Madrid	AHPM, Prot. 6.650, unfoliated, PI No. E-945
Villanueva, Agustín de, Protonotario de los Reinos de Aragón, del Consejo de Su Majestad	1620	Madrid	**Doc. 6**, PI No. E-824
Villanueva, Cecilia de (esposa de Pedro Valle de la Cerda, del Consejo de Hacienda de Su Majestad y de él de la Santa Cruzada, Caballero de Calatrava)	1641	Madrid	AHPM, Prot. 6.628, ff.732v–734, PI No. E-87
Villanueva, Jerónimo de	1653	Madrid	**Doc. 59**, PI No. E-821
Villanueva del Fresno y Barcarrota, Antonio Moscoso Osorio, Marqués de (& Villanueva del Fresno y Barcarrota, Francisca Luisa Fernández Portocarrero, Marquesa de)	1635	Madrid	**Doc. 20**, PI No. E-826
Villanueva del Fresno y Barcarrota, Francisca Luisa Fernández Portocarrero, Marquesa de (& Villanueva del Fresno y Barcarrota, Antonio Moscoso Osorio, Marqués de), Gentilhombre de la Cámara de Su Majestad y del Infante Cardenal	1635	Madrid	**Doc. 20**, PI No. E-826
Villanueva del Fresno y Barcarrota, Francisca Luisa Fernández Portocarrero, Marquesa de (viuda de Antonio Moscoso Osorio, Marqués de Villanueva del Fresno y Barcarrota, Gentilhombre de la Cámara de Su Majestad y del Infante Cardenal)	1640	Madrid	**Doc. 28**, PI No. E-137
Villanueva del Río, Marquesa de	1632	Madrid	AHPM, Prot. 4.472, ff.74–89, PI No. E-115
Villarán, Andrés, Caballero de Santiago, del Consejo y Contaduria Mayor de Hacienda de Su Majestad	1683	Madrid	**Doc. 110**, PI No. E-734
Villarreal, Jerónima de (esposa de Joseph Mensa, Secretario de Su Majestad, Escribano Mayor de Registro de Su Consejo Supremo de Aragón y Oficial Mayor de la Secretaría de la Negociación del Reino de Cerdeña; viuda de Carlos Pelegrín)	1666	Madrid	**Doc. 79**, PI No. E-96
Villarroel, Andrés de, Platero de Cámara del Rey y Tasador de las Reales Joyas	1655	Madrid	**Doc. 62**, PI No. E-800
Villarroel y Eban, Juan de, Gentilhombre de la Boca del Rey, Señor de la Antigua Casa y villa de Eban, Caballero de Alcántara	1672	Madrid	AHPM, Prot. 8.142, unfoliated, PI No. E-268
Villatorre, Manuela Josefa del Ribero y de la Concha, Marquesa de	1711	Madrid	AHPM, Prot. 13.981, unfoliated, PI No. E-674
Villaumbrosa, Francisca Enríquez de Guzmán, Marquesa de	1645	Madrid	AHPM, Prot. 6.758, ff.686–687v, PI No. E-958
Villaumbrosa, García Niño de Rivera y Mendoza, Conde de	1644	Madrid	AHPM, Prot. 6.757, ff.87–95v, PI No. E-326
Villela, Martín de, Secretario de Su Majestad en su Secretaría de Estado	1633	Madrid	AHPM, Prot. 4.760, ff.1–7v, PI No. E-955

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Vivanco, María Ana de (viuda de Juan de Molina, Fiscal de Su Majestad en el Real de Castilla)	1649	Madrid	AHPM, Prot. 4.498, ff.670–689, PI No. E-977
Vivanco Villagómez, Pedro de, del Consejo de Su Majestad en el Real de las Indias y de la Santa Cruzada, Caballero de Santiago	1642	Madrid	AHPM, Prot. 6.217, ff.524–548v, PI No. E-52
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Voca y Quitarte, Juan Baptista Pérez, Secretario en Propiedad en el Consejo Supremo de los Reinos de Valencia	1724	Madrid	AHPM, Prot. 15.557, unfoliated, PI No. E-444
Vucht, Pedro Van, mercader de lonja	1642	Madrid	**Doc. 34**, PI No. E-43
Yáñez de Villanueva, Melchor, Doctor	1621	Madrid	AHPM, Prot. 4448, ff.208–210v, PI No. E-135
Ysar, Pedro Miguel de, Licenciado, Presbítero Abad del Cabildo de la Clerecía de Madrid y Beneficiador de la Iglesia de San Gínes	1651	Madrid	AHPM, Prot. 7.837, ff.649–676v, PI No. E-521
Yuste, Catalina de, mercader de lienzos en la calle de las Postas	1748	Madrid	AHPM, Prot. 17.802, unfoliated, PI No. E-888
Zabalza, Luis de, Platero de Cámara de Su Majestad	1678	Madrid	**Doc. 97**, PI No. E-713
Zaias, Francisca María de (viuda de Joseph Iñiguez de Abarca)	1734	Madrid	AHPM, Prot. 15.772, unfoliated, PI No. E-386
Zapata de Cárdenas, Pedro	1614	Madrid	AHPM, Prot. 2.018, ff.258–272, PI No. E-994
Zavala, Juan Bautista de, Mercader	1682	Madrid	**Doc. 108**, PI No. E-613
Zettina y Peralta, Diego de, Regidor perpetuo de Cuenca, del Consejo de Hacienda de Su Majestad y Comisario de Millones de el Reino	1688	Madrid	AHPM, Prot. 11.445, ff.10–28v, PI No. E-652
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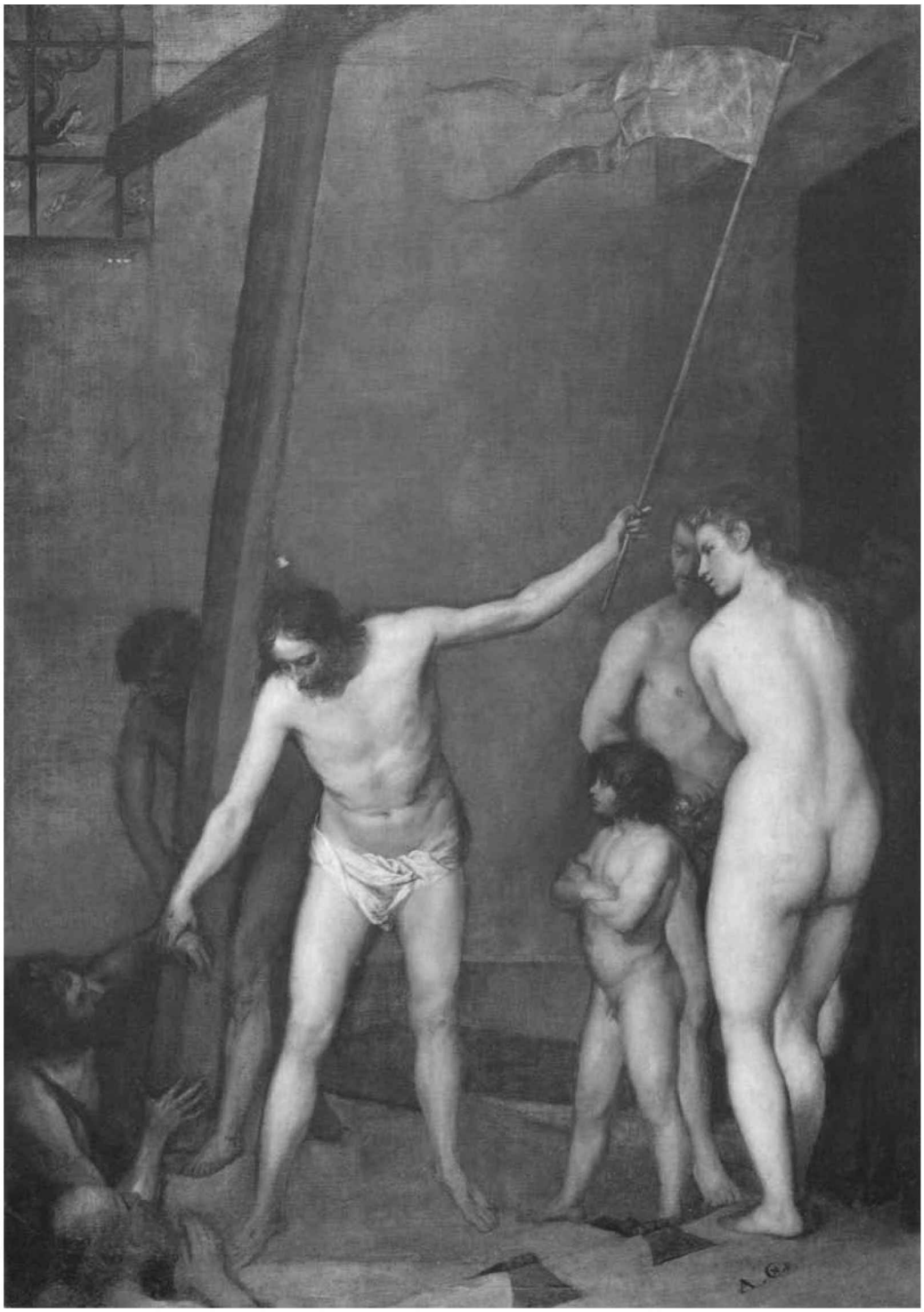

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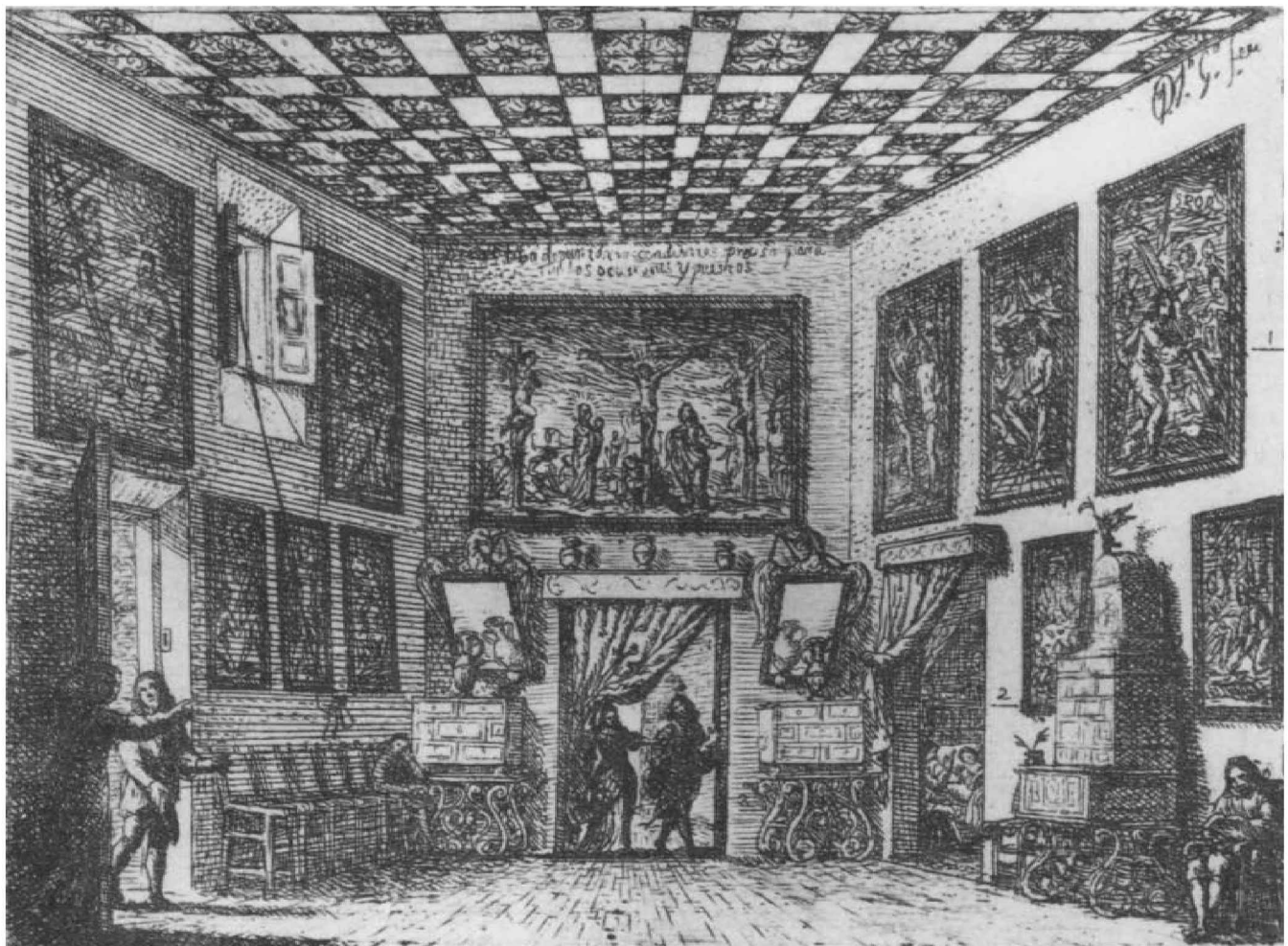

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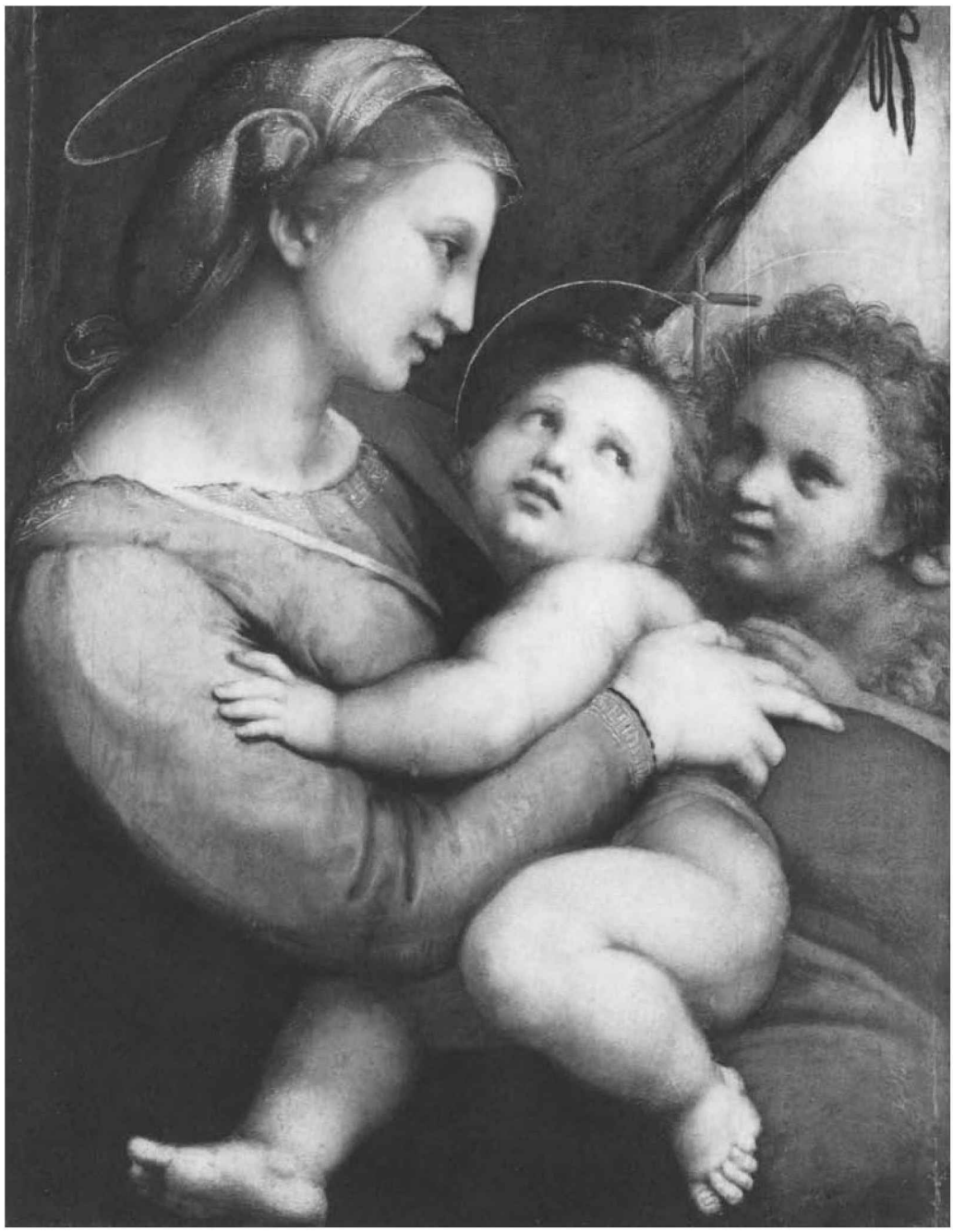

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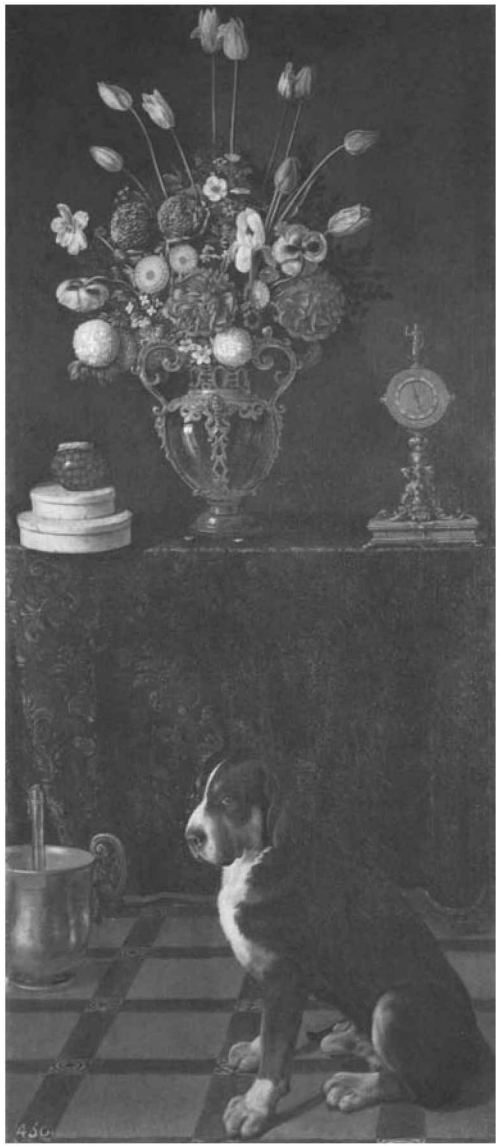

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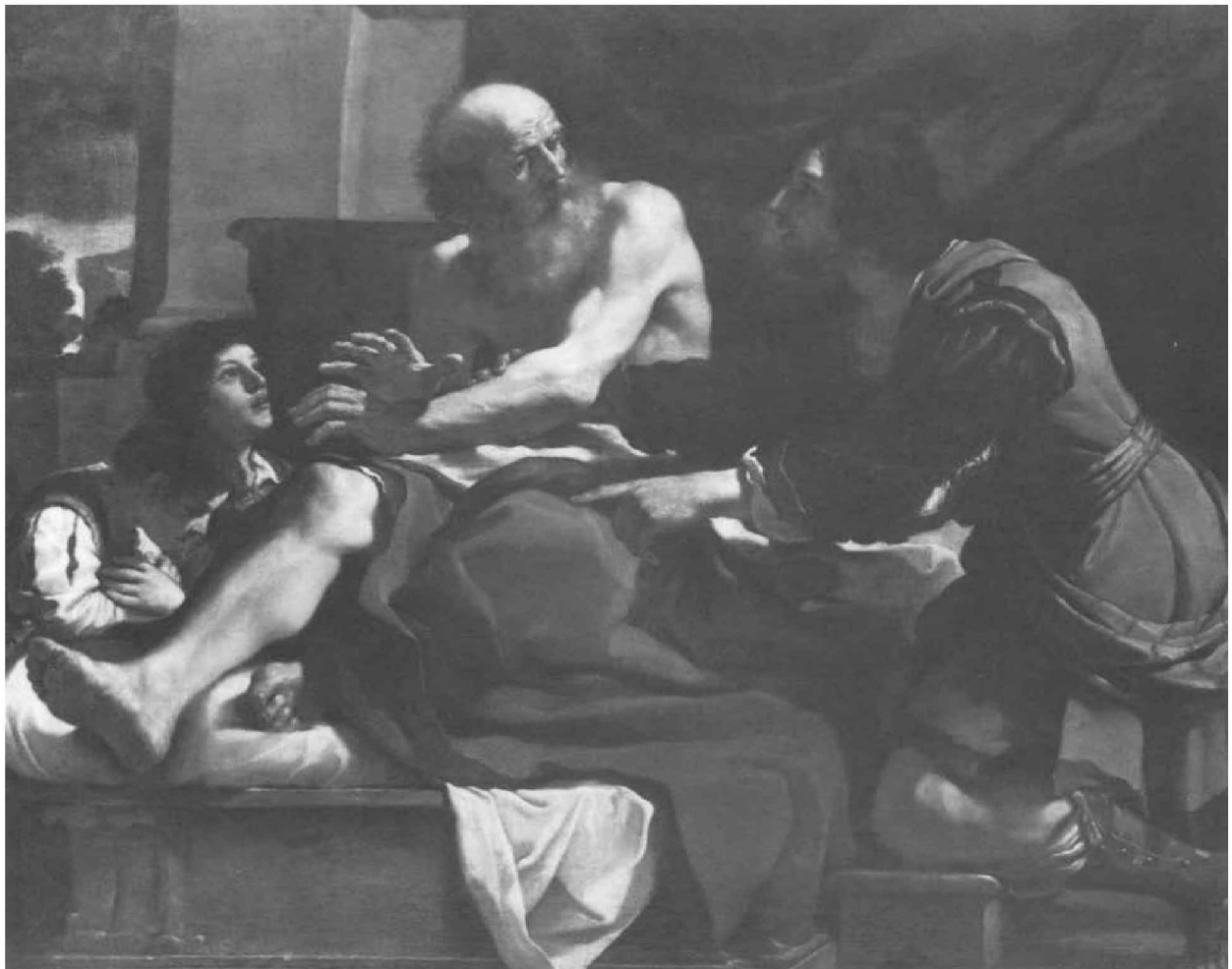

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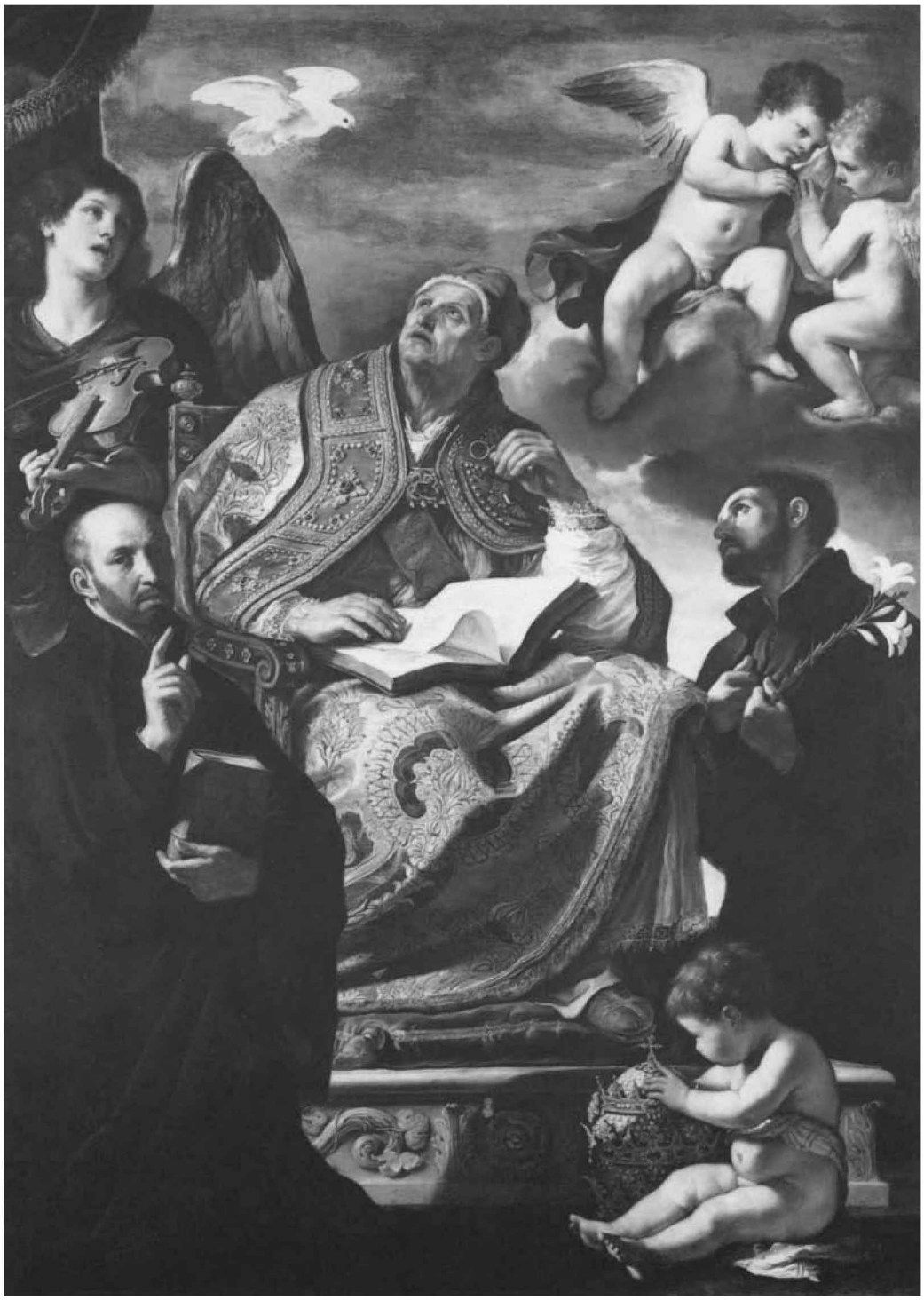

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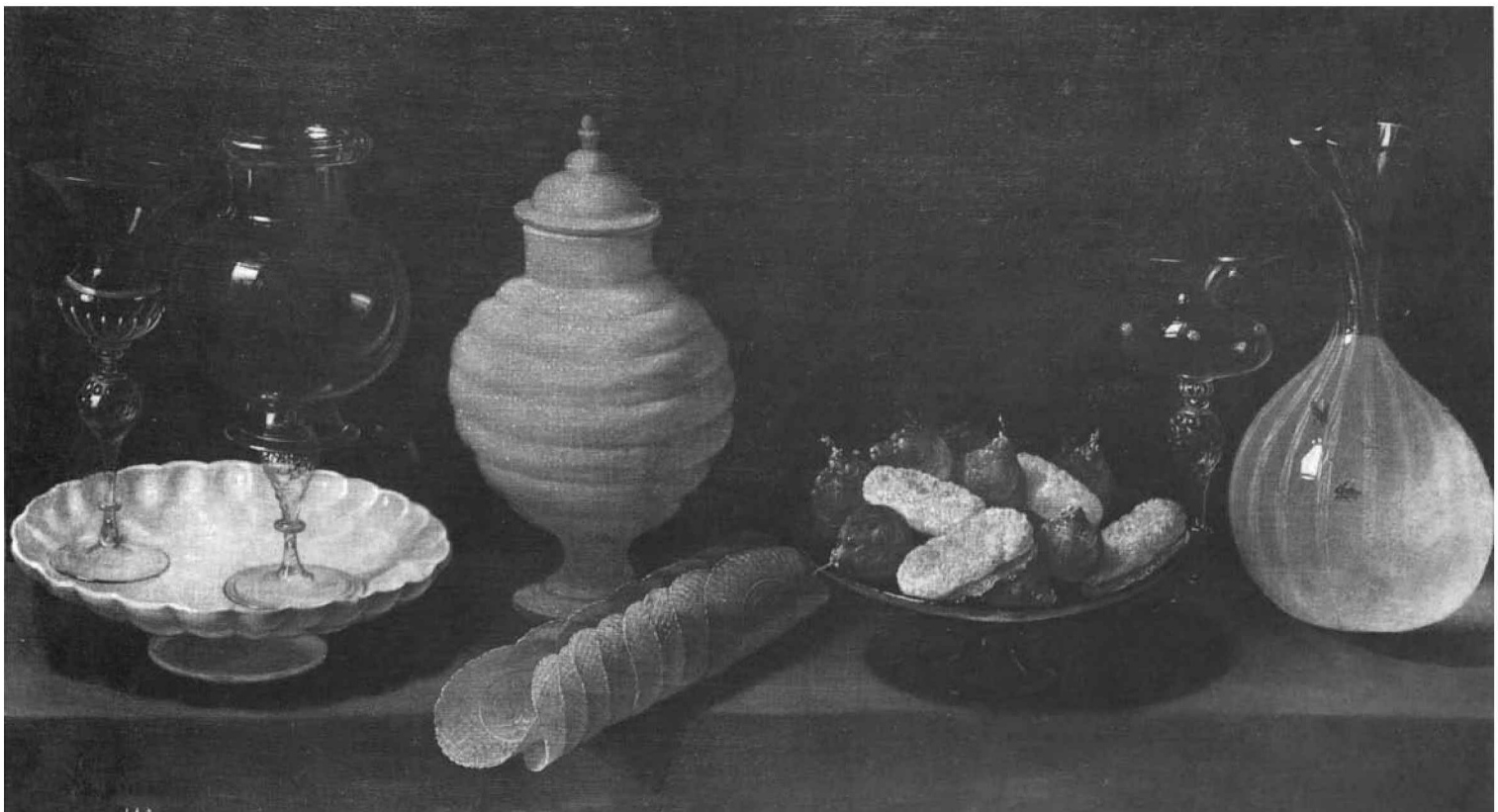

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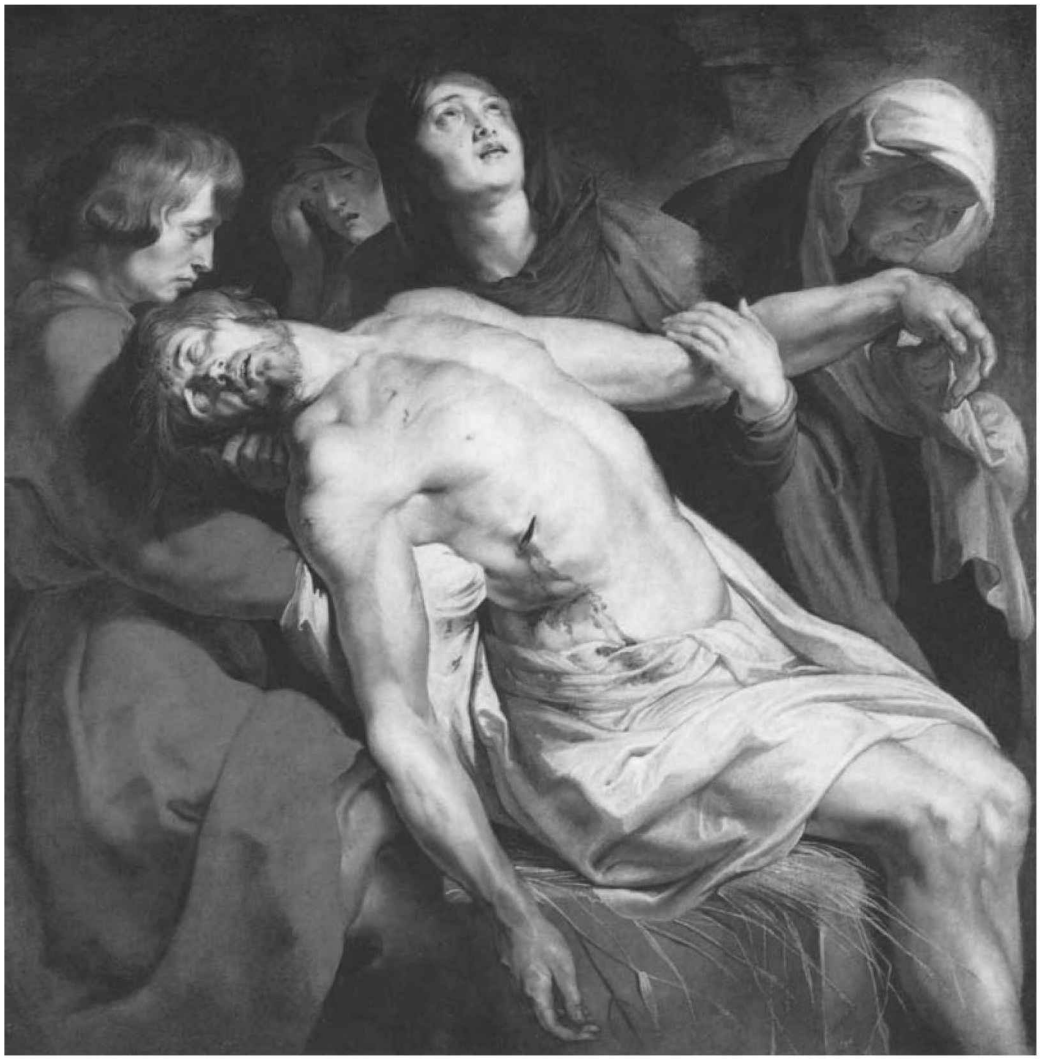

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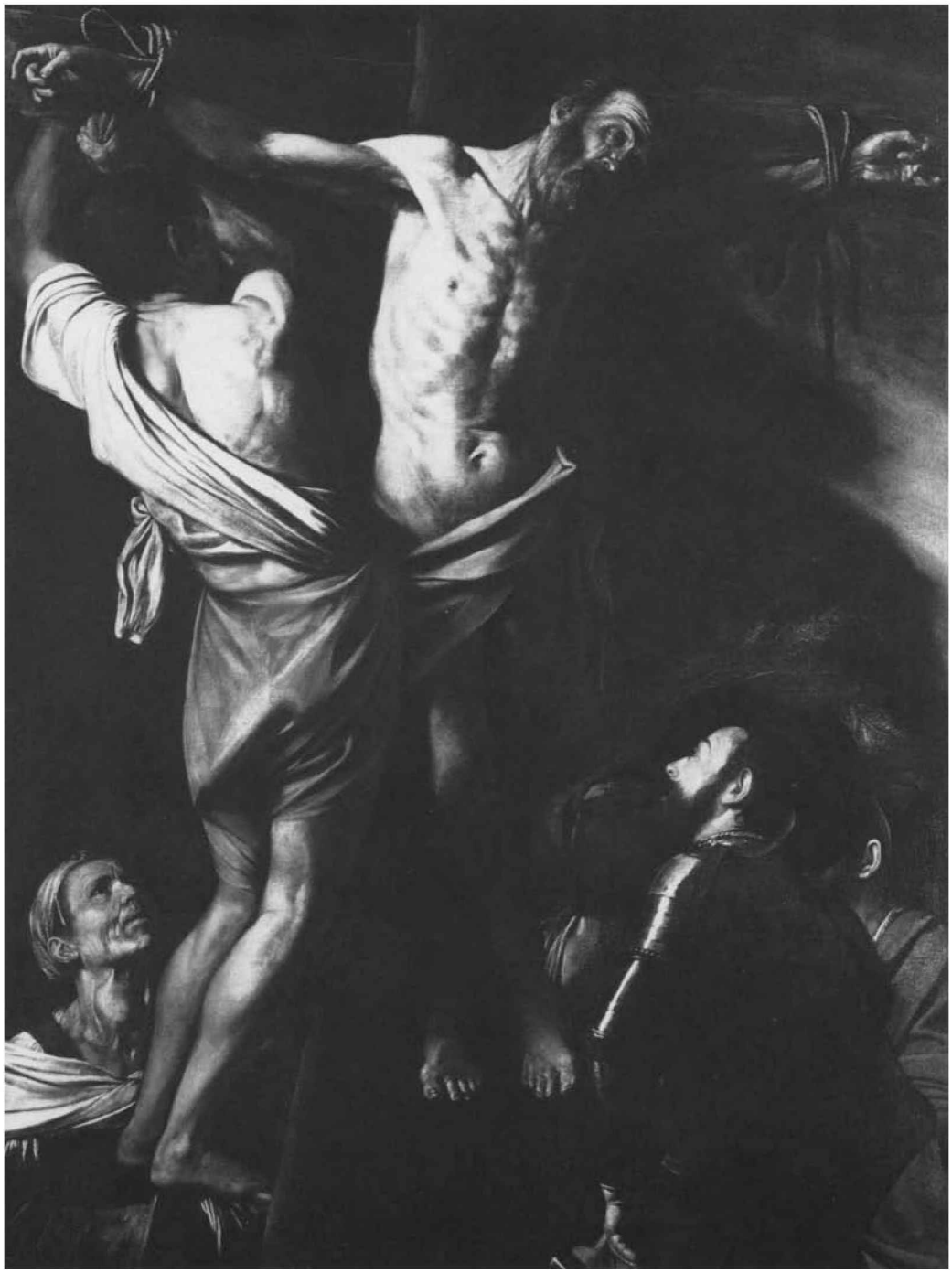

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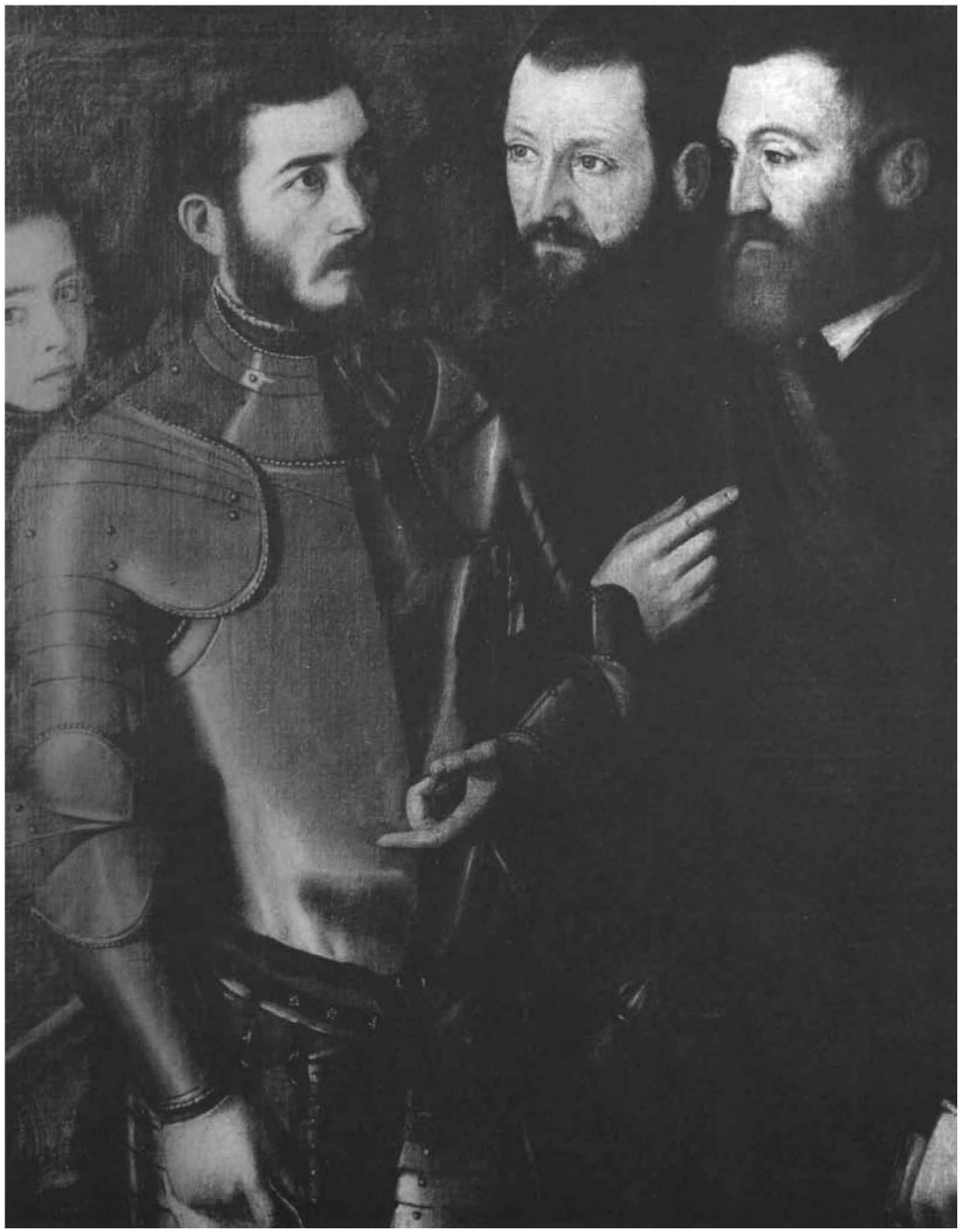

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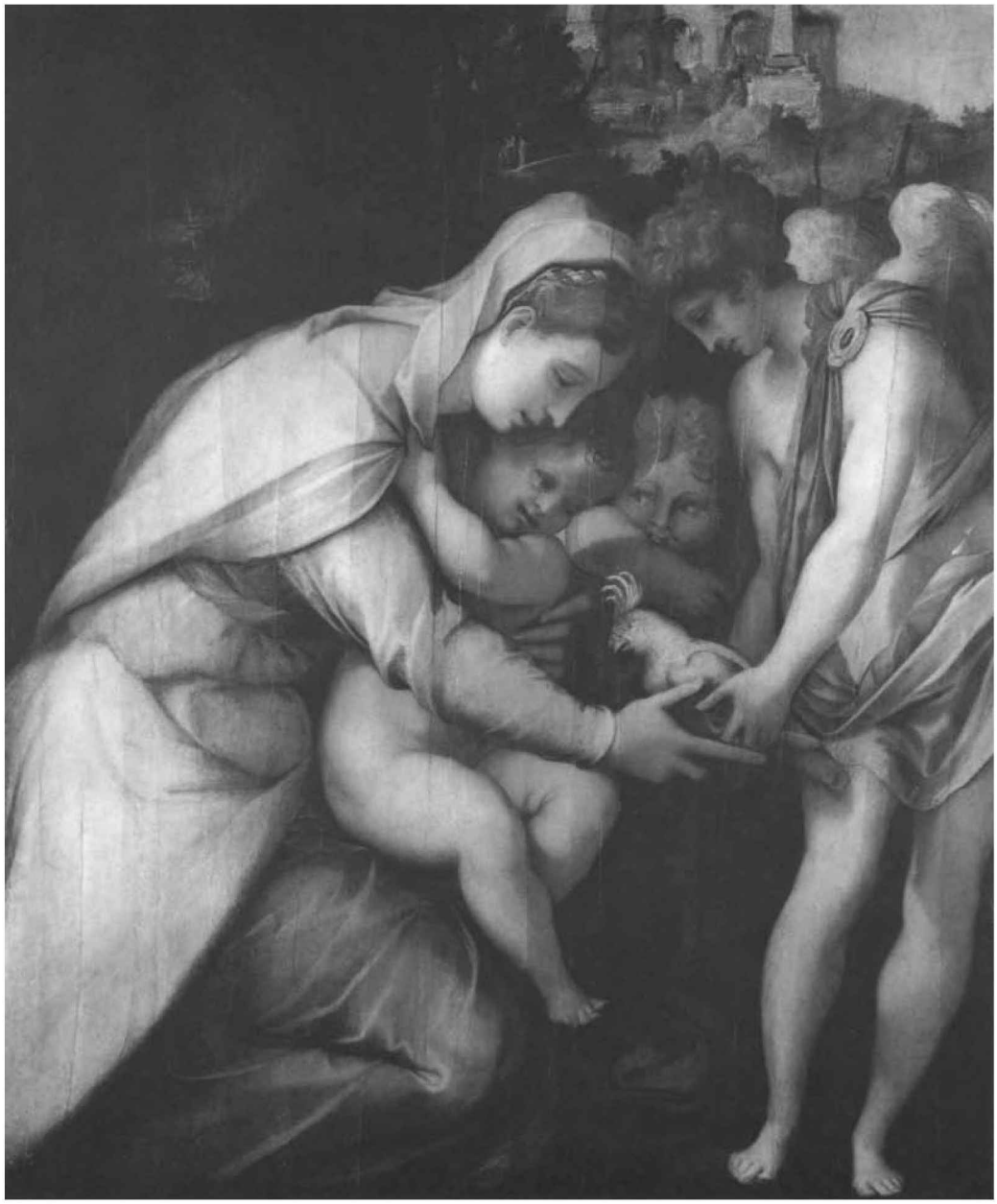

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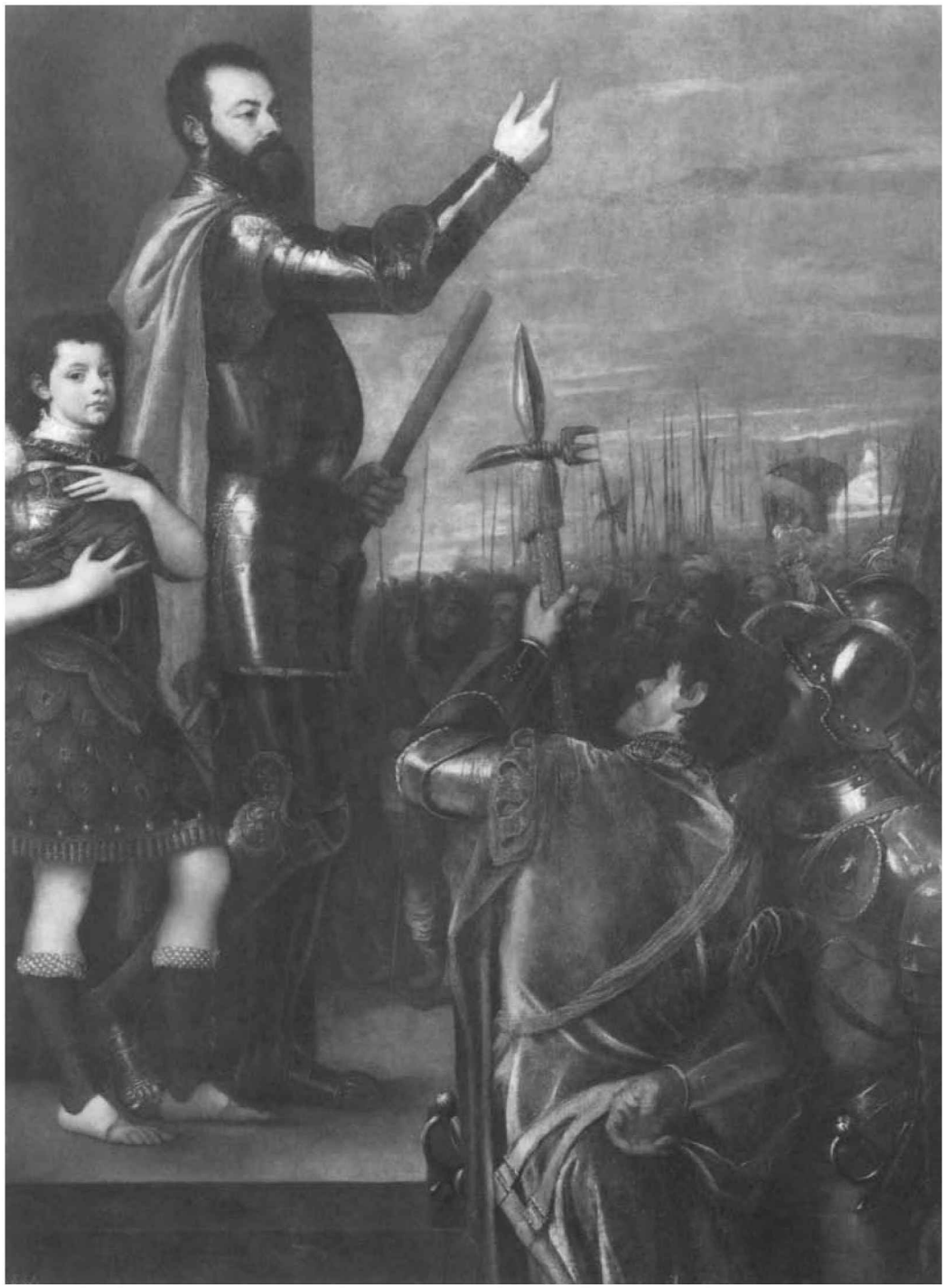

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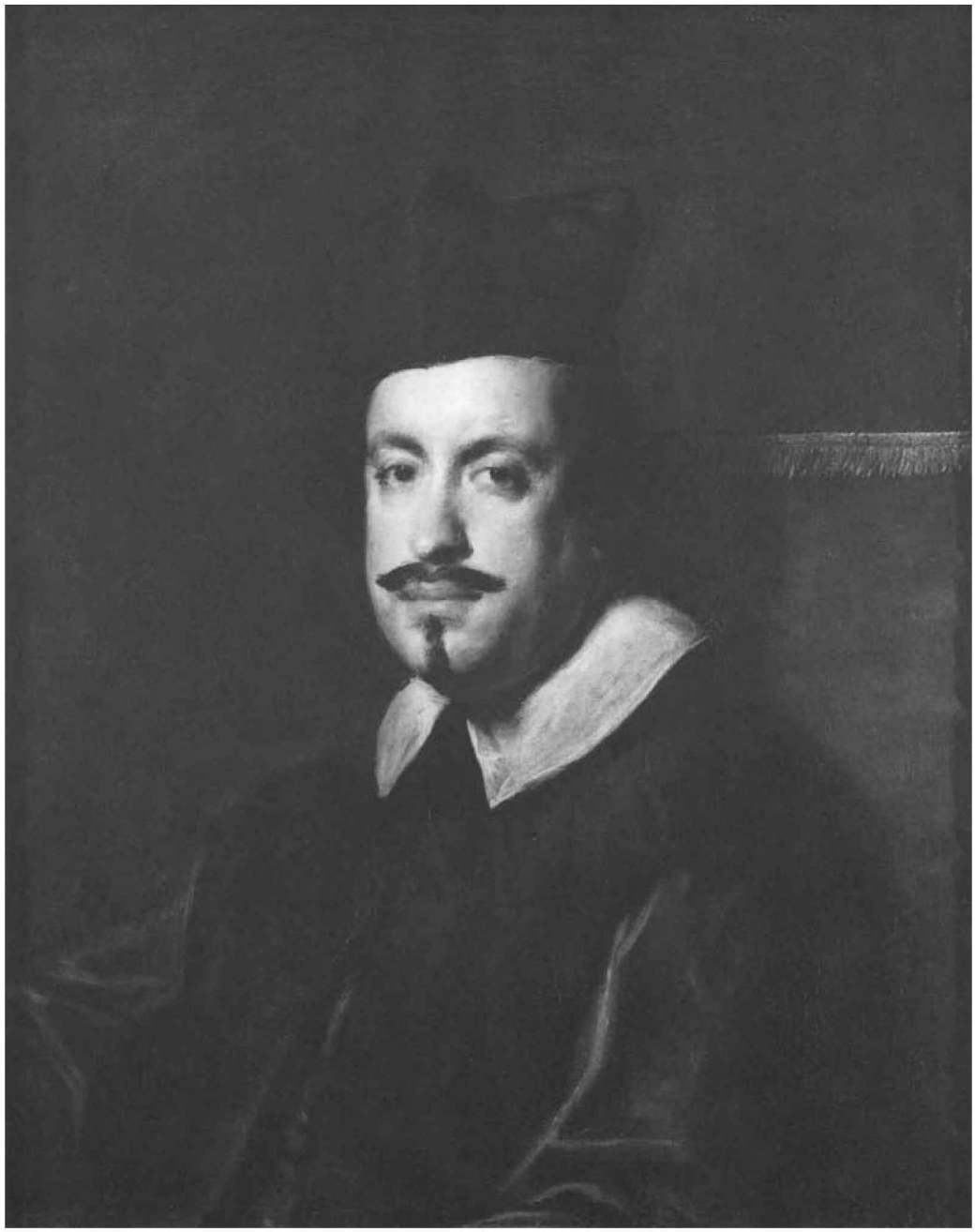

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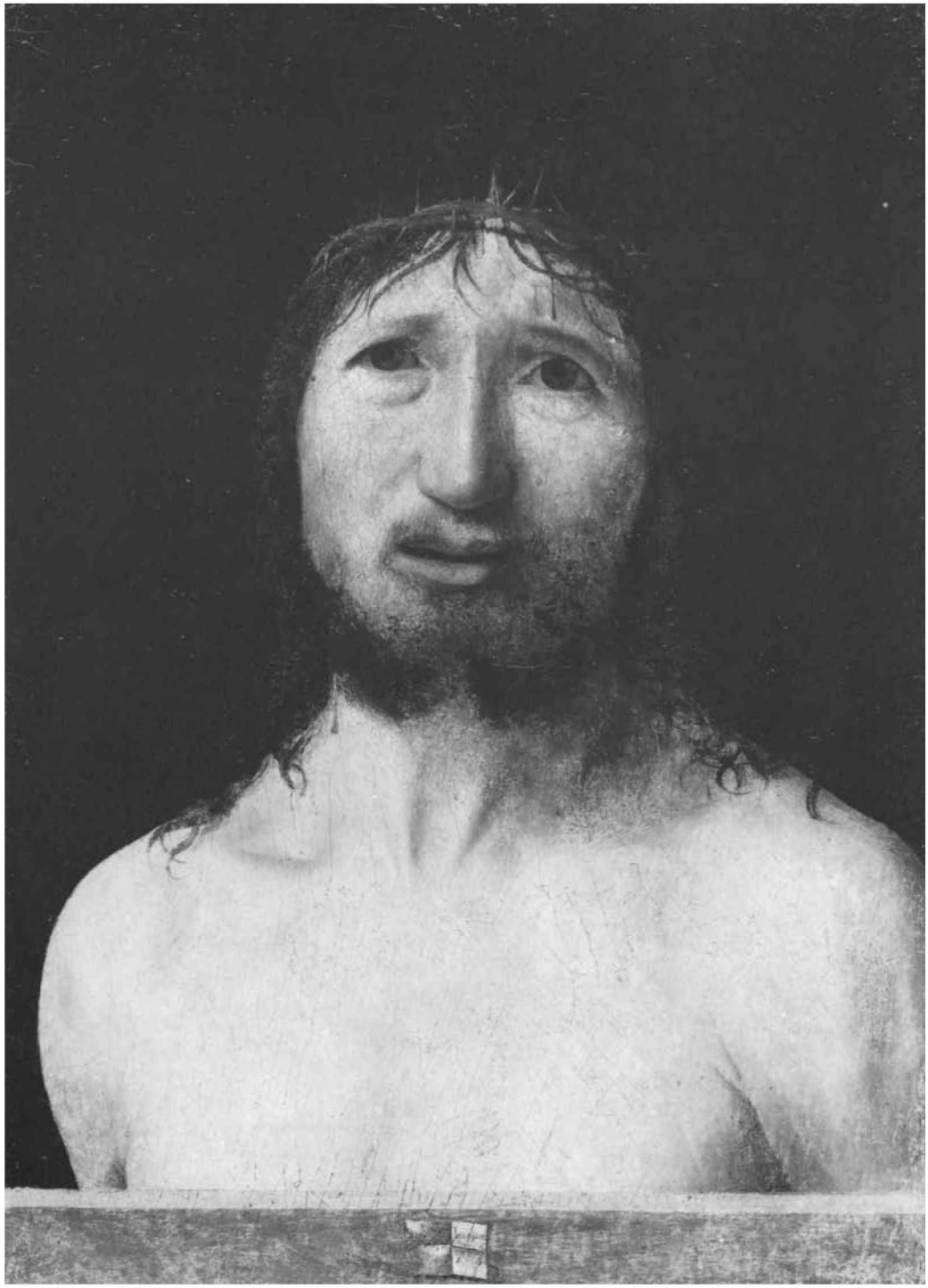

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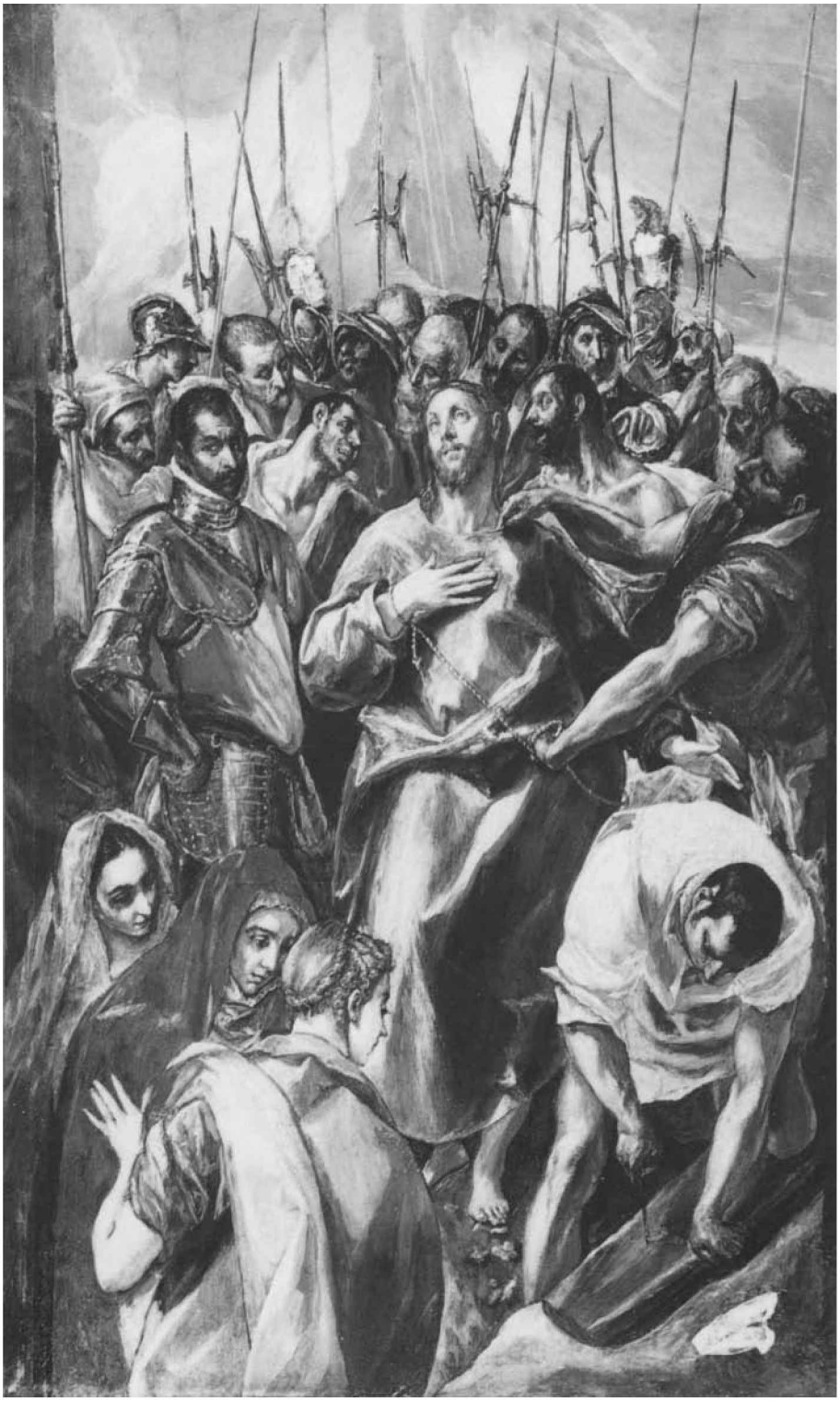

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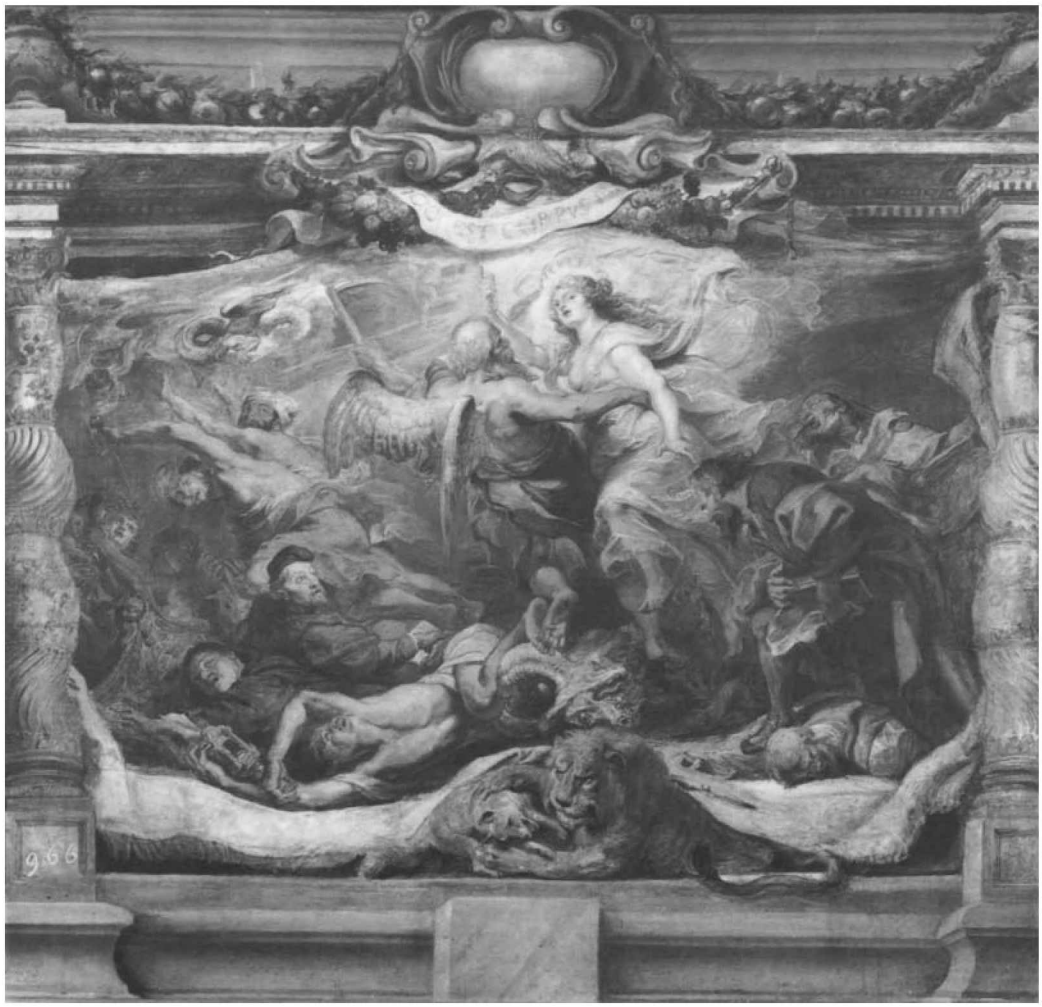

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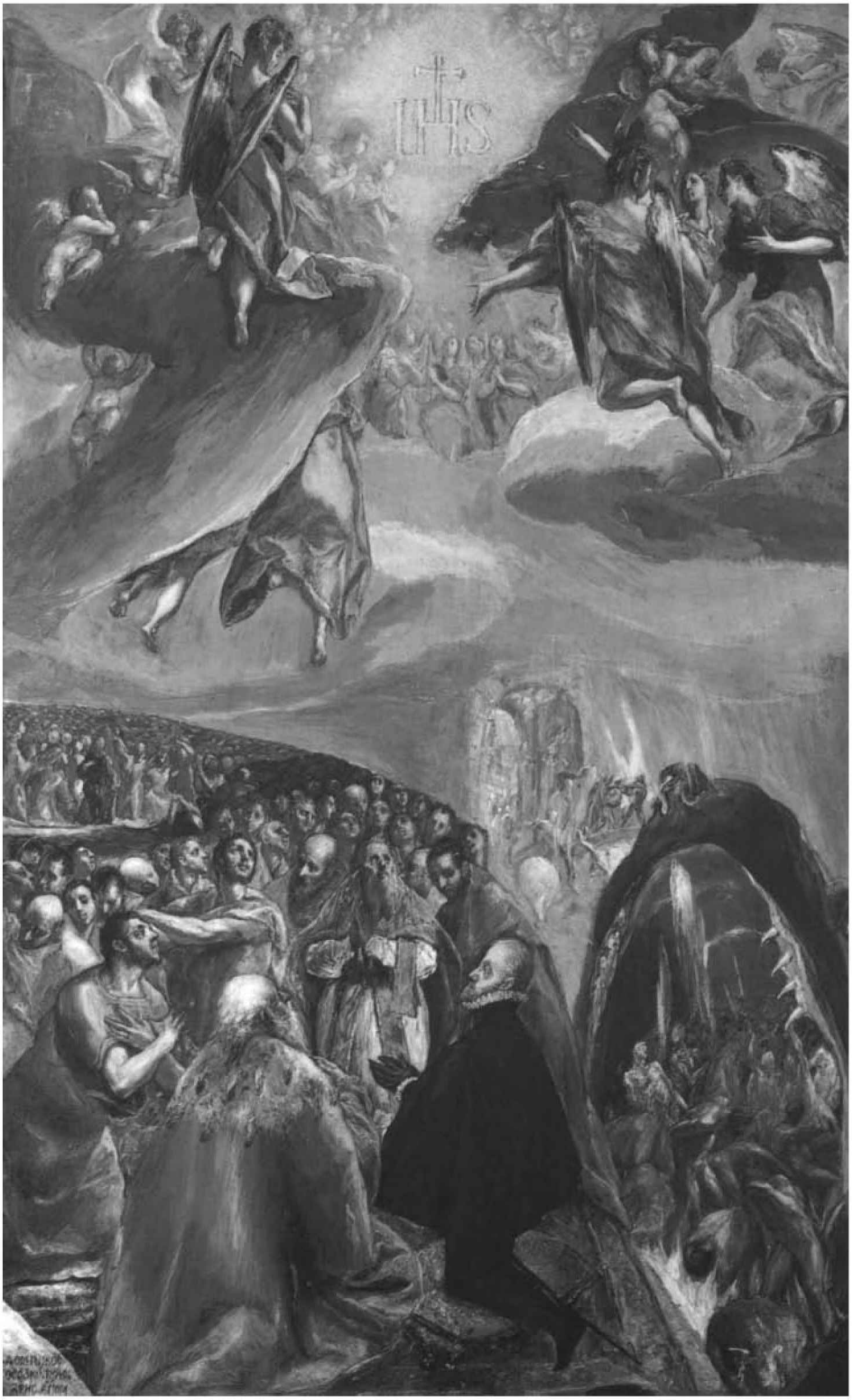

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Documents for the History of Collecting

SPANISH INVENTORIES 1

Collections of Paintings in Madrid

1601–1755

Part 1

Marcus B. Burke
Peter Cherry

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Collections of Paintings in Madrid

1601–1755

Part 1

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Documents
for the History
of Collecting

SPANISH INVENTORIES 1

Collections of Paintings in Madrid

1601–1755

Part 1

Marcus B. Burke
Peter Cherry

Edited by
Maria L.Gilbert

The Provenance Index
of The Getty Information Institute

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DELL'ISTITUTO BANCARIO
SAN PAOLO DI TORINO
PER LA CULTURA, LA SCIENZA E L'ARTE

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FOREWORD

The genesis of this book has been both unusually long and fortuitous. Its origins lie with Marcus Burke's dissertation completed in 1984 for the Institute of Fine Arts at New York University, a work that even then had already gained a considerable reputation because of its scope and originality. At a time when very little of a comprehensive nature had been published on collecting in Spain, Burke's dissertation on Italian art in Spanish collections pulled together a large number of unpublished documents and synthesized them into a wide-ranging interpretation of the history of taste during Spain's Golden Age. His work concentrated on the great noble collectors of the period whose activity could be traced not only in Spain but in the lands under Spanish control, from as far afield as Italy to the east and The Netherlands to the north. Although individual documents on single collections had appeared over a long period and in a vast and confusing variety of local journals and newspapers, here finally was a careful analysis of the field as a whole, combined with a large number of crucial but previously unpublished inventories.

The word "fortuitous" is appropriate because it was just at the moment that Burke completed his dissertation that the Getty Provenance Index embarked on a program of automating archival material as a means of documenting a comprehensive history of collecting in Europe prior to the nineteenth century. Although we had already come into contact with Marcus Burke on earlier occasions, it was Ellis Waterhouse, a colleague we had in common and a perpetual source of useful references, who pointed out the relevance of his work for our new project. Jonathan Brown, Burke's adviser, also played an important role in bringing about the collaboration, as well as assisting in the project's development at various points along the way. In the summer of 1984 Burke was invited to California for eight weeks to begin the process of converting his data into electronic form.

The Provenance Index of that time was still a young department, consisting of historians and former museum staff who were still struggling to come to grips with automation and were barely familiar with their new computer given them by the Getty Trust. Marcus Burke's ideas of how archival inventories could be automated were much more advanced than our own, and it took a while for his message to sink in. It was Marcus who laid out the first proposals for parsing such documents and described how the work might be done, although it was only the following year that any significant amount of transcribing was attempted, and the initial efforts concentrated on Italian documents, not Spanish. Nonetheless, his recommendations served as the basis for such work and were incorporated as the staff learned to take advantage of them.

Since the principal thrust of the archival projects was to begin publishing in automated form the vast corpus of unknown inventories yet to be identified in public and private European archives, it was agreed with Burke that we would attempt to flesh out his own list of documents in the hope of achieving something closer to comprehensiveness. With his usual breadth of vision, Burke hoped to make the book a summary of relevant research from the nineteenth century until the present time, including a

complete list of every known inventory (both published and unpublished) and including as well a full bibliography that could serve as a definitive guide to the subject. Initially these efforts were aided by Angela Delaforce, an authority on Spanish and Portuguese collecting in the sixteenth and early seventeenth century, who prepared for us a useful bibliography on the subject and copies of some inventories that had already been published. Before long, however, it was concluded that a more intensive effort was required, ideally to involve someone working in Madrid, and it was this decision that led us to Peter Cherry, who, although still a graduate student at the Courtauld Institute, already had a reputation as the person who had dredged through a larger number of Madrid documents than any of his contemporaries. Cherry was employed from 1986 until 1989 to identify and acquire copies of inventories in the Archivo Histórico de Protocolos that could be added to those already known to us through Marcus Burke.

The nature of the inventories found by Cherry carried the work into a domain that differed considerably from the material treated in Burke's dissertation. They documented the possessions of a wide range of non-noble collectors and miscellaneous members of the court whose activity had previously been ignored or overlooked. Their inventories were not as rich as those of the nobility, but they yielded a more complete view of collecting in Madrid society than was possible when the focus was only those men surrounding the king. In the course of his work on Spanish still lifes, the subject of his dissertation, Cherry had come to study these non-noble collectors more thoroughly than his predecessors, and consequently it was decided that he was also the best person to discuss this kind of document within the scope of the project. Thus the book came to combine the efforts of two people with different though compatible approaches to the subject.

During this period of expansion the Provenance Index emphasized Italian archives, in part because its staff included no one with a specialized knowledge of Spanish art history. It was only in 1988 that Maria Gilbert took on the task of overseeing the project and began to systematically transfer the data to the computer. Since that time Ms. Gilbert has overseen the project in all its details, from transcribing the documents using photocopies of the originals, to adding subject classifications from Iconclass, and later to researching the present location of the paintings and organizing the data in the computer, ultimately making possible its publication in book form. In a real sense it has become Ms. Gilbert's book, since the two original authors had taken on other duties in other parts of the world; although both of them spent brief periods of time in California while the book was progressing, for the past few years it was Ms. Gilbert who crafted the various texts, the numerous documents, and the vast number of references into a final book that we hope does not betray its diverse origins and its lengthy gestation.

The final result is, we hope, as nearly comprehensive as was originally aspired to. In the course of the thirteen years that have elapsed since the book was first put into motion, a certain amount has been published, and a few important documents have been found by other scholars that could not be incorporated here. Our ability to utilize automation has improved greatly, and although we would no longer attempt so large a project without the collaboration of another institution – normally one with some proximity to the source of the documents – the final result at least is very close to the book initially envisaged.

Having said that, it needs to be noted that the transcriptions found in the present book are limited primarily to paintings, reflecting the interests of the two authors and

the methods in force when the Provenance Index first came into being a decade and one half ago. Until fairly recent times it was not unusual to drastically excerpt a document in order to concentrate on those parts of most interest to the compilers. In the meantime, however, this practice has declined, and a decision has been taken by the Provenance Index to publish transcriptions that encompass a wider and more comprehensive range of objects.

Future books will generally include every work of art as well as, on occasion, items that have primarily an historical or documentary value. The present book is the last of those undertaken during our youth, and in this sense does not represent what is to come.

The Getty Provenance Index and the Getty Information Institute are grateful indeed to Marcus Burke for having given the initial impetus to the project, to Peter Cherry for having given it a different and important dimension, and finally to Maria Gilbert for having brought it to a successful conclusion. To all three we extend our thanks for many years of patient effort, the benefits of which should finally be apparent to all. Finally, we are all indebted to Jonathan Brown and William Jordan for their consistent generosity and advice. Everyone involved is aware that, without these two men, the book would not have come into being.

Burton Fredericksen, Santa Monica, 1997

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No one could prepare a work of this scope and complexity without the help of many others as collaborators, colleagues, resources, and advisors. First among these stands Burton B. Fredericksen, Director of the Getty Provenance Index, who, as patron and guide, made it possible to bring many years of research to fruition. His associate, Carol Togneri, has overseen this project throughout its development.

A great debt is owed to our predecessors in the study of patronage and collecting Cristóbal Pérez Pastor, the Marqués de Saltillo, the Marqués de Lozoya, María Luisa Caturla, F. J. Sánchez Cantón, Yves Bottineau, and Alfonso E. Pérez Sánchez. We have also benefitted enormously from the spirit and generosity of our archivist colleagues Mercedes Agulló Cobo, J.L Barrio Moya, Duncan Kinkead, and Angela Delaforce, who provided some of the inventories for this volume. Pérez Sánchez (whose study of Italian painting in seventeenth-century Spain was the starting point for Burke's investigations), John H. Elliott, Jonathan Brown, Barbara von Barghahn, Jesús Cantera Montenegro, Jennifer Fletcher, Rosemarie Mulcahy, Gabriele Finaldi, Nigel Glendinning, William B. Jordan, Enriqueta Harris Frankfort, Miguel Morán, Steven N. Orso, Sarah Schroth and Pilar Silva Maroto have each generously shared many insights and useful information. As the former advisor to Burke at the New York University Institute of Fine Arts, Jonathan Brown deserves special mention, since much Burke's present text is a revision of his doctoral dissertation (1984), written under Brown's supervision.

In recent years, important studies of Spanish collecting have been published by Miguel Moran and Fernando Checa, Vicente Lleó Cañal, Mercedes Agulló, Sarah Schroth, J.L. Barrio Moya, Richard Kagan, and Brown himself. Extremely important details, in many cases unpublished, have been provided by Dawson Carr, W. Alexander Vergara, Elizabeth Nicklas, Mary Crawford Volk, Neil de Marchi, Mauro Natale, and Edward Goldberg. Jonathan Brown and William Jordan were also kind enough to read the text in manuscript and provide many essential points of revision. The introductory essay to the 1691 valuation of the Almirante de Castilla (Doc. 117) was provided by Luisa Elena Alcalá.

Gratitude is due to the Sres. Duques de Berwick y Alba, who allowed access to the Carpio papers in the Alba Archives of the Palacio de Liria, Madrid; to the staffs of the Archivo del Palacio and the Archivo Histórico Nacional, Madrid; and to our always helpful colleagues at the Archivo Histórico de Protocolos, Madrid, and especially to César Palomino Tossas, Teresa Baratech, Fuencisla Lillo and Angeles Montes. Some of the research for this project was underwritten by a travel grant from the American Council of Learned Societies.

At the Provenance Index, the essential, enormously difficult task of transcribing the documents was largely borne by Maria L. Gilbert; she also contributed many of the possible identifications of the inventoried pictures as well as serving as the editor of this volume. The authors express their deepest gratitude to Maria Gilbert for her enthusiasm, dedication and good humour during the realisation of this project, and

without whom this book would not have seen the light of day. Gilbert, Burton B. Fredericksen, and especially Patricia Teter, conducted the research on the artist attributions. The iconographical classifications were assigned by Gilbert with the assistance of Elizabeth Spatz. Certain inventory transcriptions were provided by Luisa Elena Alcalá, Alison Nameth, and Oscar Vázquez. The text of the introduction and essays was given a final edit by Nancy Bryan of the Getty Information Institute.

With special gratitude for their hospitality and personal support, the authors wish to thank Lenka Pichlikova, Rafael and Ana Larroque, Enrique and Maria Angeles Juan de Robledo, the staff of the Spanish offices of Southern Methodist University, and especially Valerie Anne Cherry, Jo Beech, John Bennett, Maria del Carmen Garrido, Catherine Marshall, Maria Redpath, Tonia Raquejo and Julian Manley for living so long with this book.

PREFACE

For approximately 150 years, from about 1550 to 1700, there occurred in the group of nations we today call "Spain" an explosion of cultural energy known as the *Siglo de Oro*: the Spanish Golden Age. During the reigns of the Hapsburgs Philip II, Philip III, Philip IV, and Charles II, artists such as El Greco, Ribera, Velázquez, Murillo, Carreño, and Coello (not to mention Cervantes, Lope de Vega, Quevedo, Calderón, Góngora, and the other great literary figures of the age) created many of the famous masterpieces of world art. At the beginning of the period, Spain was the most powerful country in Europe and perhaps in the world, its international monarchy comprising much of Europe, most of the New World, and parts of Asia and Africa. As might be expected, Spanish patrons were active internationally, especially in Rome, in southern Italy, and in Flanders – the latter two being the principal European parts of the Spanish monarchy.

Above all, the era witnessed a fashion, even a mania, for collecting paintings, which eventually affected a surprisingly wide range of Spaniards, from the king, his nobles, and his ministers down to relatively humble subjects in Madrid. In 1638 the English ambassador in Madrid, Sir Arthur Hopton, filed one of many reports with the diplomat and art collector, Sir Francis Cottington, who had preceded him in Spain. Hopton had presented a group of pictures sent by Queen Henrietta Maria to the Spanish court and had found Spanish connoisseurship to be somewhat more exacting than that of his own monarch:

> I delivered those [pictures] which her Mat^{ie} sent, wc^{h} were discovered to be no Originalls. They are now become more judicious in & more affectiond unto the Art of Paynting, then they have beene, or then the world imagines. And the King within this 12 moneth, hath gotten an incredible numb^{r} of ancient & of the best moderne hands & over wt^{h} the Conde de Monte Rey came the best of Italye, particulerly the Baccanalian of Titian & in this towne is not a peece worth any thing but the King takes & payes very well for them & in his imitation the Admirante [,] Don Lewis de Faro, and many others are making Collections.[1]

In his nine years of residence in Madrid, Hopton had discovered what has since become clear to modern scholars: as connoisseurs and collectors of fine art, the Spanish of seventeenth-century Madrid were second to none.

No decade of the century, with the possible exception of the 1690s, passed without the formation of a major private collection. Furthermore, the art collections assem-

1. Published by W.N. Sainsbury, *Original Unpublished Papers, Illustrative of the Life of Sir Peter Paul Rubens, with an Appendix of Documents Respecting the Arundellian Collection*, London 1859, p. 353 (Letter CXXXVI). The original is in the British Library, Egerton ms. 1820, dated 26 July-5 August 1638. Cited by E. du G. Trapier, "Sir Arthur Hopton and the Interchange of Paintings between Spain and England in the Seventeenth Century," *Connoisseur*, 165 (1967b), p. 62; and by J. Brown and J. Elliott, *A Palace for a King: The Buen Retiro and the Court of Philip IV*, New Haven 1980, p. 115, following London: Public Record Office, SP 94.40, f. 150v.

bled in Golden Age Madrid were often enormous, sometimes comprising thousands of pictures. This volume attempts to describe how and why these collections were assembled, and their effect on the artistic and cultural life of Spain.

This book is necessarily document-centered, arranged according to sources of information rather than other historical criteria. We seek above all to provide reliable transcriptions of documents, for the most part from seventeenth-century Madrid, and to present the data from these documents in an analytically useful way. To balance the datacentric nature of the endeavor, we also seek to provide a historical framework for the information, so that the true work of historians, the interpretation of data in the light of contemporary values, may proceed. The Introduction is therefore designed to be a brief history of collecting in Golden Age Spain, augmented by the more specific discussions in the essays – which we will call "entries" – introducing each family of collectors. We have attempted to separate each subject's influence as a patron from his or her activities as a collector, even though the data we are working with – inventories of collections – tend to conflate the two. Inevitably, some subjects offer more of an historical image than others; many others are remembered today only because they once owned pictures. Taken as a whole, however, the histories and the data reveal much about a previous era and offer tantalizing leads for further historical and art-historical investigations.

SEVENTEENTH-CENTURY SPANISH TASTE

Peter Cherry

The Taste for Paintings

For Philip IV, the visit of Peter Paul Rubens to Madrid in 1628 must have been one of the most stimulating and formative events of his reign. Rubens had come to the Spanish court as an ambassador of the Regent of the Netherlands, and predictably the king had reservations about having to treat affairs of state with a "common painter." However Philip eventually sat for Rubens for his portrait – breaking Velázquez's monopoly on royal sittings – and in the course of time he made almost daily visits to his Alcázar studio to converse with the artist and watch him at work.[1] Philip had inherited the best picture collection in Europe, and soon after the Fleming's seven month sojurn, the young king began to emerge as a picture collector on a grand scale.[2] Under such circumstances, it is not difficult to grasp why Rubens had such a profound effect in forming royal taste.

A shrewd judge of character, Rubens was comparably impressed by the king's personality and the "extreme delight" he took in painting. Philip had been trained in drawing by the Dominican painter Juan Bautista Mayno, and all writers on art in the period stressed that the king painted. One contemporary portrait depicts the king surrounded with the attributes of painting, and another shows Philip in the act of painting a *Virgin of the Immaculate Conception.*[3] Other members of the royal family were also trained in art.[4] Such images affirmed royal support for the profession and underscored the importance of painting in the service of the Catholic faith (in the eyes of most Spaniards, the whole raison d'être of the art).[5] Given his upbringing, it is not surprising that Philip became one of the greatest collectors of paintings of his age,

1. In a letter from Madrid, dated 2 December 1628, Rubens wrote that the king "takes an extreme delight in painting, and in my opinion this prince is endowed with excellent qualities. I know him already by personal contact, for since I have rooms in the palace, he comes to see me almost every day." R. Magurn, *The Letters of Peter Paul Rubens*, Cambridge, MA, 1971, p. 292. While the king knighted Rubens in 1631 in recognition of his diplomatic services, his later enlightened intervention to help Velázquez gain entry into the Order of Santiago (1659) was in recompense for his artistic services. Indeed, a meaningful, if superficial, reading of Velázquez's *Las Meninas* (Fig. 2) shows the artist in the act of painting, celebrating his proximity to the monarch and the royal family.

2. See Brown 1995, p.119. Brown points out that the construction of both the Buen Retiro and the Torre de la Parada at this time contributed greatly to Philip IV's need to acquire large quantities of pictures.

3. This first picture, by Juan Martínez de Gradilla, a follower of Zurburán, was from the chapel of the Seville painters' confraternity, the Hermandad de San Lucas in the Church of San Andrés, and was in the Stirling Maxwell collection. The latter portrait was a seventeenth-century work in the collection of the Conde de la Unión, Navarra.

4. Philip's brother, the infante Carlos, painted a *St. Anthony and the Christ child*, and Philip's son, the Infante Juan José de Austria, was trained in drawing by Eugenio de las Cuevas and practised painting as well as being an astute connoisseur; he even instructed his own pages in the art of painting. Palomino (ed. 1986, pp. 342–343) names him as Don Francisco de Vera Cabeza de Vaca. For the Infante Carlos's painting, see Angulo and Pérez Sánchez 1969, p. 369; E. Montaner López, *Pintura barroca en Salamanca. Escuela españolas*, 1987, pp. 34–35.

5. See J. Gállego, "Felipe IV pintor," in A. Gállego-Morell et al., eds., *Estudios sobre la literatura y arte dedicados al Profesor Emilio Orozco Díaz*, vol. I, 1979, pp. 533–540.

providing at the same time a sympathetic ambience for countless other collectors who emulated the royal model.[6] Paintings became a kind of currency that could be exchanged or used as gifts in order to curry favor, and the practice of collecting permeated many levels of Spanish society. The most active collectors were generally members of the court, especially the numerous viceroys who governed the extensive lands under Spanish control, including Flanders – Rubens' home – as well as parts of the Italian peninsula: Milan, Naples,[7] and Sicily. On a more modest level, it was common for ecclesiastics who travelled to the papal court in Rome to return home with pictures.[8] These acquisitions served to lend some lustre to the image and status of their owners, but they could also be used to obtain favours from higher officials, or even from the king, whose tastes were carefully observed. Some of the viceroys were especially instrumental in decorating the royal Buen Retiro Palace.[9]

Visitors to the main state room of the Alcázar – the New Room, later the Hall of Mirrors – were dazzled by the display of masterpieces from the king's collection.[10] None, however, would have been surprised by the fact that almost all of these were by Italian and Flemish hands. The fact that Philip IV did not collect Spanish pictures, but only foreign imports, may seem paradoxical today. However, since the reign of Philip II, Spanish connoisseurs focused on Italian painting, and cultivated Spaniards fully acknowledged the traditional lead of Italy in cultural matters (as well as their technical expertise in fresco painting and bronze casting). It was, of course, also a prerogative of power that the very best works of world art should find their way into the collection of the King of Spain, Europe's most powerful ruler. Given Spanish imperial hegemony and political influence in Europe, too, many Spaniards would have been "at home" in Flanders and Italy; the human traffic throughout the empire familiarised more people than we might imagine with the art of these countries. In a real sense, then, paintings from Flanders and Italy may not have seemed strictly "foreign" to the eyes of Spanish connoisseurs.

The Taste for Flemish and Italian Painting at Court

In 1628 Rubens brought to Madrid eight of his own works, which effectively converted Philip to his art.[11] Indeed, Philip IV's patronage of Rubens can be seen as paralleling Philip II's of Titian. Rubens' paintings came to dominate the Alcázar collection; more than 60 of his works were inventoried in the palace by 1682, and in 1686 the Hall of Mirrors displayed examples from the full range of his art: portraiture, biblical

6. See most recently, J. Brown, *Kings and Connoisseurs,* 1996.

7. Among the seventeenth-century Spanish viceroys of the kingdom of Naples, who formed the greatest collections of Italian art after the king, were the Conde de Monterrey and the Marqués del Carpio. See Docs. 49, 57, 58, 61, 109, 114, and 115.

8. This volume includes the inventory of Don Juan de Matute, a canon of Granada Cathedral, who appears to have spent time in Rome, where many of his pictures were painted, and who died on a visit to the court of Madrid in 1629 (Doc. 14). Remarkably, Matute owned a copy of Caravaggio's *Boy with a Ram* (Doc. 14, no. 13; the original is in the Capitoline Museum, Rome), which he listed in his own inventory as a copy of a famous painting in the Mattei collection in Rome calling it "St. John nude holding the lamb," without a hint of the classical or homoerotic dimensions noted in modern interpretations. For the painting in the Mattei collection, see J. Gash, "Book Reviews," *The Burlington Magazine,* 1068, 1992, pp. 186–188. Claudio Strinati, et al., *Caravaggio e la collezione Matei,* Milan 1995, pp. 120–123, no. 2.

9. Brown and Elliott 1980.

10. For the evolution of the pictorial decoration of this room, see Orso 1986, pp. 32–117.

11. On the presence of Rubens in Spain, see Vosters 1990; W.A. Vergara, *The Presence of Rubens in Spain,* Ph.D. dissertation, New York University Institute of Fine Arts, 1994.

and classical history, and mythology.[12] Rubens' mythological paintings hung at the Torre de la Parada, and copies of them by Juan Bautista del Mazo were in the Madrid Alcázar. Rubens was almost universally admired in Spain and the most sought-after northern master. In Philip IV's reign, the Marqués de Leganés used his diplomatic posting to Flanders to begin assembling the most spectacular collection of Flemish painting in private hands in Spain, which remained intact during the seventeenth century by being entailed to the family estate. On a lesser scale, Don Miguel de Salamanca acquired his taste for Flemish painting while serving in Flanders.[13] Leganés knew Rubens and he commissioned works from the artist at first hand. Collectors of the wealth and distinction of Leganés or indeed the Marqués del Carpio were careful to show appropriate deference to the king in the pursuit of art. The 1636 inventory of the royal collection is unusual in that it notes the donations of pictures to Philip by many aristocrats, courtiers, and private individuals, who may have gained the favour of the young monarch through such gifts.[14] In 1628 Rubens painted for Leganés an *Immaculate Conception*, a quintessentially "Spanish" subject which he prudently and wisely immediately donated to the Crown.[15] A few years later, however, Leganés threw a tantrum when asked to furnish a number of rooms of the Buen Retiro with pictures from his own collection. Indeed, the set of small Flemish still lifes by Alexander Adrienssen (Museo del Prado, Madrid) that Leganés willed to the king on his death in 1655 are intriguing curiosities that pale into insignificance alongside the many masterpieces of figure subjects in his collection of some 1,300 pictures.[16]

The prestige of Rubens and Van Dyck was immense among Spanish collectors; it increased throughout the seventeenth century in Spain along with that of sixteenth-century Venetian artists. Attributions in inventories testify to the large numbers of copies in collections in Madrid. High-quality Flemish prints after Rubens and Van Dyck were imported and also collected and displayed in collections such as that of the Duc d'Aarschot (Docs. 30 and 31).[17] Some Madrid collections of the second half of the seventeenth century, including those of the Conde de Molina (Doc. 93) and Conde de Fuensaldaña,[18] were notable for the particular taste of their noble owners for paintings from Flanders. Philip IV's son, the Infante Don Juan José of Austria (1629–1679), governor of the Low Countries between 1656–1659, collected the Flemish school, particularly the genre paintings of David Teniers.[19] It was not uncommon for Flemish residents in the capital (the most distinguished of whom was the Duc d'Aarschot) to own distinguished paintings of their native school, either brought with them to Spain or imported subsequently. Merchants also owned important collections of Flemish paintings; the inventory of capital of the Flemish merchant Pedro

12. See Orso 1986, pp. 189–192, for the 1636 inventory of the New Room, which also included Rubens hunting pictures at this date; ibid., pp. 192–194, for the room, now renamed the Hall of Mirrors, in 1686. See also Brown 1991, pp. 228ff.

13. See the inventory made after the death of his wife, Costanza Pardo, Document 63 in this publication.

14. Typescript copies of this inventory, the original of which is held in the Archivo de Palacio, Madrid, exist in the Library of the Prado Museum, Madrid, and the National Gallery, London.

15. Díaz Padrón, *Museo del Prado Catálogo de Pinturas, Escuela flamenca siglo XVII*, 1975, pp. 224–226, no. 1627.

16. López Navío 1962, p. 267; Díaz Padrón 1975, pp. 13–14, nos.1341–1344.

17. See Agulló y Cobo 1981, p. 211, for a contract of 1655 by which Mateo Guerra agreed to sell from his shop in Madrid prints after Rubens and Van Dyck on paper and vellum supplied by two Flemish merchants. The majority of the lot of more than 7,500 prints were of religious subjects, along with images of emperors of the House of Austria and landscapes, and their quality varied between "finas" and "ordinarias".

18. Vergara 1989.

19. Morán and Checa 1985, pp. 280–281.

van Vucht (Doc. 34) was headed by a *Descent from the Cross* by Jordaens, valued at 3,000 *reales*, and included other works attributed to Flemish masters, as well as a range of subjects typical of this school, such as the Five Senses, the Elements, landscapes, hunting scenes, and mythologies. Pedro was the brother of Jan van Vucht, Madrid agent of the Moretus Printing Works, who in 1639 bequeathed Rubens' altarpiece of the *Martyrdom of St Andrew* to the chapel of the Hospital de los Flamencos, the hostel for Flemish residents in the Spanish capital.[20]

Paintings were among the most common goods imported from Spanish Flanders, and *lienzos de Flandes* appear to have increased in volume throughout the century owing to the special trading links between Spain and the Spanish Netherlands.[21] The massive trade deficit with Flanders in paintings even led to a proposal in 1598 that instead of being imported, the paintings should be made in Spain.[22] The fruit of this importation was a range of secular picture types long associated with the Flemish school, primarily landscapes, still lifes, flower paintings, and genre scenes that were common in Madrid collections. In Italy, and perhaps also in Spain, Flemish devotional painting was also popular for its direct appeal to pious emotions.[23] Spanish collectors' high regard for contemporary northern religious paintings appears reflected in the choice of Flemish-style religious paintings after compositions by Rubens depicted on top of an expensive buffet (*escritorio*) in a number of still lifes by the Valencian artist Tomás Hiepes.[24] Although not always identified as Flemish works in postmortem inventories of collections, large consignments of devotional pictures, frequently small and on copper (listed as *láminas* in inventories), were regularly shipped to Spain throughout the period. Typical of this trade is a lot of 120 devotional coppers painted by the Antwerp artists Gaspar Goosens and Damian van den Vequen, sent to Seville for sale by the merchant and dealer Crysostoom van Immerseel in 1631.[25] In 1640, five religious paintings were listed among 70 pictures imported from Flanders by the Madrid collector Juan César Scazuola.[26]

20. Vlieghe, *Corpus Rubenianum, Saints* I, 1972, p. 89. Jan van Vucht commissioned the frame of Rubens altarpiece from two Flemish cabinetmakers, one of whom, Abraham Lers, valued the picture frames of the works listed in Pedro van Vucht's capital.

21. See Denucé 1931; Herrero García 1943, pp. 424–425; Pemán 1929–1932, pp. 145ff.

22. Morán Turina 1991–1992, p. 177, n. 81, citing C. Pérez de Herrera's scheme to alleviate poverty among orphans in his *Discursos del amparo de los legítimos pobres*, 1583.

23. See, for instance, Jones 1993, pp. 105–107. Comments ascribed to Michelangelo by the Portuguese artist Francisco da Hollanda emphasised the devout qualities and naturalism of Flemish painting. F. da Hollanda, *Four Dialogues on Painting*, ed. A.F.G. Bell, Oxford, 1928, pp. 15–16.

24. Jordan and Cherry 1995, p. 120; A.E. Pérez Sánchez, *Thomas Yepes*, Valencia: Fundación Bancaja, pp. 26–27, p. 60, no. 12, pp. 125–126.

25. Van Immerseel was the main importer of Flemish paintings in Seville from ca. 1623–early 1640. For 84 "pinturas de devoción pintadas en cobre" by Goosens and 36 "pinturas de devoción en cobre" by Van den Vequen in the shipment of 1631, see Denucé 1934, doc. 34. Ibid., for many other documents of this type. In 1610, an Antwerp merchant, Solomon Paradis, opened a paintings shop in Seville near the cathedral, and in 1621 Antwerp painters were unable to satisfy all their Spanish orders. By 1646, there were at least three Sevillian shops specialising in Flemish paintings. See E. Stols, "La colonia flamenca de Sevilla y el comercio de los Paises Bajos españoles en la primera mitad del siglo XVII," *Anuario de Historia Económica y Social*, 2 (1969), pp. 376–377. For the importation of Flemish paintings into Cádiz later in the century, see C. Peman "Un comercio de arte flamenco en Cádiz el siglo XVII," *El Boletín del Museo de Cádiz*, IV, 1929–1932, pp. 145ff.

26. Scazuola, knight of the Order of Calatrava, *Tesorero general de la Santa Cruzada*, was also an *asentista* of the king (Elliott, *Richelieu and Olivares*, Cambridge, UK, 1986, p. 476). On his death in November 1639, his estate was inventoried (AHPM, Prot. 7.805, ff. 1103–1125) and his picture collection appraised by the painter Jusepe Leonardo, who valued the lot of 70 paintings said to have recently arrived from Flanders, on 6 February 1640 (AHPM, Prot. 7.805, ff. 1067v–1068v). These were mostly landscapes, but included paintings of the *Nativity of Christ, SS. Paul and Anthony, Supper at Emmaus, Virgin and Child, Christ on the Way to Calvary*, as well as a genre subject of a woman with fruit. However, all of the figurative subjects were described as "copies" in the document.

Despite the enormous popularity of Flemish painting by minor masters, Spanish art treatises tended to denigrate the school as simple and unsophisticated. Pacheco considered the Flemish manner "dry" and advised looking to Italy for the "good style" (*buena manera*).[27] For these writers, and in accordance with the anthropocentric emphasis and idealising values of Italian art theory, the appeal of most Flemish art depended on bright colours and a detailed transcription of natural appearances.[28] It was, of course, precisely this perceived "naturalism" in northern painting that made Flemish landscapes, still lifes, and flower painting so sought after in Spain. However, there may also have been a widespread attitude among even minor painters in Antwerp and Brussels that the Spanish market was relatively undiscerning and was able to absorb even very low-grade works.[29]

Italian painters who visited Spain in the seventeenth century may have been drawn there by the traditional esteem enjoyed by foreign artists in the Peninsula.[30] It was well known that Philip II's Escorial had been decorated by Italian artists, and a legacy of this fact may have been the promise of financial rewards in Spain, perhaps even stories of an excess of American silver, undiscriminating taste, and a dearth of native talent.[31] Rubens' impressions of painting at the Spanish court in 1603 are well known: in letters back to his Mantuan patrons, he joked about the incompetence of Spanish painters and the low level of connoisseurship among courtiers, and it took many years for such opinions to dissipate entirely.[32] Italian and Flemish painters were also accustomed to shipping paintings to the Spanish market; in his letter on painting, the Roman collector Vicenzo Giustiniani listed Spain first among the countries to which Italian artists sent pictures.[33] During the reign of Philip III, the Florentine royal painter Bartolomé Carducho acted as agent for the importation of paintings by Florentine contemporaries, the "Reformed Mannerists" Passignano, Sorri, and Pagani, and, probably, old master pictures too.[34] Other Italian painters who shipped to Spain at this time included Antiveduto Grammatica and Camilo Proccacini.[35] One shipment of paintings

27. Pacheco, ed. 1990, p. 348.

28. See, for instance, Martínez, ed. 1988, p. 286.

29. The attitude that ignorant Spanish collectors would be satisfied with paintings with bright colours was expressed in Flanders in the presence of Juan José de Austria, as reported by Jusepe Martínez (ed. 1988, p. 286). In correspondence with Van Immerseel in Seville in 1631–1632, Jan Brueghel II urged the merchant to bring paintings by his father for sale to Spain, since he was sure such beautiful craftmanship had not been seen there. If originals proved to be too expensive for Spanish collectors, copies of Brueghel's paintings were also offered. See Denucé 1934, docs. 33 and 39.

30. For Italian artists in Spain, R. Longhi, "Un 'San Tomasso' del Velázquez e le congiunture italo-spagnole tra il '5 e il '600," *Vita Artistica*, 1927, pp. 4–12; A.E. Pérez Sánchez, *Pintura italiana del siglo XVII en España*, Madrid 1965; *Dizionario degli Artists Italiani in Spagna*, Madrid 1977; Goldberg, "Artistic relations between the Medici and the Spanish courts, 1587–1621: Part I," *The Burlington Magazine* 1996 [I], pp. 111–114.

31. According to the testimony of the Italian artist Gerolamo Lucenti da Correggio, in Seville in the early seventeenth century, he had come to Spain to make money and return home. Pérez Sánchez, *Borgianni, Cavarozzi y Nardi en España*, Madrid 1964, p. 9; Pérez Sánchez 1965, pp. 37–38.

32. In a letter of 24 May 1603, Rubens singled out the Duque de Lerma for his understanding of painting, formed through his familiarity with foreign art, namely the masterpieces of Titian, Raphael, and others in the Spanish royal collection. Magurn 1971, p. 33. When Federico Barocci's painting of the *Vocation of SS. Andrew and Peter* (1583) was installed at the Escorial, the height of Christ and the slimness of Saint Andrew was criticised, which caused an Italian to remark that nobody in Spain was qualified to make such a criticism. Cited in Pérez Sánchez 1965, p. 228.

33. Enggass and Brown 1970, p. 20. Spain was followed by France, Flanders, and England. Giustiniani also said that the Spanish market had improved since Spaniards decorated their palaces with paintings rather than hangings, especially during the summer.

34. Pérez Sánchez, *Pintura italiana*, 1965, p. 512; Pérez Sánchez, "La crisis en la pintura española en torno a 1600 en España" in *España en las crisis del arte europeo*, Madrid, 1968, pp. 173–174; Schroth 1990, pp. 105–107; Goldberg 1996 [I], pp. 112–113.

35. Pérez Sánchez, *Pintura italiana*, 1965; Morán 1993, p. 28.

from Florence in 1613 listed paintings of saints, mythologies, and historical subjects, including a painting of *Cleopatra*, who may have been represented in a state of nudity.[36] A group of paintings of modest quality which still decorate the cloister of the royal convent of the Encarnación include copies after works by Barocci, Pulzone, Arpino, Zuccaro, and Borgianni, among others, and remain as testimony to the esteem of Italian models during the reign of Philip III. The full extent of artistic traffic from Florence to the court of Madrid during the *privanza* of the Duque de Lerma has recently become clear owing to the research of Edward Goldberg in the Medici Grand Ducal Archives.

The Perception of Spanish Art in Spain

In seventeenth-century inventories and valuations of picture collections, attributions to Italian artists can frequently outnumber those to Spanish painters, whose works most probably outnumbered the former. Indeed, in the Getty Provenance Index database, there are over twice as many Italian attributions as Spanish, although 75 percent of pictures in our inventories are not attributed and one might assume that a large percentage of these are native works.[37] In 1600, for instance, the inventory of the collection in Granada of Licenciado Gregorio López de Madera, reputed to be an amateur artist, contained paintings attributed to the most famous Italian artists (Titian, Bassano, and Raphael), but a *Flight into Egypt* by a local hand was listed anonymously as by a "pintor de nombre en Granada".[38] Resident artists seem to have perceived the widespread premium on imported art in the period as prejudicial to their careers. Ambitious and talented artists in Spain early in the century felt that they were undervalued, passed over by patrons in favour of foreigners for important commissions, with their easel paintings losing out to collectors' taste for old master pictures.[39] Two significant commissions that went to foreigners stand out during the reign of Philip III: Don Rodrigo de Calderón's commission of the altarpiece of the Valladolid monastery of Portacoeli from the Italian studio of Orazio Borgianni (1611), and the commission (around 1619) by Cardinal Sandoval, the Archbishop of Toledo, of three paintings from Carlo Saraceni in Rome for the sacristy of Toledo Cathedral.[40] It is impossible to gauge in real terms how much the prevailing taste for foreign pictures inhibited the careers of Spanish artists. However, it is significant that the court painter Vicencio Carducho spearheaded early attempts to found an art academy in Madrid on the model of the Florentine one, in order to encourage and train promising painters and thus to propagate a school of native artists.[41]

In a letter of 1610, Eugenio Caxés succinctly diagnosed the state of painting

36. AHPM, Prot. 2.581, ff. 38–42v, Madrid, 22 July 1613.

37. Of ca. 20,000 pictures in the Getty Provenance Index *Spanish Inventories* database, only 22.5 percent are attributed. Of these ca. 4,500 attributed works, 53 percent are Italian, 20.5 percent are Spanish, and 16 percent are Flemish.

38. AHPM, Prot. 4.775, ff. 775v–777. Document kindly facilitated by Dr. Angela Delaforce.

39. Cf. Carducho, ed. 1979, pp. 426–427.

40. Borgianni visited Spain twice (1598–1602, 1603–1607) and was involved in the founding of an academy of painting in Madrid (1603). See A. Matilla Tascón, "La Academia madrileña de San Lucas," *Goya*, 1981, pp. 260–265; A.E. Pérez Sánchez, "La Academia madrileña de 1603 y sus fundadores," *Boletín del Seminario de Estudios de Arte y Arqueología*, 1982, pp. 281–289. For Borgianni's paintings for Calderón, see Pérez Sánchez 1964, pp. 16–18; Idem, 1965, pp. 46–54; Martín González 1988. For the paintings by Saraceni in Toledo, see Pérez Sánchez, *Caravaggio y el naturalismo español*, Seville 1983, nos. 31–33.

41. See Calvo Seraller 1981, pp. 157–177, for a memorial from the painters to Philip III concerning the foundation of an academy. This document speaks of the "ignorance" of painters in Spain, the lack of "naturales," and the need to cultivate painting. Among the reasons given is that the king could then choose his painters from graduates of the academy, instead of relying on painters from abroad.

in Spain.[42] Blame for artists' low opinion of themselves in Spain was attributed to indigenous social prejudices against their profession, public contempt, and general ignorance. It is not surprising that attempts to improve the status of painters in Spain came from Italian artists at court, including Vicencio Carducho, and those who had lived in Italy, such as El Greco.[43] However, the fact that lack of patronage doomed the early efforts to found a drawing academy to failure is a measure of how deeply ingrained Spanish prejudices were. Caxés also noted the provincialism of Spanish art, which he attributed to the trade deficit in favour of painting from abroad, and the fact that collectors who went to Italy did not take Spanish pictures with them. While Spanish works were exported later in the seventeenth century, this effort was negligible in comparison with the massive importation of paintings from Flanders and Italy.[44]

Philip IV's taste for collecting art from abroad was not caused by a dearth of native painters. Jusepe Martínez's manuscript treatise on painting written in the 1670s, *Discursos practicables del nobilísimo arte de la pintura,* aimed to expose the fallacy of Spanish taste for all things foreign, to cultivate a greater appreciation of "Spanish" art, and ultimately to help foster a native school.[45] The apparent plight of artists working in Spain is encapsulated for Martínez in Jusepe Ribera's cynical remark, in reference to his permanent exile in Naples, that "Spain is a pious mother of foreigners and very cruel stepmother to her own children."[46] In fact, Jusepe de Ribera would seem to have enjoyed an ideal position regarding the Spanish market. He was one of the most famous Spanish artists, whose work had all the appeal of Italian art for Spanish collectors. Living in the Spanish dominion of Naples, he was exempt from the prejudices and pressures on artists at home, while being able to export at least half of his easel paintings back to collectors in his native country. By the end of the century, the Almirante de Castilla had a room of his palace especially devoted to the works of Ribera, as well as rooms decorated with paintings by "Eminent Spaniards," such as Antonio de Pereda and Juan Carreño de Miranda, which suggests that this collector at least placed living Spanish artists on an equal footing with the great foreign names of the past.[47]

Jusepe Martínez amplified Caxés's complaints.[48] He attributed the Italians' per-

42. Martínez, ed. 1988, pp. 279–280, quoting a letter from Pietro Antonio Torri (?) in Madrid to Bartolomeo Cavarozzi in Rome, which quoted the opinions of Caxés. Cavarozzi was himself in Madrid between 1617 and 1619.

43. Gállego 1979;. R. Kagan, "El Greco and the Law," *Figures of Thought: El Greco as Interpreter of History and Ideas*, Washington 1982, pp. 79–90.

44. Martínez was concerned with artistic trade in Europe, and no mention is made of Spanish art in South America. His treatise was written before the beginnings of the export of works by famous artists such as Murillo. For the collection of the Genoese merchant and banker Pablo Justiniano, who sent some Spanish pictures and sculptures back to Genoa, see Doc. 19. The collection of Spanish paintings assembled in Madrid in the 1670s by the imperial ambassador, Count Ferdinand Harrach, is still intact in the family palace at Rohrau and would repay study.

45. Martínez's treatise takes every opportunity to deride the vogue for foreign art. One story, for instance, concerns an aristocrat who presumes to be a connoisseur buying what he thinks is a Roman painting from an auction (*almoneda*) for double the cost price. The fact that the painting disappoints the collector by proving to be Spanish, and one of Martínez's own works, illustrates the fallacy of associating quality and value with Italian art: "Estos desconciertos nacen de la grande ignorancia y poca fe que aquí se tiene de los mismos naturales, y mucho crédito de las naciones estrangeras". Martínez, ed. 1988, pp. 282–285. For the issue of nationalism in the arts, see S. Gross, "A Second Look. Nationalism in Art Treatises from the Golden Age of Spain," *Rutgers Art Review*, 5, 1984, pp. 9–27; Glendinning 1988.

46. Martínez, ed. 1988, p. 99.

47. Palomino, *Lives of the Eminent Spanish Painters and Sculptors*, 1987 edition, pp. 206, 275; see also pp. 232, 272.

48. He attributed a lack of important commissions in which artists might demonstrate their skills to unenlightened patronage. He illustrated this with such examples as Francisco Ribalta's having to comply with the wishes of his patrons to the letter. Martínez, ed. 1988, p. 235.

ception of the ineptitude of Spanish artists to the lack of prints after their paintings.[49] He also noted the irony of Spanish patrons having artists copy prints after foreign paintings rather than commissioning their own original creations, the whole world thereby denied seeing "the subtlety of their genius".[50] Originality of conception in figurative histories became a vital aesthetic distinction, and in the treatises of Pacheco and Carducho the emphasis on artistic invention was linked to the liberal status of the artist, since to slavishly copy the work of another was analogous to craftmanship.[51] The use of the term "original" in inventories generally distinguished paintings by the hand of a master painter from copies after another, but it may also imply that the work was an independent and unique composition.

In his treatise on painting, Antonio Palomino was aware that the uninformed viewer ("el vulgo") did not distinguish between pictures that were copied and those invented, but that the connoisseur set a higher premium on the painter who "invented" and employed his creative intellect rather than merely copied.[52] Spanish theorists believed that, while an artist might jusitifably use print sources during his apprenticeship, creative artists should invent rather than merely copy.[53] In his advice on copying from prints, however, Palomino showed some sympathy with the problems and difficulties inherent even in this relatively elementary practice.[54] Indeed, many Spanish painters may have regularly made copies for sale. A number of recent studies have shown the extent to which even the most talented of artists in the seventeenth century depended upon print sources for their own works.[55] Occasionally, inventories noted the print source for paintings; in 1657 the painter Juan Bautista Sánchez appraised the collection of Mateo Alvárez de Ferrera and his wife and noted that a *Deposition* was copied after a print by Van Dyck.[56] Flemish and Italian prints were imported into Spain in large numbers.[57] As well as being vital source material for practicing artists,

49. Martínez, ed. 1988, p. 255. Martínez (ibid., pp. 191–192) recounts the surprise of a Roman artist at the quality of Caxés' altarpiece of the *Martyrdom of St. Philip* and *Assumption of the Virgin* in the Madrid church of San Felipe, confessing that he did not expect such great painters to be active in Spain and that the pictures were as good as anything to be seen in Rome.

50. Martínez (ed. 1988, pp. 220–221) did not encourage artists to copy from prints (p. 71) and spoke of Pedro Horfelin's having to copy Flemish devotional prints for nuns and monks instead of painting altarpieces. For a document in which Bartolomé Román in 1619 agreed to paint a faithful copy of a print given to him by a private client, Felipe Sierra, see Barrio Moya 1980, p. 116.

51. On this question, see Glendinning 1988, pp. 73–74.

52. A. Palomino, *El museo pictórico y escala óptica*, ed. M. Aguilar, Madrid 1988, pp. 237–244.

53. Carducho (ed. 1979, pp. 155–158) compared painters who copied prints and other paintings to sheep, while the most celebrated artists were like goats, "porque van por los caminos de la dificultad, inventando nuevos conceptos y pensando altamente".

54. Palomino, ed. 1988, pp. 188–192.

55. A.E. Pérez Sánchez, *De pintura y pintores. La configuración de los modelos visuales en la pintura española*, Madrid 1993; P. Silva Maroto, "La utilización del grabado por los pintores españoles de la época de Velázquez" in *Velázquez y el arte de su tiempo*, V Jornadas de Arte, Departamento de Historia del Arte "Diego Velázquez," Madrid 1991, pp. 309–320; idem, "Rafael y la pintura española del siglo XVII" in *Tiempo y Espacio en el Arte, Homenaje al Profesor Antonio Bonet Correa*, Universidad Complutense, Madrid 1994, pp. 867–895. For Seville, see most recently, B. Navarrete Prieto, "Génesis y descendencia de 'Las doce tribus de Israel' y otras series zurbaranescas" in Museo del Prado, *Zurbarán. Las doce tribus de Israel*, 1995, pp. 45–99; idem, "Otras fuentes grabadas utilizadas por Francisco de Zurbarán," *Archivo Español de Arte*, 268 (1994), pp. 359–376; idem, "Algo más sobre Zurburán," *Goya*, 251, 1986, pp. 284–290.

56. AHPM, Prot. 6.056, unfoliated, 20 February 1657, "otra lamina de un dezimiento de la cruz pintado en tabla de poco mas de media bara de largo con moldura negra de pino de La estampa de bandique," worth twelve ducats. The inventory of 1616 of Don Juan de Acuña, Marqués del Valle, listed a large unfinished genre painting which was copied from a print, "Yten otra pintura grande por acabar en lienço sin marco de una labradora con unos gallos en la mano y un picaron con ella que se sacaba de una estampa". AHPM Prot. 2.661, f. 695v.

57. See n. 17 above for a consignment of Flemish prints imported in 1655. Italian prints were no less important. In Madrid in 1635, the "illuminator" Antonio Manzelli bought prints from the Milanese merchant Gerónimo

prints were an economical form of decor in some houses, while collectors also displayed finer-quality prints as works of art in their own right.[58] The collector and amateur artist Gaspar de Ledesma Meriño owned a print collection in 1618 (Doc. 4), and the Duc d'Aarschot's collection included prints by Rubens and Jordaens which were valued in silver *reales* ("reales de plata").

Patrons and Painters

An ideal of artistic patronage from the Renaissance was that of the cultivated nobleman, instructed in art, who appreciated the elevated, intellectual calibre of painting and the artist's unique creativity. The art treatises written by Carducho and Pacheco were aimed at such individuals in Spain. Throughout the seventeenth century painters campaigned to improve their social and professional standing, and to raise their activity to the ranks of the liberal arts. Despite this, they were generally considered artisans, closer to tailors than poets, and the normal pattern of relations between them and their socially superior clients put them at a distinct disadvantage.[59] The social prejudices of the Spanish aristocracy, highly conscious of rank and hierarchy, may have inhibited their appreciation of native Spanish painters and smoothed the path for foreign artists. Even so enlightened and art-loving an aristocratic employer as the Duque de Lerma expected deference from his artists, and had painters of the calibre and ambition of Vicencio Carducho undertake menial painting tasks.[60] On the other hand, many important middle-class collectors at court, some of whose collections are documented here, and who rose through the royal bureaucracy from more humble backgrounds, may have been more open to the merits of practising painters. Some members of the ecclesiastical estate in Spain who were cultivated, sometimes well-travelled and used to dealing with artists, were also important patrons. Indeed, canons of the cathedral chapters of Toledo and Seville cathedrals were patrons and friends of El Greco and Murillo, respectively. However, the friendship of individuals such as the self-confessed aficionado Fray Felix Hortensio de Paravicino, who had his portrait painted by El Greco and wrote perceptively on painting, contrasts with El Greco's misfortunes at the hands of his corporate religious patrons.[61]

Leiba for 1,040 *reales*, which were listed as follows: 828 "estampas finas," 8 "estampas finas en tafetan," "un libro de san ant.° abbad," "un libro de Rafael de urbino," "un libro de polidoro de carabajio," "un libro de tempesta" "Un libro Primavera," "Un papel del tempesto," 6,600 "estampas hordinarias". AHPM, Prot. 4.579, ff. 434–435, 20 October 1635.

58. See Portus 1990. In 1607, for instance, Licenciado Camilo de Negron's modest collection included many sets of prints of secular subjects, including those of Roman emperors, national costumes, European royalty, the Escorial, maps and family trees. (AHPM, Prot. 2.001, ff. 364–384, 27 July 1607). The Duke of Lerma hung framed prints at the palace of La Ribera and the ducal quarters of the Valladolid palace (Florit 1906; Schroth 1990, p. 208). Carducho (ed. 1979, pp. 179, 226) admired Albrecht Dürer's religious prints of the Passion and Apocalypse, and the evidence of seventeenth-century Spanish inventories reflects the esteem in which collector's held Dürer's prints. See, for instance, Barrio Moya 1985, p. 112, for the collection of the military captain Don Jerónimo de Soto in 1630, which included two series of the Passion by Dürer and a print of his namesake St. Jerome by Dürer in a walnut frame. Framed sets of Dürer's *Apocalypse* hung on the walls of Fernando de Borja's residence in 1666 (Doc. 78, nos. 7–9).

59. As early as 1548, Francisco da Hollanda was able to write, "We Spaniards still despise art and indeed it is fashionable to hold it in low esteem". Glendinning, *Oxford Art Journal*, 11: 2 (1988), p. 69. This had not changed by the seventeenth century, when, for instance, Juan Carreño de Miranda's gentleman father was against his son becoming a painter. Díaz del Valle, ed. 1933, p. 381.

60. For references to Carducho's decorative tasks in the royal palace at Valladolid and the convent of San Diego between 1602–1605, see Angulo and Pérez Sánchez 1969, pp. 87, 104–105

61. Kagan 1982; R. Mann, *El Greco and His Patrons*, Cambridge, 1986.

While art treatises of the period suppose an ideal of a courtly patron who unquestioningly and magnanimously rewarded artists according to their genius, this rarely corresponded with reality. Many documents relating to legal disputes over money testify to painters' frequent financial difficulties. In 1635, for instance, the young painter Domingo Guerra Coronel successfully sued a royal servant, Francisco Bandres de Abarca, for a large sum of money he was owed for one year's employment in his service painting original works of his own invention and making copies.[62] Don Diego de Persia, "agente e hombre de la casa de Su Majestad," had Juan de la Corte released from prison and paid off his debt of 568 *reales* on the condition that he or his brother Francisco de la Corte pay off the bail by undertaking any works of painting Persia demanded of them for three days every week, at a daily "salary" of eight *reales* and supply of canvases and food.[63] However, such situations contrast with the social prestige and considerable freedoms enjoyed by salaried court painters. Comparatively speaking, Diego Velázquez was immensely privileged for a painter in Spain, living in another world from the rank and file of his colleagues in Madrid, enjoying royal favour, his career distinguished by honours and court offices, and gold chains in payment for some of his paintings.

In the reign of Philip IV, The Conde-Duque de Olivares oversaw the recruitment and placing of Sevillian artists at court; he had his own painter in Alonso Cano, from 1638, the year of his arrival at court, designated *pintor y ayuda de cámara* to Olivares. The new king inherited the royal painters Vicencio Carducho and Eugenio Caxés from the previous reign, where they had been identified with the regime of the Duque de Lerma. Ironically, perhaps, it was their lowly status – as mere painters – that may have prevented them from being purged on the accession of Philip IV and his first minister. Among the artists who benefitted from Olivares' "Sevillian connection," Velázquez was the most powerful and influential. It was most probably Velázquez who recruited Francisco de Zurbarán in 1634 to paint a battle painting and 12 mythological paintings of the *Labours of Hercules* for the *Salón de los Reinos* of the Buen Retiro. This commission was awarded to him in spite of his being unsuited to mythological painting by experience and style, a fact that reinforced his dependence upon Flemish prints for assistance in visualizing the scenes.[64] Conversely, it is difficult to explain the absence from this commission of the Italian royal painter Angelo Nardi. This long-lived artist enjoyed a considerable reputation as a connoisseur; in 1644 Philip called him "my most modern painter," in spite his rather outmoded talents.[65] Perhaps Nardi's political connections and friendship with Velázquez, rather than his art, was enough to secure his reputation.

Unlike their Italian counterparts, who could move between city states, Spanish artists were forced to compete for work in comparatively few artistic centres – for Andalusian artists, Seville and Granada. Francisco de Zurbarán, for instance, moved to Seville from a provincial career in Llerena in 1629, and enjoyed a long and successful career. However, even he appears to have outlived his style and to have lost out to

62. AHPM, Prot. 6.339, ff. 430–434, 12 March 1635. Guerra Coronel was under twenty-five years old and sued Abarca for 7,200 *reales*, of which the outstanding sum of 800 *reales* was paid on this date. The patron had argued that Guerra Coronel was his servant ("criado") and had been paid two ducats a month, as well as being given full board and all cavases and materials necessary for his painting.
63. AHPM, Prot. 6.080, ff. 328–329v, 21 July 1631. Later in the century, Palomino (ed. 1986, p. 273) thought it noteworthy that the Marqués de Balbases paid a daily wage of one *doblón* to Dionisio Mantuano and Don Vicente de Benavides for decorating the facade of his Madrid palace.
64. Museo del Prado, *Zurbarán*, Madrid 1988, pp. 234–245, nos. 35–44.
65. Sánchez Cantón 1915, p. 59. For Nardi, see Angulo and Pérez Sánchez 1969, pp. 271–298.

younger artists, which forced him to move to the Madrid court in 1658, as did his contemporary, Francisco de Herrera the Elder. Perhaps Zurbarán once again expected to draw on the support of his old friend Diego Velázquez, whose death in 1660 may have adversely affected his career. Although mention of Zurbarán's works in Madrid collections show that he enjoyed a degree of success among private collectors, he died in Madrid in 1664 in reduced circumstances, and by Palomino's time his works went unrecognised.[66] Both Díaz del Valle and Palomino were also shocked by the unfortunate reversal of circumstances in the case of talented artists they had known personally, such as Antonio Arias, a cultivated and talented artist who had been employed by Philip IV but who died a pauper in the Hospital General.[67] Such a miserable end can partly, if not wholly, be explained by the likelihood that his rather hard, classical style fell out of favour in the high Baroque of the later seventeenth century. A majority of potential patrons of painting, aristocrats, high-ranking ecclesiastics, the *letrados* of the Spanish bureaucracy, and court functionaries were concentrated at the royal court. Painters too gravitated to court as the single most important source of patronage and favour. A total of 72 painters were recorded in one survey of professions in the capital for taxation purposes in 1625, and there may have been many more journeymen artists among whom subsistence may have been endemic.[68]

Some aristocrats and court functionaries imitated the royal predilection for the company of painters. A few individuals whose passionate interest in art is well documented followed the custom of the Italian aristocracy of protecting artists in their own palaces. Thus the Duque de Alcalá protected Diego de Rómulo Cincinnato;[69] the young Antonio de Pereda was the protegé of Don Francisco de Tejada, a councillor of Castile, and was soon taken into the household of the influential Roman aristocrat and connoisseur Giovanni Battista Crescenzi, himself a painter.[70] Early in the century, the Duque de Lerma named Bartolome de Cárdenas his ducal painter.[71] Juan Bautista de Espinosa styled himself painter to the Duque del Infantado.[72] In the second half of the century, Juan de Alfaro was protected by the Almirante de Castilla and came to enjoy a degree of familiarity with his noble patron that Palomino found remarkable and that he likened to the relationship between Apelles and Alexander the Great.[73]

The protection of powerful individuals at court could make all the difference to an artist's career. In 1612, Eugenio Caxés' appointment to the post of royal painter that his father, Patricio Caxés, had occupied, was processed through the *Junta de Obras y Bosques*, and he obtained the office not only on the strength of his ability but also because he was recommended by the Conde de Salazar.[74] However, artists' reliance upon the patronage of a limited number of individuals at court, and their identification with their retinues, meant that careers could be made and lost overnight as a result of court factionalism. The consequences for artists' sudden loss of patronage, through

66. Palomino, ed. 1986, pp. 198–199.
67. Díaz del Valle, ed. 1933, pp. 384–385; Palomino, ed. 1986, p. 274.
68. C. González Muñoz, "Datos para un estudio de Madrid en la primera mitad del siglo XVII," *AIEM*, 18 (1981), pp. 159–160.
69. Díaz del Valle, ed. 1933, pp. 354–355.
70. Díaz del Valle, ed. 1933, pp. 374–375.
71. Schroth 1990, p. 104.
72. In a rental agreement signed in Madrid on 28 August 1613, Espinosa was identified as "pintor y pintor del s.^{r} duq del ynfantado". AHPM, Prot. 1.459, ff. 530–530v; Cherry 1991, p. 68.
73. Palomino, ed. 1986, p. 263.
74. The recommendation of the Junta read, "Es muy havil en su ofi.^{o} de Pintor, en que se aventaja a los que oy ay desta profesion como lo a referido el conde de salaçar". F.J. Sánchez Cantón, "Los pintores de los Reyes de Castilla," *Boletín de la Sociedad Española de Escursiones*, XXII (1914), p. 300.

political machinations or death, could be dramatic. Antonio de Pereda was one of the most promising artists of his generation. At the very beginning of his career, Pereda was taken into the household of Don Francisco de Tejada, councillor of Castile, and continued his artistic education by copying from fine paintings in his private collection. Pereda's career was transformed by the protection of Giovanni Batista Crescenzi, Marquis de la Torre, who secured the artist his first paintings for a Madrid church and his début at court, with the *Relief of Genoa* for the *Salón de los Reinos* of the Buen Retiro.[75] However, on the death of his protector in 1635, Pereda's ambitions were abruptly curtailed; he lost court favour and was never rehabilitated, and was forced to rely on ecclesiastical commissions and the production of religious subjects, still lifes, and landscapes for the private market, the conventional source of livelihood for most painters in the capital. Palomino recounts an incident in which Francisco de Herrera the Younger painted a picture satirizing the poor taste of the Conde-Duque de Olivares (a friend warned him of the dire consequences for the artist if he presented the work to him).[76] Palomino describes the case of Don Juan de Alfaro to illustrate the extent to which an artist's career could depend upon the protection of a single powerful individual. Despite being under the protection of the powerful Almirante de Castilla, one of the greatest collectors of his day, Alfaro made the mistake of not joining his master in his exile from court and instead went to work in his home town of Córdoba. On returning to Madrid, Alfaro again sought the protection of the rehabilitated almirante, only to find that he refused to see him. Perhaps "tainted" by his disloyalty toward the almirante and consequently unable to replace this patronage with that of another noble, Alfaro resorted to the ignominious expedient of trying to find work in the public painting shops ("tiendas de pintura") and soon died.[77]

Influence of Foreign Art

Despite the complaints of Carducho and Martínez, it is hard to prove in real terms how detrimental the prevailing taste for art from abroad was to the careers and livelihoods of Spanish artists. Some artists improved their chances on the home market by travelling abroad to study. Pedro de Moya was the only painter of significance to travel to the North, to study the work of Van Dyck first hand. Many more made the traditional study trip to Italy, including Luis Tristán, Juan de Jaureguí, Pedro Núñez, who became a member of the Rome Academy of St. Luke, and, of course, Velázquez.

Painters could turn to their own advantage prejudices in taste among Spanish collectors by imitating the styles of foreign artists. The pantheon of Spanish artists includes many who painted in the Venetian manner; some artists, such as El Mudo, Juan Bautista Martínez del Mazo, or Diego Polo, were considered extremely skillful imitators of Titian's style. In Palomino's biography, Angelo Nardi's paintings were said to be close to Veronese, the works of Bartolomé Román were like Rubens, and Pedro de Moya and Simón de León Leal painted like Van Dyck. The abiding popularity among collectors of the works of Pedro de Orrente, called the "Bassano español," can partly be explained by their similarity to the rustic genre mode of the Bassano family of artists, who were so admired in Spain. The Flemish background of the very talented artist Juan van der Hamen was certainly an advantage in marketing his still lifes,

75. P. Cherry, "La intervención de Juan Bautista Crescenzi y las pinturas de Antonio de Pereda en un retablo perdido (1634)," *Archivo Español de Arte*, 239 (1987), pp. 299–305.
76. Palomino, ed. 1986, pp. 282–283.
77. Palomino, ed. 1986, p. 264.

which many regarded as a particular expertise of northern artists. Van der Hamen painted some still lifes based on Flemish prototypes, as he did garland pictures, and thus kept pace with the tastes of collectors who were conversant with and valued art from Flanders.[78] Van der Hamen yearned for court recognition as a figure painter, and it is perhaps telling that the king employed him only to paint pendants for the imported Flemish fruit and flower pictures by Frans Snyders that hung in the Alcázar.[79]

The normative standards in Spanish taste in the period appear to have been set by the works and reputation of foreign artists.[80] Spanish painters were admired as they approached the styles of sixteenth-century Venetian artists, for instance, or for their ability to paint with the fluency of Rubens and Van Dyck. In his biographies, Antonio Palomino characteristically justified the achievements of Spanish artists by reference to authoritative "great" artists of Italy and the Low Countries. While this was a rhetorical strategy in Palomino's text, it is not a recourse used by Lázaro Díaz del Valle in the 1650s and it may well reflect a tendency among connoisseurs of the later seventeenth century whose admiration for sixteenth-century Venetian old masters and deceased artists such as Rubens and Van Dyck had increased. For Palomino, then, Bartolomé Carducho's paintings were considered so good that they seemed to be by Raphael.[81] A work by Eugenio Caxés looked like a Tintoretto,[82] a José Donoso was like Veronese,[83] Cristóbal de Zariñena and Herrera the Younger's paintings could look like Titian's,[84] Juan de Alfaro's portraits were like Van Dyck,[85] and an Alonso Cano was like a Correggio.[86] While Palomino admired El Greco's works in his earlier "Venetian" manner, he was highly critical of his later "maniera extravagante," which Palomino interpreted as a means of expressing his originality and the uniqueness of his works.[87] Even more admirable were those artists versatile enough to create works that equalled a number of the acknowledged great masters. Thus, Juan Antonio Escalante made paintings that were like those of Titian and Tintoretto,[88] Pedro Ruíz González's works were like Titian and Veronese,[89] and Juan Niño de Guevara's portraits were like those of Rubens and Van Dyck.[90] Moreover, some paintings seemed be an ideal combination of the qualities of these artists, such as Sebastian de Herrera's *Martyrdom of St. Lawrence*, which Palomino believed partook of the best of Titian, Tintoretto, and Veronese.[91] Juan Carreño de Miranda's portraits were distinguished for their combination of qualities of Titian and Van Dyck, which made them superior to either.[92] Although modern eyes may not agree with some of Palomino's stylistic comparisons, they cannot be dismissed out of hand, since contemporaries would have been familiar with the works of most major European artists as found in the rich holdings of Madrid collections.

78. For Van der Hamen's Flemish-style paintings, see Jordan 1985, pp. 107–109.
79. Cherry 1991, pp. 123–124; Jordan and Cherry 1995, pp. 49–52.
80. There was a veiled criticism of "el gusto con que todos veneran la menor obra de los Varones grandes," particularly the works of Raphael, by Doctor Francisco Ignacio de Porres, Professor of Greek at Alcalá de Henares. See Diego de Saavedra, *República literaria*, ed. Alcalá, 1670, Prologue.
81. Palomino, ed. 1986, pp. 85–86.
82. Ibid., p. 125.
83. Ibid., p. 298.
84. Ibid., pp. 71, 282.
85. Ibid., p. 264.
86. Ibid., p. 249.
87. Ibid., p. 101.
88. Ibid., p. 229.
89. Ibid., p. 377.
90. Ibid., p. 332.
91. Ibid., p. 230.
92. Ibid., p. 289.

Artists commonly learned by the studying and copying of works in private collections – especially, if access could be secured, the masterpieces of the royal collection. The young Antonio de Pereda was set to copying the great masters represented in the collection of Tejada.[93] Palomino also attributed the development of Juan Niño de Guevara's style to the intervention of two early patrons, who recommended the study of foreign and Spanish masters: the Flemish Captain Miguel Manrique schooled him in the style of Rubens, and the Marqués de Montebelo, himself an amateur painter, recommended him to Alonso Cano in Madrid, who completed his instruction in the art of painting.[94] The Venetian paintings in court collections meant that Spanish artists could familiarise themselves with the type of "painterly" painting this school typified and which came to be so greatly admired in the later seventeenth century. Jusepe Martínez recommended copying heads from Venetian art, "que es la más suelta y más amable a la vista," something which Rubens did when he drew heads from Titian's *Poesie* in Madrid in 1628.[95] A head also copied from one of these paintings was listed in the studio of the painter Francisco de Burgos Mantilla in 1648.[96] Another copy of a head from an unspecified Titian painting was listed in the inventory of the amateur artist Giovanni Battista Crescenzi.[97]

In a real sense, it was not imperative that artists travel abroad to see great easel paintings, since many of the best had come to Spain. As early as 1603, it was proposed that a "school" for painters be opened in the galleries of the Duque de Lerma, in which painters of the capital could benefit from "the best paintings" and sculptures of his collection.[98] Bartolomé Murillo, who never left Spain, travelled from Seville to Madrid to study the masterpieces in court collections, as did his contemporary Juan de Valdés Leal.[99] The fact, reported by Palomino, that Madrid collectors ultimately admired the works of Murillo over those of Titian and Van Dyck is a real measure of the great esteem in which this artist himself came to be held.[100] Diego Polo copied paintings at the Escorial, and Bartolomé Vicente is said to have spent seven years copying there.[101] Palomino tells how Juan de Sevilla turned himself into a follower of Rubens through his study of oil sketches of mythological subjects by the artist, when it was much more common to follow prints after Rubens' works, as did José de Sarabia.[102]

Palomino attributed the evolution of the style of Claudio Coello, an artist whom he knew personally, to his copying the works of Titian, Rubens, and Van Dyck.[103] The high-Baroque style of Spanish painters such as Juan Carreño de Miranda, Francisco Rizi, Francisco de Herrera (who travelled to Italy), and Claudio Coello was heavily indebted to their exposure to Italian and Flemish works in court collections;

93. Díaz del Valle, ed. 1933, p. 374.
94. Palomino, ed. 1986, p. 331.
95. Martínez, ed. 1988, pp. 71–72. For these drawings see M. Jaffé, *Rubens and Italy*, 1977, p. 33.
96. M. Agulló y Cobo and A.E. Pérez Sánchez, "Francisco de Burgos Mantilla," *Boletín del Seminario de Estudios de Arte y Arqueología*, 147 (1981), pp. 365, 366, 375, no. 105, "Una caveza, copia del Baño de Diana de Ticiano".
97. The first item in a list of paintings from the estate of Crescenzi drawn up on 12 October 1635 was a head "copied from Titian". Another painting of the Virgin in the list was also said to be copied after Titian. AHPM, Prot. 6.385, ff. 451–452v; Cherry 1991, pp. 516–518.
98. Morán 1991–1992, p. 160, n. 4.
99. Palomino, ed. 1986, pp. 290–291 and p. 313, respectively.
100. Ibid., p. 281.
101. Ibid., p. 334.
102. For these artists, ibid., pp. 327, 217, respectively.
103. Ibid., p. 317.

it could be interpreted as a form of supreme stylistic synthesis of all that Spaniards admired in the best foreign art. Thus, for Palomino, Juan de Alfaro's artistic dexterity and skill was reflected in the fact that he not only painted pictures of his own invention, but was also an admired copyist of Titian and Rubens, imitator of Van Dyck, and restorer to the Almirante de Castilla.[104] The 10th Almirante de Castilla, who formed one of the greatest private collections of the second half of the century (Doc. 117), dedicated rooms in his Madrid palace to the works of the most admired of foreign artists, including Raphael, Titian, Tintoretto, Bassano, and Rubens. His dedication of rooms to Ribera and Orrente and another room to the works of Eminent Spaniards, which included paintings by Pereda (*Desengaño de la vida*), Antolínez (*The Incredulity of St. Thomas*), Herrera the Younger (*Christ and the Samaritan Woman*), and Carreño de Miranda (*Penitent Magdalene*),[105] shows that contemporary painters of the Madrid "school" were regarded with equal admiration. Indeed, this regard could reflect a more widespread appreciation of native Spanish artists in the second half of the seventeenth century, which may have been a consequence of the development of taste and collecting during the period.

Not all of the copies listed in inventories of artists' studios like that of Francisco de Burgos Mantilla in 1648 were for study; many made a living by selling these to collectors.[106] A booming copying industry among painters in Madrid developed in response to the demand of many collectors for images by universally admired artists such as Titian, Raphael, Andrea del Sarto, Correggio, Rubens, and Van Dyck, among others. Some images themselves appear to have assumed a paradigmatic status; one of these was the *Entombment of Christ* by Titian, known as the *Sepulcro*; inventories of collections list many copies of the work, probably derived from the two versions in the Spanish royal collection. The *Entombment* by Titian in the Escorial began to generate copies almost from the time of its arrival in Spain; one, believed to have been painted by Juan Fernández de Navarette, was placed in Francisco Fernández de Liébana's altar in the Catedral Nueva of Salamanca in 1577 and is still in situ.[107] From the evidence in the last will and testament of the painter Diego Rodríguez, for instance, the artist painted a copy of a *Virgin* by Van Dyck for the Conde de la Revilla, copied works by Correggio, Borgianni, Caxés, De la Corte, and Velázquez for Juan de Saavedra, Knight of Santiago, and wanted a copy of a *St. Peter* by Ribera hung in his own family chapel.[108] One entry in the will of Juan Bautista de Santolus concerned a copy of a Ribera painting for an unnamed collector.[109] Copies of works by contemporary Spanish artists were also listed in collections of the time, which could be made up of a mixture of originals and copies. In 1651, the small collection of Don Tomás de Albaña, secretary

104. Palomino, ed. 1986, pp. 261, 263.

105. These pictures are mentioned specifically by Palomino as being in the 10th Almirante de Castilla's *Hall of the eminent Spaniards*, and can be tentatively identified in this *pieza* in his 1691 death inventory (Doc. 117) published here. Pereda's *Desengaño de la Vida*, now Kunsthistoriches Museum, Vienna is no. 95. Antolínez's *St. Thomas* could be *The Incredulity of Thomas*, no. 104, present location unknown. Herrera the younger's *Good Samaritan* is most likely no. 94, present location unknown. Carreño de Miranda's *Penitent Magdalene* is probably no. 93; suggested by Mallory in Palomino 1986 as being either the picture now in the Real Academia de Bellas Artes de San Fernando, Madrid, or that in the Museum of Fine Arts of Oviedo; still another possibility might be the version in a private collection in 1972 when Barettini Fernández included it in his monograph *Juan Carreño, pintor de camara de Carlos II*, Madrid 1972.

106. Agulló y Cobo and Pérez Sánchez 1981.

107. See J. Yarza Luaces in F. Fernández Pardo et al., *Navarette 'El Mudo' pintor de Felipe II (Seguidores y copistas)*, Logroño 1995, pp. 292, 294, no. 22.

108. Agulló y Cobo 1978, p. 140.

109. Agulló y Cobo 1978, p. 156.

of the *Cámara de Su Majestad*, included works by Francisco Ribalta, Pieter van Laer, and painted sketches ("borron") by Caxés and Veronese, as well as six copies after Titian and a copy after Correggio, copies of hunting scenes by Frans Snyders and landscapes by Francisco Collantes, and a copy of a *St. Onofre* by Ribera.[110] In the appraisal of the paintings of Antonio de Mardones in 1666, Juan Carreño de Miranda recognised copies after Titian and Annibale Carracci, but also copies after Vicencio Carducho, Eugenio Caxés, and Antonio de Pereda (Doc. 80). Frustratingly, however, many anonymous paintings in inventories were listed as "copies," without specifying the original author; one such salient document is the inventory of the Duque de Arcos of 1693 (Doc. 118).

Collectors' demand for images from a recognised canon of great art probably explains the eclectic nature of some of their collections, which apparently disregard prevailing academic stylistic distinctions between drawing and colour. Such demands also meant that, despite of their own stylistic persuasion, Spanish artists might be required to copy works as diverse as those of Raphael, Fra Bartolomeo, and the Venetians. The copy was a surrogate for an admired original; for many collectors, it maintained the aura of the original image despite differences in style. Surprising as it may seem, then, Palomino admired a copy of Titian's *Danae* by Antonio Mor, which he believed improved on the original.[111] Equally, the copies after Titian and Caravaggio listed in the studio of Bartolomé González in 1627 might be considered a surprising aspect of his activity.[112] Inventories only rarely specify the hand of the copyist, but examples include Antonio Ricci's copy of a painting by Correggio of the *Virgin Suckling the Infant Christ* in the collection of Sebastian Díaz de Ontiveros (Doc. 26, no. 21). In his appraisal of the collection of Don Luis de Hurtado in 1658, Juan Carreño de Miranda recognised a copy of Correggio's *Mystic Marriage of St. Catherine* by Angelo Nardi and copies of Titian's *Ecce Homo* and *Mater Dolorosa* and Eugenio Caxés's *Immaculate Conception*, all from the royal collection and copied by Bartolomé Román.[113] Carreño de Miranda's own copy after a *St. Onofre* by Ribera was recognised by Palomino in his valuation of the collection of Andrés de Villarán in 1683 (Doc. 110, no. 6). We can see numerous other such examples of Spanish artists copying Italians in the documents in this publication, among them: Mazo copying Titian and Veronese, Carreño de Miranda copying Rubens, Francisco Ribalta copying Raphael, Alonso Cano copying Correggio, Carreño de Miranda copying Eugenio Caxés, Jerónimo Antonio Ezquerra copying Murillo, Francisco Ribalta copying Leonardo da Vinci, Luca Giordano imitating Filippo Napoletano, Antonio Ricci copying Correggio, Sebastián de Herrera Barnuevo copying Tintoretto, and Francisco de Burgos Mantilla copying Titian.

Francisco Pacheco recounted that in 1605 he judged a copy of a painting of Pedro de Campaña's *Crucifixion* superior to the original, because, he said, the copy's colouring was softer and more beautiful and the drawing more graceful.[114] The esteem in which some copies were held is reflected in the remarkably high values of some of these in estate valuations: some copies could be worth more than original paintings in

110. AHPM, Prot. 6.766, unfoliated. The collection was valued on 20 July 1651 by the painter Santiago Morán.
111. Palomino, ed. 1986, p. 33.
112. Cherry 1993.
113. Barrio Moya, "El pintor Juan Carreño de Miranda," 1985, pp. 204, 206, citing AHPM, Prot. 6.280, ff. 692–700. Román's copy was of Caxés's *Immaculate Conception*, the original of which was said to belong to the king "en la sala del Reyno" and was highly valued by Carreño de Miranda at 2,200 *reales*.
114. Pacheco, ed. 1990, p. 549.

the same collections. For example, a copy after Raphael was the most highly valued painting in the collection of Cristobal González Cossío in 1636 (Doc. 22); in Diego de Altamirano's collection in 1642, Antonio Puga's copy after Rubens' *Wolf Hunt* was also the most valuable picture in the collection (Doc. 35, no. 55). In the collection of Andrés de Villarán in 1683, Palomino valued a copy of a painting by Van Dyck as highly as an original work by this artist (and more highly than many other pictures in the collection) (Doc. 110, no. 31). In the same collection, Palomino valued Carreño de Miranda's copy after Ribera's *St. Onofre* more highly than another anonymous copy after the same artist.

Connoisseurship of the period set a premium on accuracy of copies.[115] Palomino remarked on the difficulty of copying the works of Luis de Morales, and the ease with which copies could be detected.[116] Carreño de Miranda was embarrassed on seeing again in the collection of Pedro de Arce a poor copy after Titian that he had painted in his youth.[117] But one of the triumphs of an artist's suppression of his own style in a copy is Carreño de Miranda's accurate and famous copy of Raphael's *Fall on the Road to Calvary* for the high altar of the Carmelitas Descalzas of Madrid.[118] According to Don Vincencio Juan de Lastanosa's description of his own collection in 1662, in the oratory hung a *Holy Family with Angels* by Guido Reni, which, the author pointed out, "es copia, pero de excelente mano".[119] Palomino admired Juan de Alfaro's copies for being just like originals, and the uncanny skill with which Luca Giorano imitated the styles of other artists made him famous throughout Europe.[120] However, Palomino reserved the greatest praise for Juan Bautista del Mazo as a copyist of the works of Rubens, Titian, and Venetian art. These were considered so good as to pass for originals in Italy itself, and painted with such "mastery and freedom" (*magisterio y libertad*) that they even surpassed their models.[121]

Spanish Taste

On his first visit to Spain in 1603, Rubens was surprised by the undistinguished nature of painting at Philip III's court, and the courtiers' inability to tell originals from copies among the pictures he had brought from Mantua. For Rubens, only the cultivated Duque de Lerma had sufficient interest in and understanding of painting to be the worthy recipient of Rubens' most ambitious and thrilling portrait to date.[122] Astutely, Rubens noted that Lerma's good taste was nourished by daily contact with the inherited treasures of the Spanish royal collection, which acted as a model of taste in painting throughout the seventeenth century.

In 1617, it was noticed that members of the lower nobility were beginning to decorate their rooms after the fashion of Spanish grandees.[123] Within 35 years of

115. See, for instance, the remarks of Fray Hortensio Félix de Paravicino on copies and originals in his *Oraciones evangélicas* (Madrid, 1640, f. 1550) in Herrero García 1943, pp. 199–200. On the question of copies and their status, see J.M. Muller, "Measures of Authenticity: The Detection of Copies in the Early Literature on Connoisseurship," *Studies in the History of Art*, 20, Washington, D.C., 1989, pp. 141–149.
116. Palomino, ed. 1986, p. 57.
117. Palomino, ed. 1986, p. 289.
118. Palomino, ed. 1986, p. 287.
119. Lastanosa, ed. Sánchez Cantón 1941, p. 296.
120. Palomino, ed. 1986, p. 262. Two documents in this volume include Giordano imitating Tintoretto, Titian, and Filippo Napoletano; see Doc. 124, nos. 3 and 17, and Doc. 109, no. 699.
121. Palomino, ed. 1986, p. 223; Cherry 1990.
122. The full extent of Lerma's remarkable art collection has been studied in Scroth 1990.
123. Morán Turina 1989, pp. 163–164.

Rubens' first visit to Spain, there had developed a widespread interest in collecting paintings, led by the king and followed by noble courtiers, which became one of the most distinctive features of the reign of Philip IV. Sir Arthur Hopton, the English ambassador, noted this in 1638 on the occasion of an exchange of royal portraits between the crowns of England and Spain. When the portraits of Charles I and Queen Henrietta Maria, said to be by Van Dyck, were found not to be originals they were held in very low esteem, because, as Hopton commented, the Spanish court was "now more discerning and more affectioned unto the art of painting than they were or than the rest of the world imagines." [124] Hopton had probably watched with amazement the rounding up of hundreds of quality paintings for the rapid decoration of the new royal palace of the Buen Retiro.[125] Hopton's observation on the connoisseurship of the Spanish court is further proved by the rejection of the *Ecce Homo* of Ludovico Cardi, Il Cigoli (1607), sent to Madrid between 1650 and 1652 as a state gift from the Grand Duke of Tuscany for the king's privado, Don Luis de Haro.[126]

Florentine artists customarily exported devotional pictures to Spain, and this trade was particularly important during the reign of Philip III, whose Florentine court painter, Bartolomé Carducho, appears to have coordinated such imports and also to have dealt in Italian paintings.[127] During this period, a veritable flood of copies of the miraculous fresco of the Annunciation in SS. Annunziata in Florence were sent by the Medici to the Spanish court, and some examples of this famous image are listed in the documents reproduced in this volume.[128] On the occasion of the commission of two paintings from Florence as gifts for the Duque de Lerma's wife, the Marquesa de Denia, and the Marquesa del Valle in 1599, the Florentine agent at the Spanish court wrote a memorandum advising the prospective painters, Ligozzi and Passignano, in matters of Spanish taste. Therefore, in painting the subject of the Adoration of the Kings, the painter was advised that in Spain paintings were well received that showed a "tranquil bearing" (*attitudini quiete*) and without elaborations (*svolgimenti*) and that the depiction of the Virgin should be decent in visage (*con viso honesto*), with a blue mantle covering her head or at least both shoulders and above all revealing no bare feet.[129] In 1590 the Florentine ambassador advised a painter on the style of two pictures for the Conde de Chinchón, pointing out that "in Spain they like devotional paintings with quiet attitudes and without elaboration," with due decorum observed in the Madonna's "honest expression," and covered head, shoulders and feet.[130] In the painting of the Agony in the Garden, the painter was advised to observe decorum in the poses of the sleeping Apostles, sleeping "in easy and decent postures" (*con attitudini commode et honeste*). In the case of an altarpiece painting of the Assumption of the Virgin for the dowager Duquesa de Alba ordered from Florence in 1599, she expressed the common prejudices regarding art from abroad; Alba observed that the best painters in Italy were to be found in Florence and showed a disdain for native painters in saying that "nothing done with the brush here in Spain would turn out

124. Brown and Elliot 1980, p. 115.
125. For the collecting of paintings for the decoration of the Buen Retiro, see Brown and Elliott 1986, pp. 105–140.
126. See Goldberg 1992.
127. A.E. Pérez Sánchez 1965, pp. 508–513; idem, "Crisis en la pintura española," 1968, pp. 173–175, citing the export to Spain of paintings by Domenico Cresti de Pasignano, Pietro Sorri, and Gregorio Pagani. See also Schroth 1990, pp. 105–107.
128. Goldberg 1996 [I], pp. 109, 110.
129. Goldberg, "Circa 1600," 1996 [in press]
130. Brown 1991, p. 307.

right" (*vendría conforme*).[131] Strictures in her instructions included beautiful faces, effects of relief, and a brake on the display of too much of the painter's art. In 1604 Bartolomé Carducho wrote a note clarifying Alba's requirements which included showing the Apostles in "good and easy poses (*in buone attitudini, et facile*) and with faces observed from life, pleasing colour (*vago colorito*) and beautiful, devout faces (*volti belli et devoti*).[132]

At the beginning of the seventeenth century, José de Sigüenza criticised a desire for excessive sweetness and "veiled" suavity in Spanish painting.[133] The paintings and repaintings at the Escorial by the mediocre artist Juan Gómez was driven by Philip I's overriding concern with propriety and orthodoxy in religious painting, but also epitomised for Sigüenza in 1605 an aspect of Spanish taste in religious art, pleasing and of much devotion, and which was painted with sweet and smooth colours ("el gusto de los españoles que aman dulzura y lisura en los colores, harto apacible y de mucha devoción").[134] Indeed, for Sigüenza, the spiritual dimension of religious representations was paramount, and his adamant belief – following the opinion of the painter Juan Fernández de Navarrete – that "the saints must be painted in such a way that they do not take away the desire to pray, but inspire devotion" surely found an echo among many collectors in the first quarter of the seventeenth century.[135] When Bernini was in France in 1665, he satirized the apparent naiveté and literalness of a Spanish patron who commissioned an ex voto from a painter in Naples.[136] His telling of the story, however, would appear to reflect the extent to which Italians underestimated the importance of an unambiguous representation of the subject matter, and the priority of pictorial veracity over beauty, for instance, in the minds of Spaniards.

This taste may help to explain the success on the Spanish market of the paintings of Marcello Venusti, a Mantuan follower of Perino del Vaga, "perche il suo modo di dipingere era assai devoto, diligente, e vago," in the words of his biographer Giovanni Baglione.[137] Indeed, paintings of the *Holy Family* attributed to "mateo de marçelo" in the collection of the Duque de Lerma[138] and his sister, the Condesa de Lemos (Doc. 11), confirm a taste for his paintings among collectors at the court of Philip III. In his *Life* of the sixteenth-century painter Luis de Morales, "El Divino," Palomino mentioned that the devotional qualities of this artist's images meant that they were still commonly placed in oratories, which is supported by at least one seventeenth-century inventory from Madrid (Doc. 8).[139] However, in the case of religious paintings for the galleries of discerning private collectors of the calibre of Don Luis de Haro, it was not enough that these should inspire devotion and be well painted. In the opinion of the Florentine ambassador in Madrid in 1650–52, Cigoli's *Ecce Homo* ran the risk of demeaning both giver and recipient, since its author was considered a minor Tuscan

131. Goldberg, "Circa 1600," 1996 [in press].
132. Ibid.
133. Ibid., n. 29; Sigüenza claimed "ha sido común vicio de los pintore de España afectar mucha dulzura en sus obras y abellaralas, como ellos dicen, y ponerlas como debajo de una niebla o de velo, cobardía, sin duda, en el arte no siendola en la nación."
134. Mulcahy 1994, pp. 51–53.
135. Ibid., p. 57.
136. The story is summarised in Brown 1991, p. 308.
137. G. Baglione, *Le Vite de' pittori, scultori et architetti*, ed. Rome, 1640, p. 21.
138. In 1609, Lerma donated a painting of the Holy Family, "copia de Marcello," to the monastery of San Pablo. Burke 1984, vol.2, p. ix. For Venusti's work in Spain, J.N. Ruiz Manero, "Obras y noticias de Giralomo Muziano, Marcello Venusti y Scipione Pulzone en España," *Archivo Español de Arte*, 272 (1995), pp. 368–372.
139. Palomino, ed. 1988, p. 57.

artist in Spain and the painting itself was simply not good enough.[140] Angelo Nardi, the Italian-born royal painter and respected connoisseur at court, said that since the Cigoli was a modern painting it would not have held its own against the Italian old master originals being sought by the king and aristocratic collectors.[141] In short, it was not deemed to be worth anything, since by this date in Madrid only the best old masters and the best moderns would do.

In the context of a heightened awareness of what constituted good taste in Spain, José Antolínez conceived his genre painting known today as the *Poor Painter* (Fig. 1), a humorous inversion of Velázquez's *Las Meninas* (Fig. 2). Perhaps the painting makes an ironic reference to the abiding issue of the liberal status of painting in Spain by representing the opposite social extreme to that to which artists aspired. Antolínez was notoriously proud and vain, well known for his biting, saritirical wit.[142] The painting could be an ironic self-portrait, like Luis Tristán's earlier self-portrait showing the artist as a poor *pícaro*.[143] The setting is the studio of a young painter, who stands in a doorway in the background, and who appears to enjoy a degree of complicity with the viewer. Prints displayed on the studio wall would have functioned as artistic aids and could have been copied on request.[144] Perhaps there is a reference here to the plight of native Spanish painters who were forced to manufacture reproductions of popular foreign models. Apparently the client rather than the young painter is satirized in the painting. The picture does seem to articulate the plight of artists grubbing a living by painting simple devotional images for poor, unenlightened patrons, even picture dealers. Such an "enslavement" to the popular market is implicitly contrasted with practitioners of the liberal art who are given commissions more suited to their talents and the dignity of painting. This artist's client is ragged and clearly poor, a peasant from out of town or a picture dealer perhaps, who grins stupidly and hawks a small devotional image at the viewer. This is a copy of Scipione Pulzone's *Madonna with a Rose*, a painting which by this date may have appeared old fashioned and naive to the sophisticated audience of connoisseurs to whom Antolínez appealed in his painting.

Antolínez's own picture may be read as a pictorial equivalent of the stories and jokes that pepper Palomino's biographies and the texts of Jusepe Martínez in the 1670s. Antolínez may have been satirizing a kind of kitsch of his day, images which were popular but of little real artistic value in this artist's eyes. The Pulzone picture may therefore stand for the mass of piously sentimental devotional images produced by the legion of humble "madonnieri" painters who worked in Madrid. A popular, "low" taste of the artisan class for simple devotional images of relatively little aesthetic merit would appear to be mocked here.[145] However, seventeenth-century Span-

140. See Lodovico Incontri's comment on the painting of 7 October 1650 in Goldberg 1992, p. 105.
141. See Nardi's comments in Incontri's report of 11 February 1651 in Goldberg 1992, p. 106. Incontri added that "many gentlemen" sought the advice of Nardi on paintngs. Nardi and Velázquez had assessed Philip IV's acquisitions from the collection of Charles I of England (see Harris 1982). Velázquez was in Italy during the "affair" of the Cigoli.
142. Palomino, ed. 1986, p. 244.
143. Cherry 1991, pp. 78, 307, no. 22.
144. The prints were identified by H. Soehner in *Gemäldekataloge Spanische Meister*, Bayerische Staatgemäldesammlungen, Alte Pinakothek, München, 1963.
145. The predominance of religious subject matter in paintings owned by members of the lower classes in Madrid and their "taste" for devotional images of the Virgin is analyzed by Bravo Lozano (1981), who found that the most popular were the *Virgen de la Soledad* and the *Immaculate Conception*. A study of Sevillian collection inventories by Martín Morales (1986, pp. 146–148) also found that the incidence of religious and devotional paintings increased the lower down the social scale. This did not preclude the popularity of important works among the lower classes, of course. Lavinia Fontana's *Holy Family with the Infant St. John* at the

ish inventories characteristically list large numbers of apparently mediocre religious pictures that nevertheless satisfied the devotional needs of their owners, who could even include some discerning and prominent individuals.[146] Two paintings owned by the Duque de Lerma, for instance, were inventoried in his collection as "malo aunque devoto".[147] An early example is the the collection of the Patriarch of Valencia, San Juan de Ribera (d. 1611), whose collection comprised some 350 pictures, mostly of devotional subjects, and included a picture by Pulzone. As the surviving works in the Colegio del Patriarca show, the majority of these were pious representations of very modest artistic quality.[148] The diffusion in Spain of the Pulzone *Madonna* represented by Antolínez is proved by the existence of a number of copies.[149] One of these was painted by Blas de Ledesma. Two other anonymous copies are in the Prado Museum and Huesca Cathedral.[150] Two copies of this painting were listed in the studio of Francisco de Burgos Mantilla in 1646.[151] Paintings that appear to have been copies of this image were listed in the 1619 inventory of Jusepe Bolero, *Contador* of the Conde de Casarubios, and the Condesa de Lemos in 1628.[152] The image of Virgin of the Rose is listed frequently in seventeenth-century inventories, and the extent of the market for the type is reflected in the "seis ymaxenes de las rrossas" which Francisco de Morales agreed to paint among a lot of 100 paintings for sale by another artist in 1610.[153]

A culture of connoisseurship and exclusive good taste made it posible to mock the ignorance of those who did not possess a real understanding of art.[154] Only an audience who could discriminate between good art and bad provincial painting was equipped to fully enjoy the humour of one episode in Doctor Jerónimo de Alcalá Yáñez's picaresque novel *Alonso mozo de muchos amos, el donado hablador* (1625–26). Here, the eponymous hero, who has been identified with the young man in the background of Antolínez's painting,[155] is apprenticed for six months to a painter in Toro. The author jokes about an *Immaculate Conception* whose symbols are difficult to read even with their "labels," a painting in which St. Jerome's lion looks like a domestic cat ("gato, aun no tan malo, cerca voy para que sea león" exclaims the artist), and paintings of saints whose hands are so badly rendered that it would require a miracle

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Escorial, for instance, was a particular favourite with "la gente ordinaria," according to Padre Sigüenza (Pacheco, ed. 1990, p. 186, n.58).

146. Morán Turina (1991–1992, pp. 170–171) argues that many individuals in the period were simply unable to discriminate aesthetically between good and bad paintings. He also notes that among the reasons for their owning pictures should be considered the attractiveness of colour, the name and reputation of the artist, fashions for certain themes, the significance of the subjects represented, and, of course, the devotional requirements of the client and collector.

147. Schroth 1990, pp. 61–62.

148. Benito Domenech 1980.

149. For replicas of Pulzone paintings in Spain, see Ruiz Manero 1995, pp. 372–380.

150. Agulló y Cobo and Pérez Sánchez 1981, p. 381, láms. 2–3.

151. Agulló y Cobo and Pérez Sánchez 1981, pp. 366, 372, nos. 29–30, for "dos imagenes de la Rosa, copia de çipion Gaitan".

152. For Eugenio Caxés's valuation of the small number of paintings owned by Joseph Bolero, see AHPM, Prot. 4.909, ff. 33–33v, 9 July 1619. This included (f. 33v) "otra ymaxen de nuestra senora con el nino en brazos copia de cipion Gaetano," worth 200 *reales*. The Condesa de Lemos's painting was cited as "nra Señora con el niño dormido copia de çipion gaenato" (Doc. 11, no. 28). Three paintings by Gaetano were also listed in the inventory of the Duquesa de Sessa in 1638 (J.L. Barrio Moya, "La librería y otros bienes de la Duquesa de Sesa, 1638," *Cuadernos de Bibliografía*, 12 (1984), p. 50); idem, "Bartolomeo Román tasa dos quadros de Scipione Pulzone y otro de Juan de Juaregui," *Archivo Español de Arte*, 1983, p. 408.

153. AHPM, Prot. 2.248, unfoliated, 28 April 1610. For examples of the *Virgin of the Rose* in this publication, see Doc. 45, no. 166; Doc. 49, no. 17; Doc. 57, no. 46; Doc. 107, no. 71; and Doc. 116, nos. 212, 257, and 280.

154. On connoisseurship in the period, see Morán 1991–1992.

155. Gállego *El pintor de artesano a artista*, Granada 1976.

for them to actually hold their attributes.[156] The humble artist also enjoys a lucrative trade in images with monsters, for example Hercules and the Seven-Headed Dragon and St. Bartholomew with the Chained Devil, which are sold for a mere four *reales* and which his simple rural clients appreciate as if they were the works of Apelles.[157]

Taste for Venetian Painting

Spanish connoisseurs esteemed Venetian painters above all others. The works of this school, particularly those of Titian, exemplified the aesthetic value of *colorido*, or *colore* in the familiar parlance of Italian theoretical writing.[158] The art treatises of Vicencio Carducho and Francisco Pacheco, however, elevated *dibujo* (Italian *disegno*) as the supreme artistic value and Pacheco advocated a high degree of finish ("acabado") in painting.[159] The style of painters admired at court during the reign of Philip III, such as Bartolomé and Vicencio Carducho, Eugenio Caxés, and Bartolomé González, is in accordance with a drawing-based art promoted in the treatises of Carducho and Pacheco. The principle of drawing was the foundation of humanistic "learned painting" (docta pintura), suitable for elevated religious and historical subject matter and characterised by its scientific and ideal qualities. It was argued that this could be appreciated only by cultivated connoisseurs who possessed a real understanding of the liberal art of painting. In contrast, the debate associated the use of colour with an appeal to the senses and the vulgate.[160]

The ideal art postulated in theoretical texts was inconsistent with the admiration for Venetian painting among people of taste in the first part of the seventeenth century. This fact may have been of little significance to most connoisseurs, who were eclectic in their tastes and who collected art irrespective of the academic contradiction between the values of drawing and colour. The status of Venetian painting in Spain meant that Spanish connoisseurs had been long accustomed to attending to the facture and finish of paintings.[161] Despite the Tuscan bias of Carducho's treatise, even he asserts that painterly painting in the Venetian manner is more worthy of admiration than a polished and finished manner, in this respect differing dramatically from the opinions of Pacheco, and Jusepe Martínez satirizes a "prolix" style, overburdened with detail.[162] But only the connoisseur could appreciate the skill involved in this style and be able to distinguish between good and bad paintings made in this way. An awareness of the potential of painterly painting, so-called *manchas* and *borrones*, probably increased by the middle of the seventeenth century in response to the innovations evolved by Velázquez, a new kind of "sketchy" painting made up of economical blotches of pigment and open brushwork. By the mid-seventeenth century, an expectation of spontaneous, painterly handling of colour, deriving from Spanish experience of Titian's work, was an established alternative to the admiration for detail, the creation of

156. Doctor Jerónimo de Alcalá Yañez, *Alonso moço de muchos amost, El donado hablador*, Barcelona, 1625, pp. 211–212. The author includes a more serious Counter-Reformation excursus regarding the error of painting the Virgin too dark and Joseph too old, ibid., pp. 217–224.
157. Ibid., pp. 241–242.
158. On the perception of Venetian style in Spain, see McKim-Smith 1988, pp. 14–33; Checa 1994, pp. 169–194.
159. McKim-Smith 1988, pp. 20, 30–31; Checa 1994, pp. 170, 176–178. See Pacheco ed. 1990, pp. 413–418 and 446 for his dislike of Venetian sketchy painting and the value of high finish.
160. See, for instance, Jusepe Martínez (ed. 1988, pp. 285–286), who recounts the Infante Juan José de Austria's dislike of brightly coloured Flemish paintings for their vulgarity.
161. McKim-Smith (1988, pp. 24–27) argued for the direct descent of the Spanish school of the baroque from the Venetian tradition.
162. Ibid., pp. 19, 21. See note 203.

smooth surfaces with blended brushstrokes and high finish that typified Spanish taste earlier in the century. And this neo-Venetian aesthetic eventually reigned supreme in Madrid in the second half of the seventeenth century.

The optical style of painting exploited by Velázquez in its most consummate form was regarded as deriving from Venetian art, and was appreciated by Spanish connoisseurs in analogous terms for conferring on the painted image both verisimilitude and beauty.[163] Such paintings could not be appreciated according to the conventions of drawing that underlay the art of the court painters of the reign of Philip III. In painterly paintings the facture, open brushwork, and seemingly random blotches of colour made different demands on the eyes and the intellects of viewers and led to the development of another form of exclusive connoisseurship. Thus, Fray Hortensio Felix de Paravicino, an admirer of El Greco, distinguished between seeing and looking at a painting, thereby raising the issue of the viewer's informed perception and appreciation of art. With Venetian-style painting, it became particularly important to know *how* to look and, for instance, how to judge the proper distance and the correct lighting conditions for pictures. Thus Paravicino advised examining paintings from a proper distance in order to appreciate their full illusionistic effect, to find the point at which the blobs of pigment resolved into a naturalistic image: "examinar de lejos; cosa que ha introducido en los aficionados a este gran arte mirar y juzgar en las distancias las valentias" (1640).[164] He also explained the necessity of looking at Venetian painting in its right light; otherwise it would appear a mess ("una batalla de borrones").[165] Francisco de Quevedo referred to this idea in praising the "manchas distantes" of Velázquez's optical style of painting.[166] And when discussing colour, Jusepe Martínez illustrates the importance of viewing conditions for painterly painting by the instructive story of one artist's paintings looking "finished" only when set up in the respective positions in the chapel for which they were designed.[167] However, it is also the case that cabinet paintings for the galleries of private collectors and even miniatures were painted in a neo-Venetian painterly style by the most admired artists in Madrid in the second half of the seventeenth century. This suggests that among connoisseurs, there developed a widespread admiration of the painterly style for its own sake, in which the handling of the pigment and colours was of primary visual and aesthetic appeal.

Where a free, open execution was considered suitable to express the artist's imagination and creative genius, a tight style was associated with those who merely copied from nature.[168] This latter approach Jusepe Martínez characterises negatively as "prolix" and "pedantic," and cites the case of Lupicini, a Florentine artist in Zara-

163. Ibid., pp. 26–27.

164. Fr. Hortensio Félix Paravicino, *Oraciones evangélicas*, Madrid 1640, in Herrero García 1943, p. 205. On nearness and distance in conventions of viewing in Spain, see McKim-Smith 1988, pp. 15–16. See Pacheco ed. 1990, p. 417 for his dislike of loosely painted works, which had to be seen from a distance only and were confusing from nearby.

165. McKim-Smith 1988, p. 22, quoting a sermon delivered in the Royal Chapel in the Madrid Alcázar in the king's presence in 1638.

166. For Quevedo's silva, *Al pincel* (1629) see *Varia Velazqueña* 1960, II, pp. 21–22. For Juan Francisco Andrés de Ustarroz's response to Velázquez's technique, see McKim-Smith 1988, pp. 17, 33.

167. Martínez (ed. 1988, pp. 90–91) tells how, on seeing the pictures close to, the patron complained of the pictures being unfinished and sketchy ("no esperaba ... de sus manos obra tan basta, y poco concluida, pues todo es borrones"). The artist promised to finish the pictures within a month. Without any retouching at all, however, he hung the works in their place in the chapel. The fact that the patron was duly astonished at the way in which the artist had seemingly improved the pictures in so little time illustrates his lack of understanding of the requirements of the site and proper viewing conditions for art. McKim-Smith (1988, p. 21) also notes this story, which may derive from topoi in Italian writing about art from the time of Vasari.

168. Martínez, ed. 1988, pp. 148–152.

goza, who became celebrated among the vulgate for his highly detailed and punctilious paintings.[169] In Palomino's *Life* of Juan Carreño de Miranda, provincial religious clients in Pamplona are disappointed that they cannot "see" the subject in the artist's open brushwork, until the local artist Vicente Berdusán obligingly explains the true artistic worth of the picture.[170] Jusepe Martínez relates an instructive story about the annoyance of a mother who could not "see" in sufficient detail the Flemish lace worn by her daughter in a portrait commissioned from Velázquez.[171] The point is not so much a contrast between the earlier style of court portraiture and the style of Velázquez, since artists such as Antonis Mor and Alonso Sánchez Coello occupied positions of the highest prestige for seventeenth-century connoisseurs. Rather, it underlines how Velázquez's innovations in optical painting could be fully appreciated only by an elite of sophisiticated aficionados of painting who understood the merits of this style.

The Royal Collection and Taste for Venetian Painting

For the individual collectors who made up the stratified, aristocratic society of the Spanish seventeenth century, the Spanish royal collection represented the paradigm of good taste, in which was enshrined the esteem of Titian and Venetian art. The Emperor Charles V had knighted Titian, and he and Philip II had been the artist's most distinguished patrons. Venetian painting continued to occupy a privileged place in the affections of Spanish Habsburg monarchs. The Escorial effectively became a great museum of religious painting, in which Philip IV augmented its holdings of Venetian pictures donated by his grandfather, as well as adding works by Rubens and Van Dyck.[172] Religious paintings, mythologies, and portraits by Titian and other Venetian artists were also prominent in the pictorial decoration of the Madrid Alcázar and Pardo palace.[173] It was, therefore, perfectly in keeping with this traditional admiration of Venetian art that Lázaro Díaz del Valle should include a biography of Titian, as well as Rubens, in his notes on painting at mid-century, and that these painters appear in Palomino's *Lives of the Spanish Artists* (1724).[174]

Venetian painting, and particularly the work of Veronese, was highly valued as the decoration of princely halls throughout Europe in the seventeenth century and the currency of princely exchange, admired for its sheer visual splendour, colour, sensuality, and legibility from a distance. The Spanish Crown owned the largest holding of Venetian sixteenth-century masterpieces outside Venice, which enjoyed great international renown. By 1686, there were a staggering 77 Titians in the Madrid Alcázar alone.[175] In Vicencio Carducho's "guided tour" of the royal collection, published in his *Diálogos de la pintura*, the works of Titian were listed, and singled out as the most highly regarded pictures, "las más estimadas de todas," and a highlight of the visits of

169. Martínez, ed. 1988, pp. 226–228. Lupicini was promoted by his brother in Zaragoza, and his Italian nationality helped him become celebrated. However, "Adquirió esta fama y opinión entre frailes y gente poco entendida en esta arte, porque la manera que él traía era tan prolija y cansada que en hacer sólo una cabeza gastaba ocho días," despite the fact that his drawing, colouring, and composition were weak.
170. Palomino, ed. 1986, p. 287.
171. Martínez, ed. 1988, p. 212.
172. Checa 1994, pp. 148–167.
173. Ibid., pp. 129–130, 130–148.
174. Díaz del Valle, ed. 1933, pp. 330, 345–347; Palomino, ed. 1986, pp. 47–53, who records the belief that Titian had actually come to Spain.
175. For a breakdown of the numbers of Venetian paintings in the Alcázar collections, see Bottineau 1956, p. 437; Orso 1986, p. 88; Brown 1987, pp. 17–18.

foreign dignitaries.[176] A number of Philip's grandees demonstrated their loyalty to the crown with gifts of Venetian paintings: one such was the Marqués of Leganés, who had received two Titian portraits from the king, and later presented him a number of others from his collection.[177] Among the Titians that Philip IV acquired from the sale of the English royal collection were pictures that he himself had given to Prince Charles in Madrid in 1623, such as the portrait of *Charles V with a Hound* (Prado, Madrid). One he did not reacquire, however, was Titian's *Venus and Antiope*, the so-called "Pardo Venus" (Louvre, Paris) that he had given to the Prince of Wales in 1623, possibly because of its profane subject matter. This was despite the fact that the picture had been saved from the disastrous Pardo fire in 1604 and which, for Philip III, redeemed the loss of all of the other masterpieces of the portrait collection.[178]

By the seventeenth century, ownership of so many famous Titian paintings reflected the prestige, even the greatness, of the monarchy. Titian had portrayed Philip's great ancestors, the Emperor Charles V and Philip II, who had ruled Spain when it was at its most powerful. In the Hall of Mirrors of the Madrid Alcázar, the ruling king Philip IV received embassies before Titian's equestrian portrait of *Charles V at Mühlberg*, brought from the Pardo at the beginning of his reign, a clear declaration of dynastic continuity and the Spanish king's role of defender of the Catholic faith. Philip II's famous mythological pictures by Titian, the *poesie*, were considered appropriate gifts for the Prince of Wales on his visit to Madrid in 1623, and were crated up and ready to leave Spain, saved only by the cancellation of his marriage to the Infanta. At the end of the seventeenth century, king Charles II personally intervened to prevent the loss of Veronese's *Christ Among the Doctors* (Prado) from the royal collection, by arguing that it was an integral part of the decoration of the Alcázar's Hall of Mirrors and consequently inalienable royal patrimony.[179]

In the seventeenth century, Titian's religious paintings at the Escorial continued to serve the devotional needs of the Spanish Habsburgs.[180] Some of the famous, prominently displayed Venetian paintings of the royal collection also maintained a political and programmatic meaning, as was clearly the case with Titian's *Allegory of Philip II and the Battle of Lepanto* (Prado) and *Spain Coming to the Aid of Religion* (Prado). These pictures hung in the Hall of Mirrors and may have influenced the conception of Velázquez's lost history piece of the *Expulsion of the Moors* for the same room, which contained a personification of Spain alongside a portrait of Philip III. Titian's set of *Twelve Roman Emperors*, bought from the collection of Charles I of England and hung along with portraits of Habsburg royals in the Alcázar's Galería de Mediodía, set an ancient imperial tenor to the exaltation of the dynasty.[181] Philip II's state room in the Alcázar, called the *Sala de las Furias*, was named after the four large paintings by Titian depicting the four eternally condemned mortals in Hades: Tityus, Sisyphus, Tantalus, and Ixion, who had defied the gods. Philip IV hung these in the New Room (later Hall of Mirrors), where they probably maintained their admonitory significance and where, for instance, the eagle eternally gnawing at the liver of Tityus could have

176. Carducho, ed. 1979, pp. 433–436.
177. Checa 1994, pp. 186–187.
178. Carducho, ed. 1979, p. 436 and Díaz del Valle (ed. 1933, pp. 347, 349) tell the story of Philip III exclaiming that the rest of the Pardo paintings did not matter, which is construed as evidence of this king's good taste. After the fire, Philip III initiated a programme of reconstructing the portrait collection on the basis of copies.
179. Checa 1994, p. 188.
180. Ibid., pp. 60–87.
181. For the *Caesars*, see Checa 1994, pp. 139, 317.

appeared an emblematic lesson in the punishment of transgressors of Habsburg authority.[182]

During the seventeenth century, however, the Venetian pictures of the royal collection became regarded primarily as museum masterpieces, admired for their aesthetic qualities rather than purely for their devotional or emblematic meanings.[183] Philip IV inherited pictures that his ancestors had acquired from Titian himself and that counted among the most famous in the world. One such picture was Charles V's *Gloria* (Prado), which Philip II had transferred to the Escorial, where it was one of the monastery's main attractions and where the painter Luis Tristán thought it was worth more than the whole palace put together.[184] Philip IV also actively continued Habsburg tradition by adding more Titians to the Spanish royal collection. Among his most celebrated acquisitions were the *Bacchanal of the Andrians* (Prado) and the *Worship of Venus* (Prado) given to the king by Nicolo Ludovisi, Prince of Piombino, which were brought to Madrid in 1638 by the returning Viceroy of Naples, the Conde de Monterrey, who himself owned a fine collection of Venetian paintings. Even at the end of his life Philip IV continued to seek works by Titian. In 1664, he made his last major acquisition of old master paintings from the collection of the Genoese general, the Marquis Giovan Francesco Serra. Of the 40 paintings in the lot, half were by sixteenth-century painters and 10 were Venetian. These included another version of Titian's *Venus and Adonis*, and a version by Annibale Carracci painted in emulation of Titian.[185]

One brief autograph statement of Philip IV regarding the acquisition of pictures bluntly reveals his priorities. In 1645 Philip instructed his agent in London, Alonso de Cárdenas, to acquire paintings from the collections of Charles I and the Duke of Buckingham, telling him simply to buy "only originals by Titian, Paulo Veronese or other esteemed old masters".[186] In 1649, Velázquez's mission in Italy also involved the buying of Venetian old masters, which were the most sought-after paintings of the king and his agents.

Although the Madrid Alcázar lacked a picture gallery built specifically for the purpose, the collection of paintings and works of art in the Galería de Mediodía, for instance, effectively made it a collector's gallery.[187] Indeed, most of the fine paintings hanging thoughout the palace were displayed primarily for their visual and aesthetic qualities, and the relative importance of their authors. The sheer numbers of Philip's Titians allowed the king the unique luxury of "specialist" hangs in the Alcázar. The *bóvedas de Ticiano* was an area of the Alcázar so named in the seventeenth century from the mythological paintings by Titian that hung there.[188] This was a suite of 15 ground-floor rooms in Philip IV's summer apartments at the northeast corner of the palace, which gave onto a small, intimate "secret garden" where the king sought respite from the Madrid summer heat. In 1626, when Cassiano dal Pozzo visited the suite, six rooms were decorated with Titian's Ovidian *poesie* for Philip II and other

182. For the *Four Condemned*, see Checa 1994, pp. 91–92, 263–265, nos. 33–34.
183. This evolution in taste is documented by Checa 1994.
184. This statement is an annotation to Vasari's *Life of Titian* and signed by Tristán as if to emphasise his personal conviction. He had been to Venice and knew Titian's works there. He also noted the existence of Cornelius Cort's print after the *Gloria*. See Salas and Marías 1992, p. 141.
185. A. Vannugli, "La colección del Marqués Giovan Francesco Serra," *Boletín del Museo del Prado*, IX, nos. 25, 26, 27 (1988), pp. 33–43; A. Vannugli, *La collezione Serra di Cassano*, Salerno 1989.
186. Brown 1987, p. 12.
187. Checa 1994, pp. 135–139.
188. For Titian's mythologies for the Spanish court, see Checa 1994, pp. 89–125.

mythologies, the *Tarquin and Lucretia* (Cambridge, Fitzwilliam Museum) and royal portraits.[189] In this essentially intimate and private area of the palace, the king's recreation appears to have involved his admiration for these supreme examples of Titian's profane subjects.

Visitors fortunate enough to visit the *bóvedas* could not fail to be impressed by the overwhelming display of painted nudes in the mythological pictures that made the suite famous. When Cassiano visited the rooms in 1626, Titian's *poesie* hung in pairs throughout the suite and comprised the most famous series of erotic mythologies by the artist considered to be the greatest master of the painting of human flesh, especially that of women. At the sight of the painting of *Diana and Acteon* (Edinburgh, National Galleries of Scotland) Cassiano was stupefied by Titian's skill in this respect, noting in his diary "non si puó cred[re] la morbideza di quelle figure".[190] He also noted the custom of covering all of the paintings depicting nude figures when the queen passed through the apartments.

After the visit of Rubens in 1628, Philip redecorated the apartments with paintings by Rubens and Flemish masters, with the last room of the suite devoted to Titian.[191] The window in this room faced east and opened onto the small orchard garden, the *Jardín de la Priora*, and in 1636 was described as the room to which Philip retired after eating. The king brought together in this room the series of his grandfather's mythological *poesie*, and hung his two "new" Ludovisi Titians here, along with Titian's *Reclining Venus with a Dog* (Prado) and a lost *Venus and Cupid* by the artist. Titian's *Rape of Lucretia* was also displayed here, perhaps owing to a perceived parallel between the theme of the "loves of the gods" and the sexual violence of this historical subject. The general theme of the nude meant that Titian's *Adam and Eve* (Prado, Fig. 3) was not out of place here and it was entirely fitting that Rubens' *Three Graces* (Prado), a monumental erotic fantasy that Philip purchased from the artist's own collection on Rubens' death in 1640, should also hang in this suite.[192]

Rubens himself had felt entirely at home in the *bóvedas* in 1628 and is said to have made copies of most of the Spanish royal Titians, which he took back to Antwerp to nourish him for the rest of his life. Pacheco's list of copies is headed by four of Philip II's *poesie*, the Venus and Cupid, and Adam and Eve.[193] This must have been a profoundly reinvigorating experience for the Flemish master, then at the height of his powers, in which he drank deeply from the Venetian sources of his art. After Rubens' death in 1640 Philip bought some of these Titian copies, which he had probably watched being painted over twenty years before, among a lot of 29 pictures acquired from Rubens' estate by private sale and hung them at the Pardo.[194] For a connoisseur of the intelligence and sensitivity of Philip, the excitement of these pictures lay in their ideal combination of two of the artists he most admired. In some cases Rubens "improved" the original, as Palomino noted, by changing the composition,

189. Cassiano, *Diarium*, 8 July 1626; Checa 1994, p. 143.

190. Cassiano, *Diarium* 8 July 1626.

191. For the suite in 1636, see Crawford Volk 1981; Orso 1986, pp. 23–30. Checa (1994, pp. 143–147) gives a good general account of the later Venetian pictorial decoration of the *bóvedas*, which came to contain 52 paintings, mostly mythologies and pictures with nudes.

192. Philip's continued interest in the decoration of the *bóvedas* is suggested by the fact that he caught cold here while supervising the hanging of works in winter 1658, as familiarly reported in Velázquez's letter to Camilo Massimi. Harris, "A Letter from Velázquez to Camillo Massimi," *The Burlington Magazine*, no. 102 (1960), p. 166.

193. Pacheco, ed. 1990, pp. 198–199

194. Muller, *The Artist as Collector*, Princeton 1989.

as with Titian's *Adam and Eve* (Figs.3 and 4) The *Rape of the Europa* was perhaps beyond improvement. However, even in this case, as with all the other copies by Rubens, the Flemish artist changed and modernised them through his own neo-Venetian style, facture, and luminosity.[195] Rather than purely copies, Rubens' versions invoke Titian in seventeenth-century terms. It was perhaps Rubens' copies more than anything else that reawakened painters and connoisseurs' interest in "sketchy" painting.[196] Indeed, it is these paintings, perhaps more than the original Titians, which Spanish court artists regularly copied, that were most influential for the painterly high-Baroque style of Madrid painters of the second half of the century.

The sixteenth-century Venetian paintings in the royal collection had a profound and lasting effect on the development of art and taste in the seventeenth century.[197] While the paintings of Titian were consistently and widely admired by cultivated Spanish artists and connoisseurs, many painters of rank in the first half of the seventeenth century continued to practice a prevailing "Spanish" style of high finish and detail. The high status in Spain of Venetian old masters was not enough in itself to cause a radical change of style. It has been noted above that the Spanish theorists of art Carducho and Pacheco held up the work of Titian as a paradigm of *colorido*, but they adhered to Tuscan theoretical values, which elevated the importance of drawing over colour. Carducho and Caxés, and their many pupils at the Madrid court, therefore, propagated a style of painting oriented toward the values of *disegno* over *colore*, in the language of debate current at the time.[198] The influence of sixteenth-century Venetian paintings was probably strongest when the contemporary painting of Velázquez, and imported works by Rubens and Van Dyck, awakened the "new" aesthetic of painterly painting in Spain.[199] It is perhaps this which explains the fact that the general trend in painting at court of the period toward a neo-Venetian, high-baroque style developed in the *later* Seventeenth century, rather than the fact that in the second half of the century more collectors sought Venetian paintings or that more artists may have had access to the paintings in the royal collection.

The royal collection appears to have acted as a normative model for the collecting of art in seventeenth-century Spain, and royal pictures were regarded as paradigms of good and proper taste.[200] Palomino noted that the paintings by Titian in the royal collection and in the homes of collectors in Spain were too numerous to list.[201] Standards in taste were set by the king, were shared by his aristocracy and the highest echelons of society, and were in turn widely followed by individuals from more modest backgrounds. In the sixteenth century, Antonio Pérez directly imitated Philip II's collection of paintings by Titian.[202] In 1603 the Duque de Lerma owned an original painting by Titian, and 19 copies after Titian, including some of the works from the royal collection.[203] The Marqués del Carpio had Miguel Colonna fresco a gallery of his palace

195. For these, see Madrid, Prado 1987; Checa 1994, pp. 190–194.
196. On Rubens' influence on painting in Madrid, see Pérez Sánchez, "Rubens y la pintura barroca española," *Goya*, 140–141 (1977), pp. 86–109. See also Brown 1991, p. 229.
197. This subject is analyzed by Pérez Sánchez, "Presencia de Tiziano en la España del Siglo de Oro," *Goya*, no. 135 (1976), pp. 140–159 and Checa 1994, pp. 169–194.
198. Thus it was perfectly possible for Carducho to be chosen to restore and enlarge Titian's allegories for the New Room of the Alcázar in 1625 (Orso 1986, pp. 45–46) or for a painter such as Bartolomé González, working in a tenebrist style with tentative naturalism, to paint copies of the Titians in the royal collection (Cherry 1993).
199. On Spanish attitudes to Titian's colour and open brushwork, see Checa 1994, pp. 169–185.
200. For noble collectors and Venetian paintings, see Checa 1994, pp. 186–188.
201. Palomino, ed. 1986, p. 51.
202. Delaforce 1982.
203. Shroth 1990, pp. 28–29.

with a fictive collection of paintings by famous masters, including Titian, Raphael, Rubens, Van Dyck, and Velázquez.[204] Juan de Piña's novel, *Casos prodigiosos y cueva encantada*, describes the house of Don Antonio de Sotomayor at El Espinar, whose gallery contained copies of Titian's mythological paintings and other works in the Alcázar's *bóvedas de Ticiano*.[205] Imitation in matters of taste was to be expected in a hierarchical, pyramidical society in which the king was the focus for the aspirations of the many at court and the ultimate source of favour, distinction, and revenue. Shared cultural values in fact manifest individuals' adherence to the monarchical-seigniorial social system of which they were a part.

Taste for paintings among court collectors in seventeenth-century Spain appears to have been remarkably conformist. The documents presented in this volume represent only a fraction of the large number of pictures attributed to Titian and his Venetian contemporaries in seventeenth-century inventories, and this phenomenon of the reproduction and dissemination of royal works throughout Madrid collections is symptomatic of the conservative, imitative taste of the period. Most of these "Titians" were school works and copies that endorsed the the royal canon of good taste. Copies after the famous originals by Titian in the royal collection were always in demand among collectors of all classes, even permeating down to comparatively modest homes, and perhaps retaining something of the "aura" surrounding works owned by the Habsburg monarchs.

A painting by Titian was at the centre of a scandal concerning the royal architect, Juan Gómez de Mora. In 1636, Gómez de Mora, who had earlier been accused by Juan Bautista Crescenzi of stealing a Titian from the royal collection and replacing it with a copy, was relieved of his palace duties. In his apology to Olivares, the architect blamed his own ignorance, without elaborating on the nature of this lapse, and in his defence claimed to have removed the picture only in order to have a copy made for the prominent lawyer, Don Lorenzo Ramírez de Prado. However, he was disgraced, as was Ramírez de Prado for receiving the picture, and the incident necessitated the appointment of a new *aposentador* and an inventory of the Alcázar collection.[206] The incident was seen as a fraudulent abuse of Gómez de Mora's office of *aposentador* and *ayuda de la furriera,* with responsibility for palace furnishings, and the gravity of the offence may have been all the greater given that it involved a royal Titian.

On the home market discerning and affluent collectors pursued a limited number of old master paintings by more orthodox means, especially pictures which were sold out of collections by public *almoneda*. Out of necessity, many collectors made do with copies. Copying represented an elementary stage of artistic education and was considered a relatively menial activity for professional master painters in the business of producing original works of their own invention. However, in the *memorial* for the foundation of an academy presented by Madrid painters to Philip III ca. 1619, it was recommended that a special certificate be given to graduates of the academy who only wished to copy; realistically speaking, it appears to have been necessary for the livelihoods of many painters in Spain.[207] The studios of master painters usually included a number of apprentices and *oficiales* to whom copying tasks could have been delegated.[208] There were professional copyists, who were usually affiliated with

204. Checa 1994, p. 186.
205. Ibid.
206. For the incident, see V. Tovar Martín, *Juan Gómez de Mora*, 1986, pp. 25–26, 31–32; Orso 1986, p. 25.
207. Calvo Serraller 1981, p. 175.
208. For Velázquez's studio in the 1620s, see Cherry 1991, p. 112, n. 31.

the studio of another master and who were held in very low esteem by the artistic establishment.[209] However, the thriving market for copies among collectors meant that it was a lucrative practice to which even artists of the distinction of Juan Carreño de Miranda regularly turned; it was possible to attain a high reputation as a talented copyist, as did Juan Bautista Martínez del Mazo and Juan de Alfaro.

At the lowest end of the market would have been copies of copies, and the low values of some of these must reflect the poor aesthetic quality of reproductions that brought the originals down to the level of kitsch. Copies from black and white prints may also have been common; these may have captured something of Titian and Rubens' invention, if nothing of their colour and facture. In 1598, the royal painter Juan Gómez agreed to make for Don Gaspar de Hinestrosa an *Annunciation*, copying it from a print after Titian.[210] Matias Ximeno's copy of Titian's *St. Margaret*, painted for an altarpiece at Pastrana in the 1630s, reverses the image and bears so little relationship to the facture of the original that it must derive from Luca Bertelli's well-known print after the work in the Spanish royal collection.[211]

Given the prevalence of copies on the art market, there appears to have existed a highly developed connoisseurship of copies in the period.[212] Jusepe Martínez, for instance, speaks of the Fleming Pablo Esquert, brought to Spain by the Duque de Villahermosa, who became famous and rich for making small and full-size copies of Titian's paintings, painted in the "delgada y muy gentil" Flemish style.[213] Artist-valuers frequently identified copies in collections and sometimes remarked on the quality of these. In 1618, Gil Ramírez de Arellano's pride in the quality of his Titian copies was noted in his inventory (Doc. 3). Francisco de Burgos Mantilla, himself a copyist, remarked that a painting in the collection of Antonio Carnero in 1662 "appeared to be by Titian," that one of his two pairs of copies of the *Ecce Homo* and *Dolorosa* was better than the other, and that a copy after Rubens was "well done" (Doc. 72, no. 47). Palomino recounts an occasion when he and Juan Carreño de Miranda were looking at paintings in the home of Pedro de Arce (Docs. 38 and 75, see also Docs. 66 and 82), and studying a "copia muy indigna" of Titian's *St. Margaret* from the Alcázar collection, which Carreño de Miranda admitted was an early work of his own.[214]

Unfortunately, Palomino does not say why the copy was so execrable, but it was a salutory example of bad art to all present. Then, as now, according to Fray Felix Hortensio de Paravicino, an *aficionado* of painting portrayed by El Greco, the difficult activity of connoisseurship in distinguishing originals from copies was based on close stylistic analysis of the artists' "manera de pintar". Although the original is prized over the copy, he admits that the best copies are those that are hard to distinguish from originals, "tan puntuales y tan efectivamente trabajadas de una mano valiente".[215] One of the most intriguing "mistakes" in attribution was Velázquez and Nardi's rejection

209. In 1598, the painter Juan de Altamirano Moreno contracted to work for 14 months as a copyist in the studio of Francisco Ruiz Aguado. He was to copy all he was asked to do and even to travel outside Madrid, probably to the Escorial. Ruiz promised to suppy him with good things to copy in order to exercise his art, and to allow him to copy Ruiz's own painting of *Christ Carrying the Cross* after six months working for him. AHPM, Prot. 2.357, ff. 19–20, Madrid, 16 January 1598.

210. M.L. Rokiski Lázaro, "Juan Gómez, pintor al servicio de Felipe III" in Madrid 1991, p. 338.

211. Angulo Iñiguez and Pérez Sánchez 1983, pp. 377, 382.

212. Muller 1989.

213. Martínez, ed. 1988, pp. 216–217. Morán and Checa, p. 160.

214. Palomino, ed. 1986, p. 289.

215. Herrero García 1943, pp. 199–200, citing Paravicino's *Oraciones evangélicas*, 1640. Palomino, ed. 1986, p. 350, spoke of the "great perspicacity" needed to distinguish Luca Giordano's imitations from originals.

of Correggio's *Education of Cupid* (Fig. 5) as an original worthy of the royal collection, mentioned above.

The demand for high-grade reproductions of royal pictures was monopolised by royal painters. These were artists who were able to exploit the cachet of their position and, in the best cases, could work directly from the originals in the royal collection to produce "official" copies. These reproductions, in turn, conferred ever greater esteem on the originals. On his death in 1627, the studio inventory of the royal portraitist Bartolomé González listed copies of some of the most famous works by Titian in the royal collection.[216] While these may have been for the artists' own education, it is also likely that they served as models for reproduction. As with Antonio Mor and Alonso Sánchez Coello before him, González's own tight style was clearly not an impediment to such an activity.[217] Juan Bautista del Mazo was the most distinguished copyist of paintings in the royal collection, and his full-size, expensive copies of royal Titians and Rubens are documented in the very best collections of the day, including that of the Marqués del Carpio (see Docs. 49, 109, 114 and 115) and the Duque de Arcos (Doc. 118). His copies after Rubens' mythologies at the Torre de la Parada appear on the background wall in Velázquez's *Las Meninas* (Fig. 2). Mazo's copies were greatly admired for their closeness to the original image and Titian's facture. Palomino said that they would pass for originals even in Italy, where some of them may have been exported, and even went as far as to say that they surpassed the originals. He was equally enthusiastic about Juan de Alfaro's copies after Titian, which are unknown today.[218]

Collection inventories in Spain sometimes list copies of Titian's portraits, but more often these are of his religious subjects and profane paintings, particularly Philip II's *poesie.* It is possible that Spanish collectors sought copies of Venetian and Flemish mythological paintings from the royal collection because they sidestepped the problematic depiction of the female nude, discussed below. Thus, Juan Sánchez Cotán, an artist who became a lay Carthusian monk, painted a copy of Titian's *Rape of Europa.*[219] Effectively, the Venetian copy followed an existing image that was itself sanctioned by its royal provenance. It is worth noting that copies of Venetian mythologies were the sole representations of the nude in some picture collections, such as Cristóbal González Cossío's copy of Veronese's *Birth of Venus* in his inventory of 1636 (Doc. 22, no. 3).

The proliferation of copies after Titian's religious paintings was perhaps even greater in the period. While Titian's religious paintings were admired in the seventeenth century for their aesthetic qualities, their devotional function was also paramount; they were regarded as naturalistic images which were powerful inspirations to devotion and prayer.[220] In 1634 Francisco de Tejada, for instance, willed that an *Adoration of the Kings* by Titian from his collection (*mi Galería*) form part of the ensemble of pictures in the altarpiece of his chapel in the Jesuit Colegio Imperial in Madrid.[221] Palomino mentions that Titian's paired paintings of the *Ecce Homo* and *Mater Dolorosa,* which were in the private oratory of the Alcázar in the early seven-

216. Cherry 1993.
217. Palomino (ed. 1986, p. 33) claimed Mor's copy of Titian's *Danae* improved on the original. Ibid., p. 44 for Sánchez Coello's signed copies of Titian.
218. Palomino, ed. 1986, p. 261.
219. Cherry 1991, pp. 34, 35, no. 20.
220. Checa 1994, pp. 171–174.
221. AHPM, Prot. 6.179, ff. 947–957v.

teenth century, were much copied.[222] This is supported by the numbers of such copies listed in inventories of private collections in the seventeenth century. Other much reproduced religious paintings by Titian were the *Entombment* and *St. Margaret* from the Escorial. Some of these copies could be among the most distinguished pictures in collections, such as Francisco Prado Bravo de Mendoza's copy of Titian's *Gloria* (Doc. 48, no. 4), valued by Angelo Nardi and Juan Bautista Martínez del Mazo at 1,400 *reales.*

The normative nature of this taste among the picture-collecting classes throughout Spain is illustrated by the early example of the Sevillian collector, Don Melchor de Maldonado, treasurer of the *Casa de Contratación*, which regulated Spain's trade with its American colonies.[223] Maldonado's select collection comprised 54 pictures, the best pieces of which were Venetian originals and copies, as well as pictures by Navarrete (subject unspecified), El Greco (St. Francis), and Cambiaso (St. Jerome).[224] The document specifies that the Venetian paintings – originals and copies, and an *Adam and Eve* by one Gregorio Passano, and four landscapes ("quatro liencos de lejos originales ecelentes") – were sold as a lot to the Marqués del Aula for the large sum of 4,050 ducats.[225] It is perhaps significant with regard to Maldonado's conservative taste that none of these were mythological subjects. Six paintings were listed as Titian originals (*Entombment of Christ, Tribute Money, Ecce Homo, St. Margaret, St. Casilda,* and a *Portrait of Rosa Soliman*). The *Entombment of Christ* was confirmed as an original Titian by Luis Tristán, who had seen it.[226] Maldonado also owned six Titian copies: a painting of a Turkish lady, *The Four Condemned* from the royal collection (*Tantalus, Tityus, Sisyphus,* and *Ixion*), and a copy of the *Allegory of the Marqués del Vasto* (Paris, Louvre), nicknamed "the ball of Titian" ("otro que llamase de la bola copia de ticiano") from the glass sphere depicted in the painting.[227] This latter painting had been acquired by the Prince of Wales in Madrid in 1623 and was copied by Bartolomé González before 1614.[228] Maldonado also owned a copy of a Tintoretto painting of *St. John the Baptist*, an original Veronese of *Noah's Ark,* and paintings by the Bassano family. His collection represented an important holding of Venetian paintings to which artists in Seville may have had access at the beginning of the century. His six original paintings inventoried as works by Bassano the Elder, or Jacopo Bassano, were famous in Seville and were mentioned by Pacheco, who particularly admired the painting of the *Flood.*[229]

222. Palomino (ed. 1986, p. 51) mentions these, as well as a lost half-length *Mary Magdalene* at the Escorial, of which there were many copies; this observation is borne out by the evidence of seventeenth-century inventories. For these paintings, see Checa 1994, p. 247, no. 4; p. 249, no. 9.

223. See APS, Oficio 10, 1608, libro 4, ff. 73–83, for the inventory of capital of Maldonado on his marriage to Clara María de Avila, dated in Seville, 16 May 1608.

224. El Greco shipped a number of paintings to be sold in Seville in the spring of 1597. See San Román 1927, p. 163.

225. The total value of Maldonado's collection was a staggering 53,116 *reales*. This Marqués de Aula was probably Adán Centurion y Córdoba, III Marqués del Aula (1582–1658), whose palace at Estepa contained an important collection of Roman antiquities and whom Pacheco (ed. 1990, p. 217) described as an amateur painter. See also A. Aguilar y Cano, *El Marqués del Aula*, Seville, 1897.

226. In the early seventeenth century, Luis Tristán said he had seen four Titian *Entombments* in Spain: two in the royal collection at the Escorial and Aranjuez, and two in private collections – those of the Conde de Villamediana and Don Melchor Maldonado. See Salas and Marías 1992, p. 141.

227. In 1601, Pacheco valued a set of the *Four Condemned* in the Seville collection of Hernando Díaz de Medina. See López Martínez 1932, p. 194.

228. For *la bola de Ticiano* and other copies in Madrid, see Cherry 1993, p. 8, no. 36. See also Checa 1994, p. 269, no. 42 bis.

229. Pacheco, ed. 1990, p. 517, "los famosos seis lienzos originales que tuvo en esta ciudad don Melchor Maldonado". The fact that Pacheco used the past tense would appear to confirm their sale to the Marqués del Aula.

Some of the Italian paintings may have been acquired in Madrid, where Maldonado was in 1593, and some through the offices of the Tuscan royal painter, Bartolomé Carducho, who imported Italian works via Florence. Carducho also copied Venetian paintings for a living, and Maldonado had evidently commissioned from Carducho copies of a set of *Twelve Months* after Francesco (II) Bassano, for which the artist was paid in 1596.[230] In the context of this taste for Venetian artists among aristocratic collectors, it is worth citing a document of 1593 in which Don Francisco de Mercado y Peñalosa, a citizen of Segovia, commissioned the painter Diego Pérez Mexía to copy twelve pictures of the *Twelve Months* (3 x 2 *varas* in size) in the collection of Don Pedro de Medici at the court of Madrid. The contract specified that these were to be painted from the originals themselves, rather than copies of them, and were to be as good as a set of copies by Mexía in the collection of Don Carlos de Eraso.[231] Although the name of Bassano is not mentioned, the document suggests the means in which shared taste for paintings was disseminated among collectors through copies. A number of Bassano paintings were later listed in the collection of Don Francisco de Eraso, Conde de Umanes in 1635, including an *Agony in the Garden*, which was probably copied from the famous painting from the royal collection at the Escorial (Doc. 21, no. 14).

A widespread admiration for the Bassani as painters of religious histories, especially nocturnal scenes, is reflected in the large numbers of copies of these in Spanish collections in the seventeenth century.[232] Two of the most popular were the *Crowning with Thorns* and the *Descent from the Cross* painted as night scenes, which hung in the Escorial sacristy.[233] Giorgio Vasari had been very dismissive of the *maniera piccola* of Jacopo da Ponte Bassano (ca. 1518–1592), mentioned in his life of Titian. However, in his annotations to this passage, El Greco launched into an impassioned defence of his colouring in small-scale paintings and calls him the best painter of animals, adding "y así todo el mundo pretende imitarle".[234]

Paintings of the Bassano "type" were extremely popular in Spain, and copies of their paintings were also common in private collections, as inventories show.[235] Sometimes in these documents, the paintings of Jacopo Bassano's sons are distinguished from his own.[236] Sometimes the Bassano name was given in the inventories in lieu of the pictures' subject. This suggests that this was akin to a "label" for a type of

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The entry in Maldonado's inventory gives the subject of the six paintings: "Seis originales del Vasan el viejo que son el diluvio y otro de quando echo christo los que vendian del tenplo y otro quando mosien saco el agua de la piedra y otro del ijo prodigo y otro del rico avariento y otro de jacob y dina [sic]".

230. Pérez Pastor 1914, vol. II, no. 332. The paintings were inventoried in Maldonado's collection as "Los doze meses del hijo de vasanes copias del carducho".

231. Martín Ortega 1991; AHPM, Prot. 2.157, ff. 114–115, Madrid, 20 May 1593. Don Francisco de Mercado was also to receive from Mexía a genre painting ("otro quadro de la rrisa") and two further paintings – one a copy after Titian ("otro del hijo prodigo and otro quadro de la fama de ticiano"). The artist was to receive 40 ducats for each of the copies. It is also worth noting that Antonio Ricci had opened a workshop in Madrid by 1582, when the Archbishop of Valencia bought Ricci's copy of Leandro Bassano's *Lazarus and Dives*. See Benito Domenech 1980, p. 309, no. 209.

232. Pacheco, ed. 1990, p. 517, mentions Bassano's celebrated nocturnes.

233. Cf. Margarita Caxesi, 1657; F. Díaz de la Hoz, 1656. For these paintings by Bassano, see Checa 1994, p. 305, nos. 157 and 158, also no. 149. For Titian's famous nocturnal religious paintings at the Escorial, the *Agony in the Garden* and *St. Jerome*, see ibid., pp. 82–86.

234. Salas and Marías 1992, p. 115. The Carracci also defended the Bassano family of painters against Vasari's criticisms. See Dempsey 1986. It is worth noting that Cardinal Borromeo also admired the Bassani as history painters, praising the *afetti* of their figures. Jones 1993, pp. 112–113.

235. Ca. 4 percent of all attributed pictures in the Getty Provenance Index database of Spanish inventories are ascribed to or copies after a member of the Bassano family.

236. See, for instance, the collection of Don Diego de Angulo in 1640 (Doc. 29), which listed a copy of a Bassano picture of the *Supper at Emmaus* as well as an *Expulsion from the Temple* and *Four Seasons* that were signed by "the son of Bassano" (yjo de Baçan).

picture which was easily recognised and popular in Spain, comprising Old Testament subjects painted in a pastoral mode with animals and religious subjects in the form of night scenes, landscapes and rustic genre scenes and allegories of the Seasons, Months, and Elements. The skill with which the Bassano family painted animals was widely admired, and many copies of Bassano rural subjects and *Noah's Ark* are listed in Spanish inventories. Paintings of the seasons and the months by the Bassani were among the most widely copied pictures in Spain, and their quality must have been extremely variable. Some of these were listed among the series paintings decorating La Ribera, sold to Philip III by the Duque de Lerma in 1606, and they remained popular decorative images throughout the century.[237] A routine practice of Madrid painters may well be reflected in a document of 1620 in which a painter Bartolomé Sanz contracted with Don Alonso de Perea to paint an *Annunciation*, a *St. John*, four landscapes with hunts, and four Seasons by Bassano ("lienços del tiempo del bassa" [sic]).[238] The studio of the court painter Angelo Nardi in 1623 listed works attributed to the Bassano, which clearly influenced his style of painting, and many other painters at court must also have made copies of Bassano prototypes for sale to collectors.[239] Only occasionally, however, were these copies attributed in collection inventories.

Pacheco thought Bassani paintings easy to imitate.[240] However, the expertise of the Bassani in animal painting was universally recognised and was acknowledged by Pacheco as well as a host of artists and connoisseurs.[241] In his own marginal note to Vasari's comments on the Bassani, Luis Tristán concurred with El Greco's opinion and further exposed the fallacy of the Vasarian *disegno-colore* polarity for Spanish tastes. He recalled that during his time in Rome (1606–1611) Bassano was held in the highest esteem, since an unnamed nephew of Paul V had placed a Bassano picture "en un salón lleno de todos los mayores ... recibido por el mejor quadro de todos," and voted so by all members of the Academia de Disegno.[242] This is matched by Philip IV's hanging of a *Forge of Vulcan* by Bassano in the Alcázar's Hall of Mirrors, the showcase for masterpieces from the royal collection, or the Almirante de Castilla dedicating a whole room to their paintings in his own palace (Doc. 117, ff. 52v–57v).[243]

Throughout the seventeenth century, Bassano paintings continued to be highly valued by connoisseurs and collectors, and inventories list large numbers of copies. Indeed, the enduring popularity of the Bassani among Spanish connoisseurs accounts for the highly successful career of Pedro Orrente (1580–1645), the "Spanish Bassano," who had worked in the Bassano studio. Sometimes their works appeared together in the same collection, as in the case of the paintings of Don Pedro Pacheco in 1662 (Doc. 71). It was actually a form of praise to suggest that in the collection of Don Suero de Quiñones in the later seventeenth century, paintings by Orrente were said to pass for Bassanos.[244] It is, however, an oversimplification to suggest that the

237. Florit 1906. For Bassano paintings in Lerma's collection, see Schroth 1990, pp. 107–108; Checa 1994, p. 130.
238. AHPM, Prot. 3.475, ff. 231–232v (1621). The Bassano *Seasons* measured 2½ x 1½ *varas*, and all of the paintings were to be delivered within six months, for a total of 1,650 *reales*.
239. Angulo and Pérez Sánchez 1969, p. 275. Nardi's studio also included works attributed to Titian and Correggio.
240. Pacheco, ed. 1990, pp. 414, 415.
241. Ibid, p. 517.
242. Salas and Marías 1992, p. 142.
243. Orso 1986, p. 72; Checa 1994, pp. 133, 147–148. Philip II had admired the work of the Bassani, but had hung their paintings in less prominent parts of the Escorial than his Titians. Ibid., pp. 67–71.
244. Pérez Sánchez 1965, p. 66, n. 13.

success of Orrente's paintings with collectors depended solely on their similarity to Venetian prototypes. While Orrente's paintings of Old Testament subjects with small figures and genre settings derived from a type made familiar by the Bassano family of painters, his works were never pastiches and have their own distinctive qualities. The appearance of Orrente's paintings with large figures in Spanish collection inventories throughout the seventeenth century also suggest that he was among the most consistently admired and valued Spanish painters. Orrente's works of the Bassanesque type were also in turn copied and inspired their own imitations from the hand of Cristóbal García Salmerón (ca. 1603–ca. 1666).[245]

Aficionados of Painting

The period saw the rise of a type of enlightened individual who enjoyed a reputation as a connoisseur, an aficionado, or *entendido de la pintura*, one who was able to discriminate in the matter of paintings and who fully appreciated the aesthetic pleasures afforded by them.[246] Of course, many individuals continued the traditional pattern of patronising artists for devotional images for chapels and oratories, and may never have formed private collections of paintings to any significant degree. Tomás Fermat, for instance, a secretary in the *Consejo de Aragón*, placed a large San Orencio signed and dated by Pedro Núñez in 1623 in the altarpiece of his chapel in the church of San Lorenzo, Huesca.[247] However, his postmortem inventory of 1641 shows that his Madrid residence did not hold a distinguished picture collection.[248] Many of these gentlemen of good taste were cultivated individuals from non-aristocratic sections of society who shared a common interest in and understanding of painting. Indeed, Palomino claimed that in his home town of Córdoba, anyone who did not own a painting by Antonio del Castillo could not call himself a man of good taste ("buen gusto"), implying a considerable conformity of taste.[249] One of the most important was Pedro de Arce, whose collection is discussed below (Docs. 38 and 75, see also Docs. 66 and 82). Another was Lázaro Díaz del Valle, royal chronicler (*Coronista general de Su Majestad*) and singer in the Royal Chapel. In his testament, Díaz del Valle ordered that his tomb be decorated with a *Pietà* by Antonio Arias painted in 1658 and a *Resurrection of Lazarus* by Juan Antonio de Escalanate of 1669.[250] His apparent disregard of a stylistic clash between the works of two artists he admired perhaps reflects the catholic tastes of a true connoisseur. Díaz del Valle was an intimate friend of Velázquez and appears to have known personally some of the artists whose biographies he wrote between 1656–59, such as Juan de Ricalde, Eugenio de las Cuevas, Jusepe Leonardo, and Antonio Arias; he was also a friend and a confessed admirer ("aficionado") of the work of Antonio de Pereda, whom he knew from his beginnings in Madrid.[251]

The terminology Díaz del Valle used to characterise the works of painters in Madrid may offer us some clues as to ways in which contemporary connoisseurs dis-

245. Palomino, ed. 1986, p. 204.
246. Pacheco (ed. 1990, pp. 542–549) spoke of the "Difucultad en conocer y jusgar la pintura". On appreciation of painting in the seventeenth century, see Morán Turina 1991–1992.
247. Angulo and Pérez Sánchez 1969, p. 331, nos. 1–4.
248. AHPM, Prot. 3.525, ff. 263–266v, 9 February 1641. Fermat's pictures comprised two religious subjects, sixteen royal portraits, three flowerpieces, eight tempera hunting landscapes, and a picture of Venus and Cupid.
249. Palomino, ed. 1986, p. 214.
250. Díaz del Valle, ed. 1933, p. 326. For Díaz del Valle's testament, see AHPM, Prot. 11.431, ff. 426–430v, 26 February 1669.
251. Díaz del Valle, ed. 1933, pp. 374–376.

criminated between the skills and stylistic qualities of artists in the mid-seventeenth century.[252] In his biography of one of his favourite painters, Antonio Pereda, Díaz del Valle expressed particular admiration for two of the artist's early works: the *Relief of Genoa* (Prado), in which he noted especially the colouring of the draperies and heads, and the *Vanitas* (Vienna, Kunsthistorisches Museum) which, he claimed, "is everything the art of painting can achieve" and especially appreciated for its naturalism and fresh touch ("muy al natural, tierno y fresco"). Indeed, Pereda's works exemplified a painterly manner that was clearly to the connoisseur's taste and that he associated with the Venetian school ("su dibujo, disposición y pincel es de la escuela veneciana").[253] Other artists in the biographies also possessed analogous qualities of handling and style for Díaz del Valle; Jusepe Leonardo painted with freshness and softness ("Pintó con mucha frescura y suavidad"),[254] Don Francisco Caro composed his figures well and his style was "sweet and soft" ("su modo de pintar es dulce y blando"),[255] and Don Simón de León Leal, who was a follower of the style of Van Dyck, painted with a fresh touch ("con mucha ternura y frescura").[256] For Díaz del Valle, Juan Antonio de Escalante possessed great natural talent and showed particular gifts for colouring ("grande natural, en particular, ingenio en el colorir"), as well as excellent draftsmanship ("buen dibujante").[257] Antonio Arias was characterised as a draughtsman ("de excelentísmo Pronto y valiente dibujante") and his works were distinguished for their lively colour and firm contours ("Su manera de pintar es vivísima con admirable colorido alegre y bien perfilado").[258] More obscure, however, is his characterisation of Arias as a painter of "long brushes" ("pintor muy diestro y de largo pincel"), as is his remark on the "elegant brushes" ("elegantes pinceles") of Juan Bautista del Mazo.[259] For Díaz del Valle, some artists possessed an admirable balance of qualities, especially combined skills in colour and drawing, the "parts which make up good painting," which included Pedro Orrente, Juan de Roelas, Diego Polo.[260] In the case of Juan Carreño de Miranda, however, Díaz del Valle highlights only his colouring as a much praised and envied quality of his style, which is also the distinguishing feature of the style of Diego Polo.[261] Antonio del Castillo is characterised as a great painter and "draughtsman-colourist" ("gran pintor y dibujante colorista"), with equal skills in drawing and colour, like Pedro de Raxes the Elder.[262] Eugenio Caxés displayed a range of skills in a single painting of the *Finding of the True Cross*, which showed his abilities in drawing and colour and other aspects of the "science" of art, such as composition and perspective ("en la disposición, dibujo, colorido y prospectiva es admirable").[263] However, the most lavish praise is reserved for the talents of Francisco Camilo, whom Díaz del Valle described as one of the most gifted ("aventajados") painters of Spain: a great draughtsman and colourist, whose style is sweet and fresh; a

252. K. Hellwig, "Diego Velázquez y los escritos sobre artistas de Lázaro Díaz del Valle," *Archivo Español de Arte*, 265, 1994, p. 37, reviews this writer's critical terminology and notes, perhaps unfairly, the arbitrariness of his use of some terms.
253. Díaz del Valle, ed. 1933, p. 375.
254. Ibid., p. 370.
255. Ibid., p. 386.
256. Ibid., p. 383.
257. Ibid., p. 366.
258. Ibid., p. 384.
259. Ibid., p. 374.
260. Ibid., p. 369, referring to the style of Pedro de Raxes the Elder.
261. Ibid., pp. 343–344, 367–368, 381.
262. Ibid., pp. 368–369.
263. Ibid., pp. 344–345.

painter who is aware of the "scientific" aspects of his art, such as proportion and measure; a great narrative painter who is well informed of mythological subjects, and one who is able to paint on both a large and a small scale.[264]

Vicencio Carducho's *Diálogos de la pintura* (Madrid 1633) and Francisco Pacheco's *Arte de la pintura* (Seville 1649) were important in the formation of a clientele whose patronage and support was essential to the livelihoods of artists and the development of painting. Both authors argued that cultivated gentlemen should understand and perhaps even practise painting.[265] In this way, the noble, and liberal, art of painting was cast as an appropriate pastime of the socially elevated. They also cite prominent contemporaries who were amateur artists. This group was headed by King Philip IV himself and members of the royal family, hailed as the very model of enlightened protection and patronage of artists, and included some prominent aristocrats, such as the Duque de Alcalá and Conde de Tula, knights of the military orders and even members of the royal household and administration.[266] Giovanni Battista Crescenzi, Roman nobleman, architect, and amateur painter, was at the Spanish court from 1617 until his death in 1635, and was a recognised connoisseur of painting who himself painted still lifes and promoted Antonio de Pereda and Juan Fernández El Labrador.[267]

Although Carducho mentioned that the gentleman Don Francisco Velázquez Minaya, Cavallerizo de la Reina, was an amateur painter, his postmortem inventory of 1657 listed all his paintings anonymously.[268] The 1618 inventory of the *jurado* of Baeza, Don Gaspar de Ledesma Meriño, listed one of his own paintings, a *Head of Christ* (Doc. 4, no. 66). Carducho also claimed that the royal Council of Castile was full of aficionados of painting, including Don Francisco de Tejada, whose "discreto Museo" testified to his "afecto a este Arte, y su acertado entendimiento".[269] His "guided tour" of so many private collections of art in the capital is the first of its kind in a Spanish treatise. Carducho recounts the names of collectors in classical antiquity and the high prices they were willing to pay for works of art.[270] Likewise, his list of prominent contemporary collectors, noble and non-noble alike, emphasises the importance of such individuals for the prosperity of art and its practitioners in the capital, and serve as exemplars to other readers of his treatise. Later, in the *Lives* of Antonio Palomino, the names of aristocratic and non-noble patrons and collectors appear in the biographies of artists they supported or collected. Among these non-noble individuals, mention is made of Don Francisco Mezcorta, "muy aficionado a la pintura," who owned a famous *Martyrdom of St. Sebastian* by Don Sebastian Muñoz; [271] Pedro de

264. For Díaz del Valle (ed. 1933, pp. 378), Camilo "es uno de los mayores dibujantes q^{e} hay en toda España, famoso pintor con admirable colorido tierno, fresco, dulce, no le faltando la parte de ser muy observante de la simetría q^{e} es proporción y medida, ademas de ser grande historiador y muy noticioso de las fabulas, come me consta y muy general en la pintura asi de grande como de chico".

265. Pacheco, ed. 1990, p. 67.

266. For amateur artists, see Carducho, ed. 1979, pp. 445–446; Pacheco, ed. 1990, pp. 213–227; Díaz del Valle, ed. 1933, pp. 334, 338 ff. Palomino's *Lives* also includes amateur artists, such as the lawyer and painter Don Francisco Ochoa y Antolínez (ed. 1986, p. 339).

267. Carducho (ed. 1979, pp. 420–421) cited Crescenzi as an important amateur in Madrid of his own time. Pacheco (ed. 1990, p. 206) said that Crescenzi and Juan Bautista Mayno, both "de gran conocimiento en la pintura," were judges of the competition of the royal painters for a painting of the Expulsion of the Moors in 1627. For Crescenzi, see Pérez Sánchez 1965, p. 45; Cherry 1991, pp. 236–241; Jordan and Cherry 1995, pp. 70–76. For paintings and books from Crescenzi's collection in two inventories in 1635, see Cherry 1991, pp. 516–518.

268. Carducho, ed. 1979, p. 445. For Velázquez Minaya's inventory, see AHPM, Prot. 8042, unfoliated.

269. Ibid., pp. 445–446.

270. Ibid., pp. 299–300.

271. Palomino, ed. 1986, p. 308.

Abadía "muy amante de la pintura," who was a collector of the works of Carreño de Miranda and owned a late Ecce Homo by him.[272] Don Juan de Montufar, who owned an outstanding *St. Jerome* by Francisco Collantes;[273] Don Francisco Artier, who owned five Murillos in Madrid, which came from the collection of Don Juan Francisco Eminente;[274] and Don Cristobal Ontañon, who owned original paintings by Andrea Vaccaro, protected the sculptor Luisa Roldán, was a friend of Claudio Coello and Luca Giordano, and bought paintings by contemporary artists in Madrid, including Pedro Atanasio de Bocanegra, visiting from Granada.[275]

In 1627, a significant lawsuit led by the royal painter Vicencio Carducho was won by painters at court against a 1 percent sales tax on their products.[276] The wider significance of the painters' victory was the implicit recognition that theirs was a liberal rather than a mechanical art, that painters were like poets rather than artisans. The lawsuit must have focused the attention of the court on painting early in the reign of Philip IV. The support of important individuals at court contributed to the success of the painters' campaign, and the statements of those who testified in their favour were printed as an appendix in the first edition of Carducho's *Diálogos de la pintura* of 1633.[277] A revealing new document records the names and opinions of a further six of these aficionados who rallied to the painters' cause.

The document is a notarised testimony ("información") of Carducho's lawsuit drawn up by Andrés Carreño, *alcalde* of the Valladolid painters guild and Cofradía del Glorioso San Lucas.[278] All six witnesses attributed the success of the painters' lawsuit of the previous year to the intervention of King Philip IV, and two witnesses stressed that he not only understood painting but practised it. Somewhat improbably, Antonio de Araoz claimed that in 1627 *all* of the Spanish nobility petitioned the king in favour of the painters' case. Two of the witnesses were gentlemen-courtiers with access to the king who must be numbered among those connoisseurs who were committed to the liberal status of painting. Don Fernando de la Hoz was 32 years old and *Gentilhombre de la Casa del Rey*, who ended his testimony by saying that he had been brought up with painters. The oldest and most distinguished witness was Don Gerónimo Fures y Muñoz, 52 years old, Knight of the Order of Santiago, *Gentilhombre de la Boca de Su Magestad* and a member of the Supreme Council of Italy. He swore with his hand on the cross of his habit of Santiago, that he was "muy aficionado a la pintura" and knew all the masters who practiced at court. In his brief testimony he merely stated that he had been amazed at the attempt to tax painters in 1627, since the art is "muy noble" and has always been "muy Preballelgiada y estimada" by all of the kings of the world.

Judging from the evidence of the inventories of the private collections of other councillors, it appears that an interest in painting was not unusual among members of

272. Ibid., p. 289.
273. Ibid., p. 145.
274. Ibid., p. 292.
275. Ibid., pp. 262, 303, 321, 348.
276. Gállego 1977, pp. 119ff.
277. Carducho, ed. 1979, pp. 447–449. The "Memorial informatorio" of the painters was already published as a separate pamphlet in 1629. For extracts, see Calvo Serraller 1981, pp. 339–366.
278. AHPM, Prot. 5.927, ff. 170–176v, "Inform^{on} fecha a Pedimiento de andres Carreño pintor por si y los demas pintores, año, 1627," dated Madrid, 4 February 1628. The witnesses, in order of appearance, were as follows: Pedro del Río Troyano, who lived in the house of the painter Antonio de Monrreal, Alonso Carbonel, *Aparejador Mayor de las Obras Reales*, Don Fernando de la Hoz, *Gentilhombre de la Casa del Rey*, Antonio de Araoz, Don Gerónimo Funes y Muñoz, of the *Consejo Supremo de Italia*, and Juan Gómez de Mora, *Trazador y Maestro Mayor de las Obras de Su Majestad*.

the Council of Italy.[279] Fures y Muñoz in particular may have been an important and influential supporter and promoter of painting among the courtier class in the reign of Philip IV. Carducho warmly praised Fures y Muñoz as an exemplary friend of painting. He also mentioned he was an amateur artist, with a taste for emblems, and also recounts a visit to his collection of Italian drawings. Prince Charles visited his collection in Madrid in 1623 and was given eight paintings and gifts of arms.[280] Many years later, at the great age of 83, Fures y Muñoz testified in favour of Velázquez's knighthood in 1659, and said that he had known the artist since 1629.[281]

Two witnesses to Andrés Carreño's testimony were royal architects, Alonso Carbonel and Juan Gómez de Mora. Gómez de Mora was the son of of the painter Juan Gómez (d. 1597), who had worked at the Escorial, and himself had learned painting with Bartolomé Carducho. Eugenio Caxés praised his "muy grande conocimiento del arte de la pintura" ca. 1620, and he had been a central figure in Carducho's lawsuit.[282] Gómez de Mora's contribution to the 1628 document is a humanistic definition of the liberal art of painting, a "ciencia de tanto honor y estima" which is "arte noble y menesterosso para El culto dibino y ques alcançado a fuerza de estudio y de ynxenio y Por tal a sido estimado en todas Las partes del mundo y honrrado Los Profesores della ansi en Ytalia Como por Los ss[rs] Reyes de Castilla".

Gómez de Mora was *Aposentador del palacio* and directly responsible for royal furnishings, including the collection of paintings. It was Gómez de Mora, in fact, who accompanied Cassiano dal Pozzo on his tour of the Alcázar in 1626. Not suprisingly, he himself owned a painting collection; such a taste for pictures may not have been altogether unusual among the many individuals who were directly attached to the royal household.[283] Carducho, for example, mentions the collection of a *guardajoyas*, Don Jerónimo de Villafuerte Zapata, whose palace was visited by the Prince of Wales in 1623.[284] While Villafuerte's collection inventory is unknown, Hernando de Espejo was another prominent courtier of the reign of Philip III who was made *Cavallerizo de la reina* and *Guardajoyas de Su Majestad* (Doc. 23). Given Espejo's close involvement with the royal household in his capacity of *guardajoyas*, it was natural that he should turn to salaried royal painters for his own collection. The inventory drawn up on his death in 1637 includes a *Crucifixion* painted by Pedro Guzmán and *Virgin Suckling the Infant Christ* by the royal portraitist Bartolomé González. Indeed, on 14 February 1620, Espejo paid 3,200 *reales* to González for nine pictures, including six saints (SS.

279. See, for instance, the inventory of the *Regente* Montoya, which listed mythological paintings by Titian and Lucas Cambiaso (Morán and Checa 1985, pp. 234–235). See Agulló y Cobo 1994, pp. 143–144, for the paintings owned by Don Tomás Brandolino (d. 1654), *Regente del Consejo Supremo de Italia*. Also see the following documents included in this publication: Francisco de Prado Bravo de Mendoza, *Secretario en el Supremo de Italia*, 1651 (Doc. 48); Manuel Monje, of the *Consejo de Italia*, 1677 (Doc. 96); and Bartolomé de Legasa, *Secretario de Estado de la Parte de Italia* (Doc. 100). Some other inventories of council members of Italy that reside at the Getty Provenance Index: Lorenzo de Aguirre, of the *Consejo Supremo de Italia*, 1636; Doctor Juan Ruiz de Laguna, *Fiscal en el Supremo Consejo de Italia*, 1640; Juan Enríquez, Marqués de Campi, of the *Consejo de Italia*, 1636; Iñigo López de Zárate, *Secretario del Consejo de Italia*, 1641; Alonso de Oca y Zúñiga, of the *Consejo de Italia*; Iñigo de Aguirre, *Secretario del Consejo de Italia*; Licenciado Lorenzo Polo, *Regente en el Consejo Supremo de Italia*, 1611; Pedro Carlos de Aragón, *Regente en el Supremo Consejo de Italia*, 1619; Miguel de Gobeo, *Secretario en el Consejo de Italia*, 1680.

280. Carducho ed. 1979, pp. 421–422.

281. *Varia Velazqueña* 1960, vol. II, p. 328, *testigo* 82.

282. V. Tovar Martín, *Juan Gómez de Mora (1586–1648)*, 1986, p. 19.

283. For Gómez de Mora's inventory in 1613, M. Agullo y Cobo, "Documentos para la biografía de Juan Gómez de Mora," *Anales del Instituto de Estudios Madrileños*, IX, 1973, pp. 55–80, and for the postmortem partition of his estate, Tovar Martín 1986, p. 38.

284. Carducho ed. 1979, p. 423.

Bernardino, James, Luis as Bishop, John Capistrano, Julian, and an unidentified saint) and three portraits, one of Espejo himself, and two others of his first wife Ana Maria de Bustos and his second wife Catalina de Maldonado.[285] These full-length portraits of Espejo and his wives, along with one of his father-in-law, Don Juan de Maldonado, were inventoried in 1637 at Espejo's *casa de campo* at Olias (probably Olias del Rey in the province of Toledo). The pictorial decoration of this property recalls the Duque de Lerma's La Ribera at Valladolid from the beginning of the century. It is telling that Espejo also owned a copy of the miraculous *Annunciation* from S. Annunziata, Florence, which was one of Lerma's most important works and in keeping with the devout taste of Philip III's reign.[286]

However, the case of José Nieto (d. 21 July 1685), *Aposentador y tapicero mayor de la reina*, is a salutary one. Nieto is thought to be the sitter in Velázquez's *Portrait of a Man* at Apsley House and was immortalised in the doorway of *Las Meninas*. While we might expect Nieto to have had a strong interest in painting, his postmortem inventory does not support this view.[287] He owned a half-length portrait of Philip IV as a young man, but no portrait of the queen or himself.[288] His small collection included religious subjects, some of which were large works and two were torn canvases, landscapes of the *Seasons*, six paintings of *Sibyls*, and still lifes. No works were attributed in the inventory and, judging from this document at least, Nieto's collection does not appear to have been distinguished in any way. It is worth noting here that the collection of documents at the Getty Provenance Index includes references for a large number of individuals whose social position, court occupation, or professional qualifications might imply an interest in collecting paintings, but whose inventories do not substantiate this.

The Importance of Non-Aristocratic Collectors

The ongoing publication of inventories of picture collections has emphasised the importance of the collections of the non-aristocratic classes in seventeenth-century Spain. The inventories of gentlemen-courtiers, court functionaries, merchants, silversmiths, and religious presented in this volume reinforce this finding. The royal chaplain Don Juan de Fonseca (d. 1627) owned Velázquez's *Water Carrier* at the beginning of the reign of Philip IV and Don Pedro de Arce (1607–aft. 1678) was the owner of one of Velázquez's most sophisticated late paintings, *The Fable of Arachne* (1658), which has suggested for some time now that non-noble courtiers were able to acquire the most distinguished paintings from contemporary artists. Vicencio Carducho recounts the names of exemplary collectors of classical antiquity who were willing to pay high prices for works of art they desired, and lists those of his seventeenth-century Spanish peers who were distinguished collectors of art.[289] While the contemporary models for such enlightened conduct were the king and his grandees, some other

285. AHPM, Prot. 4.631, unfoliated, 14 February 1620. The document lists eight framed paintings, all said to measure 2½ x 2 *varas*, and valued at 400 *reales* each. While the document suggests that the portrait of Espejo and his second wife was a single image, this is contradicted by the evidence of the inventory of 1637, when four paintings were listed hanging at Olias del Rey.
286. Schroth 1990, p. 25; Goldberg 1996 (I), p. 110.
287. AHPM, Prot. 9.872, ff. 421–426v, Madrid, 1 August 1685, drawn up by Nieto's son-in-law, Licenciado Tomás de Valdés, of the *Consejo y Cámara de Indias*.
288. No pictures of this kind were listed in the inventory of Nieto's son-in-law, Tomás de Valdés, drawn up on 28 September 1685 (Prot. 9.872, ff. 760–774; Getty Provenance Index No. E-751).
289. Carducho, ed. 1979, pp. 299–300.

individuals of lesser social standing were distinguished by their protection and patronage of artists, and as collectors of paintings. Some of these men, Juan de Fonseca included, were themselves amateur painters, an activity sanctioned by the practice of the Habsburg royal family; many of their names are immortalised by those literate painters who promoted the liberal status of their profession: Pacheco, Carducho, and Antonio Palomino.[290] Beyond these, there was also a vast majority of anonymous non-aristocratic private individuals (*particulares*) who bought paintings from the studios and shops of local painters, who relied on the patronage of these men for their livelihoods.[291]

Lázaro Díaz del Valle, chronicler to Philip IV, wrote biographies of contemporary artists at court (1656–59) and knew many of them personally. In his notes, he confessed himself to be an admirer of the painting of Antonio de Pereda and was a protector of Juan Francisco de Escalante. He also clearly knew the owners of good examples of the works of Madrid artists, citing an outstanding picture by Eugenio Caxés of the *Finding of the True Cross* in the collection of the Contador Obregón and Diego Polo's famous *Fall of Manna* (Fig. 6) owned by a notary Alonso Portero, this painting alone showing him to have been an important patron of artists.[292] Portero is also documented in 1643 commissioning an *Annunciation* from Antonio de Pereda to form a pair with another painting of the *Adoration of the Kings* by the same artist in his private collection.[293] Like most collectors at court, Portero also acquired paintings in estate sales; in 1639, for instance, he paid 800 *reales* for four pictures of the *Four Seasons* from the collection of Don Juan de Quiñones y Prado.[294] It is unclear to what extent Portero typified an enlightened non-artistocratic clientele. Rather than forming collections of paintings as such, many individuals may have invested in only a few high-quality pictures, usually of religious subjects. The inventory of Licenciado Pedro Miguel de Ysar in 1651, for instance, listed only one attributed painting, a *Mystic Marriage of St. Catherine* by Antonio de Pereda, among an otherwise undistinguished number of works; this may have been entirely typical of many small collectors of the time.[295]

While many individuals like Portero may have commissioned works directly from artists, the relative scarcity of notarised contracts for single paintings suggests that cli-

290. For amateur artists, see Pacheco, ed. 1990, pp. 213–233 and Díaz del Valle ed. 1933, pp. 334, 338–341. Carducho (ed. 1979, pp. 417ff) mentions amateurs among collectors whose houses are visited by the *Maestro* and *Discípulo*.

291. The number of artists whose works are cited in "casas particulares" is telling in this respect. Many of these may never have won a commission for a public work, such as an altarpiece. Thus, Díaz del Valle cites works by Francisco Caro (ed. 1933, p. 386) in private collections and those of Manuel de Molina (ibid., p. 373). Palomino (ed. 1986, p. 110) said that there was no notable painting in public by Pedro de las Cuevas, although there were many in private houses, and also noted the importance of the private market for Antonio de Contreras (p. 133), Francisco Varela (p. 145), Pedro de Obregón (p. 146), Bartolomé Román (p. 148), Angelo Nardi (p. 151), Don Francisco de Caro (p. 208), Sebastián Martínez (pp. 209–210), José de Ledesma (p. 227), Andrés de Vargas (p. 237), Francisco de Palacios (p. 246), Francisco Solís (p. 272), and Antonio de Castrejón (p. 307).

292. Díaz del Valle, ed. 1933, p. 343, who also cites a *St. John the Baptist and St. Roque* and a *St. John the Baptist* by Polo, which Palomino (ed. 1986, p. 136) also mentions in Portero's collection.

293. A. Martín Ortega, "Testamentos de pintores," *Boletín del Seminario de Estudios de Arte y Arqueología, Universidad de Valladolid*, 1966, p. 432, citing AHPM, Prot. 7.672, ff. 492–492v, Madrid, 29 October 1643. The contract stipulated that the form of painting was entirely the choice of the artist, but must merit the satisfaction of two painters nominated by each of the parties, be finished in 10 months' time and cost the patron 550 *reales*. The contract also mentioned 2,000 ducats that Pereda apparently owed Portero for four framed paintings Portero gave to the artist, listed as *Judith*, *St. Susanna*, *St. Roque*, and *St. Anton*, which reflects extensive dealings between the two.

294. AHPM, Prot. 4.484, unfoliated. Quiñones y Prado's inventory was drawn up on 15 May 1639, and his paintings valued by Jerónimo Márquez on 22 May. Portero bought the *Four Seasons* along with a bed at his sale on 20 October for 2,000 *reales*.

295. AHPM, Prot. 7.837, ff.599v–624v; Getty Provenance Index No. E-521.

ents' orders were often verbal, with the transaction recorded in both parties' account books, the *libro de memoria* referred to in many artists' testaments. Although rare, notarised direct orders from non-noble clients to artists are not unknown; two significant examples concern the painter Francisco de Collantes, who was known as a landscape specialist and who relied on the private market for his livelihood. In 1628, Collantes received payment from Don Francisco Merchant de la Cerda for a painting of the *Assumption of the Virgin* and contracted to paint a pair of landscapes with figures for him.[296] These paintings were listed among his remarkable collection of paintings by contemporary Madrid artists in 1662.[297] In 1632, Collantes contracted with another client, Don Francisco de la Hoz Villegas, to paint for him paintings of *St. Jerome* and *St. Peter*.[298]

In the litigious society of the Spanish seventeenth century, recourse to notaries was more common when an agreement was broken, and both parties showed remarkable willingness to sue one another.[299] The merchant Juan de Segovia, for instance, sued Juan Carreño de Miranda over an agreement of May 1647 for a large painting of *Belshazzar's Feast*. Since this painting was more than a year late, the artist and patron drew up a document specifying an extended delivery date. Assuming that Carreño de Miranda's finished work was the large painting now in the Bowes Museum, Barnard Castle, which is dependent upon print sources for figures and setting, the clause in the agreement emphasising that the picture was to be an original by Carreño de Miranda appears to have referred only to the execution, rather than the conception, of the work.[300]

Artists' wills can provide a revealing index to their range of activities for a private clientele, when these list the names of individuals whose accounts were outstanding at the time. The clients listed in Eugenio Caxes's will of 1634 are, not surprisingly, from the upper echelons of society; thus the artist painted an *apostolado* for Don Alonso de Arias, a *Christ Appearing to the Magdalene* for Don Diego de Abarca, many paintings for Don Jerónimo Múñoz, and for the Conde de Osorno a *St. Anne*, for which the parties agreed on the high price of 3,000 *reales*, and a painting on copper of

296. AHPM, Prot. 5.247, ff. 105–106v, Madrid, 10 March 1628. By this document, Collantes agreed to repay Merchant de la Cerda a loan of 220 *reales* and a further 59 *reales* that he had overpaid him for "un lienco de nuestra ss[a] de la asunzion con los doce apostoles" (2½ x 1½ *varas*). He was also to paint him "dos liencos de dos paysses uno de Ruinas y otro de Arboles y Penas" (2½ x 1½ *varas*) "que Cada uno tenga su ystoria diferente hechas de mi mano a satisfacion y Contento del dho fran[o] de la cerda". The paintings were to be completed within two months and were to cost 40 ducats for the pair. Collantes was unable to sign the document, and his age was given as twenty-four years.

297. Agullo y Cobo 1981, pp. 214, 215.

298. On 18 January 1632, Collantes contracted with Don Francisco de la Hoz Villegas to paint a *St. Jerome* and a *St. Peter* (1½ *varas*), within one and a half months, for 300 *reales*. This document bears the comparatively crude signature of the artist (AHPM, Prot. 5.248, unfoliated). Curiously, when, a year later, Collantes appraised the small number of religous paintings left on the death of one Francisca González de Sepúlveda (widow of Pedro González de Sepúlveda, Inquisitional notary) he did not sign the document as he said he could not write. AHPM, Prot. 5.956, ff. 1–14v, with paintings at ff. 8v–9, 29 December 1633. These are the only known archival documents directly relating to this artist published to date. The presence of Collante's paintings in many inventories of private collections testifies to his popularity among collectors. In the inventory of capital of Diego Fernández, a linen draper, in 1633, for instance, a large painting of the Nativity by Collantes was said to have cost him 300 *reales*. AHPM, Prot. 5.031, f. 254.

299. Francisco de Herrera was sued by a silversmith Diego de Segura over a painting of David (Agulló y Cobo 1978, p. 77), and there was a lawsuit between Francisco Palacios and one Jerónimo González over a painting of St. John in 1647 (Ibid., p. 125). In 1669, the painter Pedro de Obregón sued his client Don Joseph Lariz for a substantial amount of money which he owed for unspecified paintings (Ibid., pp. 119–120).

300. For this document, which specified that the painting was to be by Carreño de Miranda "without appearing like any copy or original by another but that it had to be a very elevated thing which he himself undertook," see Agulló y Cobo 1981, pp. 54–55. For the Bowes Museum *Balshazzar's Feast*, see Pérez Sánchez 1986, pp. 30–31.

the *Martyrdom of St. Stephen* "de gran estudio y trabaxo," all of which may have been commissioned works.[301] In many cases, popular devotional images, such those of the *Immaculate Conception* and *St. Francis*, were painted on speculation, and their sale did not necessitate any contractual agreement between painter and his client.

Many individuals who patronised artists and collected pictures, to a greater or lesser extent, formed the courtier class in Madrid and were frequently educated *letrados* who held palace appointments and offices in the administration. In a drive against corruption, Philip IV attempted to have all officeholders draw up an inventory of their estates, which would have provided a fascinating cross section of their tastes.[302] Men such as these numbered among the connoisseurs of the capital, the *entendidos de la pintura* of the court. Early in Philip IV's reign, Carducho had claimed that the Council of Castille was full of *aficionados* of painting, men like Don Francisco de Tejada, a councillor of Castille since 1619 and the first protector of Antonio de Pereda.[303] The recent exhaustive study of this institution by Janine Fayard has demonstrated that indeed its members included some significant collectors and patrons of art. Fayard documented the estates of 27 councillors of Castille between 1623–1752, 17 of which contained significant collections of pictures and included works of contemporary masters.[304] The documents reflect the diverse scope and quality of collections and the eclectic tastes of individual owners, who identified with a particular social class rather than a particular bureaucratic institution.

Almonedas ensured that paintings circulated on the open market in Madrid and were often the source of important acquisitions. Some of the Marqués de Solre's paintings auctioned in 1638, for instance, entered the royal collection, and the Marqués de Leganés acquired large hunting pieces by Frans Snyders from the Madrid sale of the Duc d'Aarschot's collection. The sales of important collections, which were often major social occasions, allowed middle-class collectors who never left Spain to purchase art from abroad, particularly paintings from Italy and the Netherlands, as well as old masters and high-quality modern works.[305] The Getty Provenance Index has a large body of data from *almonedas* documenting the dispersal of many collections and which would repay study in itself.

As Fayard has observed, the nobility at court generally lived in rented and unprepossessing houses, and invested more in their decoration and furnishings, coaches, and mules than in property in town.[306] Luxury items and works of art were tokens in the cult of nobility which was such a driving force in the "society of honour" of seventeenth-century Spain. Therefore many noble members of the Council of Castile considered coaches, Flemish tapestries and carpets from the East, pictures, and silver as the appropriate and necessary appurtenances of a noble lifestyle.[307] For other individuals who did not enjoy the distinction of a knighthood, the ownership of paintings appears to have had an important social value. It is remarkable that even comparatively humble members of the palace bureaucracy imitated their social superiors in forming

301. Agulló y Cobo 1978, p. 37.
302. Elliot, *Olivares*, 1986, pp. 105–107.
303. Carducho, ed. 1979, p. 54.
304. J. Fayard, *Los miembros del Consejo de Castilla (1621–1746)*, Madrid, 1982, pp. 423–430. This was first published in French (Geneva 1979).
305. Pinheiro da Veiga, a Portuguese visitor to the court of Philip III, noted that visits to *almonedas* were one of the most distinctive and enjoyable activities of life at court. See Morán and Checa 1985, p. 214; Morán 1989, pp. 164–165.
306. Fayard 1982, pp. 416–419.
307. Fayard 1982, pp. 419–438.

picture collections and even sought to appropriate the same pictures in the form of copies, particularly Venetian old masters as well as those contemporary artists who worked outside Spain who were the preserve of only the most wealthy and socially distinguished collectors, such as Rubens, Ribera, and Frans Snyders.[308] This led to a remarkable degree of conformity in taste among Madrid collectors.

Since external signs of nobility conferred status in the eyes of others and bolstered claims to be "noble," paintings could be used to give the appearance of living nobly, and to conspicuously reflect the social standing, taste, and wealth of individuals. An extreme case is that of the common-born José González, the *hechura* of the Conde-Duque de Olivares, who amassed an immense fortune. A record of his own picture collection has not been found, but that of his daughter-in-law María de Vera, widow of Don Juan González de Uzqueta, was drawn up in 1692.[309] This spectacular, noble-scale collection comprised over 750 works, valued by Palomino at nearly 150,000 *reales*, and included old masters and works by some of the best contemporary painters, such as the royal painter Diego Velázquez.

Included in this publication are inventories drawn up in the 1670s of the picture collections of three successive Secretaries of State, all of whom were knights of the Order of Santiago: Blasco de Loyola (d. 1670, Doc. 85), Diego de la Torre (d. 1674, Docs. 91 and 92), and Bartolomé de Legasa (d. 1679, Doc. 100). Loyola, who had been Secretary of State for the North between 1662–1665, and Legasa shared a taste for Flemish pictures, like many of their contemporaries. A *Judgement of Solomon* attributed to Rubens headed the valuation of Loyola's pictures and was the only attributed work as well as one of the most valuable.[310] Loyola's evident taste for biblical images of the execution of justice (his collection included paintings of *Judith and Holofernes*, *Jael and Sisera*, and *David*) perhaps reflected of the probity of this individual in high office.

Loyola owned a *Flemish Tavern Scene*, a subject that was very common in Madrid collections by the second half of the century, where it is sometimes listed as a *bamboche*, a term derived from the Italian *bamboccianti* that denoted a small northern genre picture. Bartolomé de Legasa's larger collection of pictures included the traditional northern subject matter of Flemish market scenes, which had been particularly popular among collectors in Spain since the late sixteenth century. His set of ten hunting scenes after Frans Snyders had been copied in Flanders, perhaps even in Snyders' studio, and were worth an impressive 10,000 *reales*. Legasa's copies were probably the next best thing to the large, expensive, and much-sought-after original Snyders paintings of hunts and still lifes that distinguished the royal collection and the exclusive collections of Spanish grandees.

Legasa's large *Venus and Adonis* had also been painted in Flanders and was valued at an impressive 3,300 *reales*. However, Legasa's valuation was headed, perhaps deliberately, by a very "Spanish" image, a tall *Immaculate Conception* painted by Angelo Nardi. Nardi's prestige as a painter and connoisseur seems to have increased over his long life, and although his style of painting remained essentially the timid

308. The postmortem inventory of the notary Francisco Frechel in 1663 included, for instance, a painting of the *Immaculate Conception* which was said to be a copy of one owned by the Almirante de Castilla (AHPM, Prot. 8.231, ff. 100–121v); Cascades y Muñoz 1911.

309. Fayard 1982, pp. 394, 424, 429; Flores Martín 1985.

310. A painting of this subject by the school of Rubens in the Prado came to Spain in the eighteenth century. See Díaz Padrón 1975, pp. 340–341, no. 1543. A composition of this subject by Rubens was also engraved by Boetius y Bolswert.

naturalism of the first third of the century, Legasa's six pictures by Nardi suggests that he particularly liked his work.

The collection of Diego de la Torre (Docs. 91 and 92) was the largest and most distinguished of the three. While in Naples, De la Torre took into his household the painter D. Francisco Pérez Sierra (ca. 1627–1709), who began painting battle pictures in the style of Annielo Falcone and, in Madrid, worked with Juan de Toledo.[311] De la Torre continued to protect the artist in Madrid and commissioned from him paintings for his family chapel. He also arranged for Pérez Sierra to take up the post of *Agente general de los presidios de España*, which may have afforded the artist a regular income at a time when many members of the profession appear to have suffered financial hardship.[312] At the time of his death, De la Torre's collection inventory listed two battle paintings and a *St. Michael* by the artist, who was also noted for his landscapes and still lifes.

De la Torre had married into the aristocracy, and his titled wife, the Marquesa de Casaliche, also brought pictures to the marriage.[313] He owned a portrait of Philip IV, the ultimate source of favour in his court career, as well as a set of four pictures of the sack of Antwerp, the "Spanish Fury" that related to his office of Secretary of State for the North (1669–1674). De la Torre's pictures included works by Jan "Velvet" Brueghel and Daniel Seghers and a copy of Van Dyck's *Descent from the Cross*. A more significant painting of *Judith* by Rubens was entailed to the estate, and a copy of the same picture was itself valued at 1,000 *reales*.

Diego de la Torre's choice of copies of paintings by Jusepe de Ribera for his family chapel in the Madrid convent of Los Angeles reflects the esteem in which he held this artist.[314] Ten paintings of religious subjects and single saints by Jusepe de Ribera were listed in De la Torre's collection and may have been acquired while he lived in Naples. All of these pictures were entailed to the estate by *mayorazgo*, reflecting the great value attached to them.[315] For members of the nobility, the foundation of a *mayorazgo* guaranteed the direct inheritance of inalienable goods to the eldest male descendant (or eldest female if there were no males), who would, in this way, inherit a "core" collection of valuable works by great masters with which to decorate his or her house. De la Torre and the Marquesa de Casaliche's pictures, therefore, became part of the material means by which their heir would maintain the family's noble lifestyle. A *Virgin* attributed to Raphael was also entailed to the Casaliche estate. De la Torre owned three other small pictures attributed to Raphael, a copy of the *Madonna of the Fish* (Fig. 7), and a *Christ on the Way to Calvary*. The relationship of this latter work to the painting in the royal collection (Fig. 8), and indeed Juan Carreño de Miranda's copy, is unclear. However, it was framed in a gilded and faux tortoise-shell frame, protected with a red taffeta curtain, and valued at the large sum of 6,000 *reales*. This, however, was only half of the value of an *Ecce Homo* attributed to Titian in the same collection, which was valued at 11,000 *reales*.

311. Palomino, ed. 1986, p. 375.

312. Ibid., p. 376.

313. In the estate documents, De la Torre's widow, María de Saraoz declared (12 September 1674) that during their marriage she inherited goods from her mother, Micaela de Trasmiera, including 83 paintings. Among these were the copies of Van Dyck's *Deposition* and Rubens' *Judith* mentioned below.

314. Palomino, ed. 1986, p. 375.

315. Some entailed paintings could be analagous to luxury items such as tapestries in terms of value. In the case of the estate of Antonio de Avila, Marqués de las Navas in 1658, for instance, a large painting of *Judith* which formed part of his *mayorazgo* was said to be worth over 10,000 ducats and had been pawned to the Almirante de Castilla (AHPM, Prot. 5.971, f. 1179).

Another copy of Raphael's *Madonna of the Fish* was listed in the collection of Antonio Carnero on 1662, where it was valued at 500 *reales* (Doc. 72, no. 2). The pictures were copies after Raphael's famous original in the royal collection, which arrived in Spain in 1638 and which Philip IV housed in the Escorial in 1645 (Museo del Prado, Madrid). If Carnero and De la Torre's pictures were in fact the same picture, then its value had increased considerably in a decade, even allowing for inflation. If the two paintings were different copies, then it is a telling marker of a consensus of taste for old masters at the time. Other attributed pictures in Carnero's collection were a good copy after Rubens' *Christ* and *St. John the Baptist*, and two pairs of copies after Titian's *Ecce Homo* and *Mater Dolorosa*; the Rubens and the better pair of Titian copies hung in Carnero's oratory.

Seven inventories included in this volume list the pictures of *contadores*, accountants in the administration, and two in particular are remarkable examples of important "middle-class" collections: those of Jerónimo de Alviz (Doc. 27) and Domingo de Soria Arteaga (Doc. 40). Domingo de Soria Arteaga's collection, valued in 1644 on the death of his wife, is unusual for the range and number of attributed pictures – 60 percent of the works are attributed. This high rate of attribution is probably due to the intervention of the collector himself, who oversaw the drawing up of the documents. The roll call of Soria Arteaga's artists includes many of the major contemporary painters active at court: Francisco Collantes, Juan de la Corte, Juan de Espinosa, Juan Fernández "El Labrador," Juan van der Hamen, Jusepe Leonardo, Teodisio Mingot, Pedro Núñez, Pedro Orrente, Antonio Ponce, and Francisco (?) Rómulo, as well as some artists who are unknown today, such as Don Gaspar de Chiriboga. All of these works could have been acquired directly from the artists Soria Arteaga may have patronised, while pictures by older masters such as Alonso Sánchez Coello, Juan Fernández de Navarette, Juan de Riaño, and El Greco were perhaps bought on the art market. The names of Vicencio Carducho and Eugenio Caxés are conspicuous by their absence from the Soria Arteaga collection; perhaps he did not like their work. He appears to have collected younger artists, at least two of whom, Pedro Núñez and Jusepe Leonardo, were pupils of Carducho and Caxés, respectively.

Unlike his peers, Soria Arteaga was a significant collector of still-life paintings by different contemporary artists active at the court; he appears to have been particularly keen on still lifes by Juan Fernández, "El Labrador". In the hanging of his collection he made one very pertinent comparison of a grape picture by Labrador with an earlier Roman grape painting by Pietro Paolo Bonzi – in this way, perhaps, acknowledging Labrador's sources in early Italian Caravaggesque still-life painting. He also owned landscapes by a number of different hands, which was less unusual, and history paintings with small figures, including 11 works by Juan de la Corte, one of which was a valuable picture of a nocturnal masque.

Soria Arteaga owned works attributed to revered Venetian old masters such as Titian and Bassano, portraits by Alonso Sánchez Coello and Antonio Mor, as well as old master copies. Madrid artists depending on copying for a livelihood may have provided his copies after Titian, Bassano, and Leonardo da Vinci. Rubens, one of the most famous contemporaries in Soria Arteaga's collection, was represented by a *St. Catherine*. However, this picture, worth 500 *reales*, was not as highly valued as some of the works by less famous Madrid painters of his day.

One of the most important figure subjects in the collection was Jusepe Leonardo's *Moses and the Plague of Serpents*, which was a relatively rare theme in Spanish collections; this painting, probably the picture now in the Academia de San Fernando

(Fig. 9), perhaps represented a recent commission from the artist.[316] Soria Arteaga's *Moses and Pharaoh's Crown* by Pedro Núñez may have been commissioned as a companion piece to this work. Jusepe Leonardo was a protegé of Velázquez who made his name with two battle pictures for the Buen Retiro's Hall of Realms. The high value of his *Moses and the Brazen Serpent*, if it is the painting in the Real Academia de San Fernando, Madrid, would have been due to its size and large number of figures, especially the skillfully foreshortened cadavers of the foreground based on study of the live model, and the "frescura y suavidad" of the painter's style.[317]

In 1633 Carducho mentioned the collection of the *contador* Jerónimo de Alviz as among the most outstanding of the capital. While his inventory in 1639 listed only some 50 pictures, made up entirely of religious subjects, still lifes, and landscapes (Doc. 27), all of the attributed works were by contemporary hands, and most were artists active at court. Alviz shared a taste for some of same artists as Soria Arteaga, such as Collantes, Juan de la Corte, Juan van der Hamen, and Orrente. As shown below, all of these were among the most popular names at court and particularly associated with their "specialties" of landscape and still lifes. However, there were no fewer than 10 religious figure subjects by Eugenio Caxés and by his colleague Vicencio Carducho, most of which appear to have been large, expensive easel pictures. Although the means by which Alviz acquired his paintings is unknown, he may be considered a major patron of these important royal painters, and for this reason alone it is not surprising that he earned a mention in Carducho's treatise.

Carducho and Caxés were the the most famous painters at court in the first quarter of the century, royal painters who also worked for religious foundations. Palomino noted that there were more paintings by Carducho in public places than any other eminent artist, and Jusepe Martínez said that the artist was esteemed by his peers and courted by great men.[318] Clearly, artists of such high reputations attracted a large private clientele.[319] In 1641, for instance, the dowry of Isabel Ramírez de Vargas, the daughter of Don Diego Ramírez de Vargas, included nineteen religious pictures by Caxés (Doc. 32). It was common for the value of paintings in dowries to be somewhat inflated over those of estate valuations, and the total value of Ramírez de Vargas's pictures (worth 15,730 *reales*) appears to have been no exception. This dowry was drawn up on her marriage to a Florentine gentleman, Don Jerónimo Bifi, and perhaps paintings by a Florentine artist were thought appropriate. Some of these were pendant pictures (Doc. 32, nos. 1, 2, 19, 20) and there were two cases of repeated subjects (nos. 1 and 5, 4 and 8). In light of the popularity of Carducho and Caxés among a whole generation of civil servants, Soria Arteaga's apparent lack of interest in their work is unusual. The rather undistinguished collection of pictures inventoried in 1654 in the possession of Luis Fernández de Vega, a *contador* of the Council of the Indies, was relieved by at least one valuable work of high quality, an *Immaculate Conception* by Eugenio Caxés (Doc. 60, no. 2). Pictures by Carducho and Caxés also appeared in 1636 in the collection of Cristóbal González Cossío, a knight of the Order of Alcántara, royal secretary and *contador* (Doc. 22).

316. Angulo and Pérez Sánchez 1983, pp. 91–92, no. 27.

317. Díaz del Valle (ed. 1933, p. 370) identified this characteristic of Leonardo.

318. Palomino, ed. 1986, p. 112; Martínez, ed. 1988, pp. 190–191.

319. Surprisingly, the postmortem inventory of Margarita Caxesi Gilioçis, daughter of Eugenio Caxés, did not list any works by her father. An anonymous pen drawing of a young man may have been by Caxés. In the valuation of her paintings by José Antolínez, however, a painting of *St. Jerome* by Carducho was listed. AHPM, Prot. 6.056, unfoliated; Getty Provenance Index No. E-166; Madrid 1657.

Cristobal González Cossío's collection included copies after Venetian artists and the *Virgin and Child with St. John* after Raphael. In 1636, this latter copy was placed at the head of the valuation of his collection, and at 550 *reales* was the most valuable painting in the appraisal (Doc. 22). In 1666 the collection was revalued by Juan Carreño de Miranda on the death of Catalina Velasco de Villarín, González Cossío's widow, who appears to have added one important picture by a younger artist, an *Immaculate Conception* by Jusepe Leonardo (Doc. 81, no. 23). Compared to Andrés López' valuation of the collection in 1636, Carreño de Miranda's valuation of thirty years later shows his greater discernment in this exercise. Thus, a Caxés copy (Doc. 81, no. 6) was worth 330 *reales*, and an original (Doc. 81, no. 7) was double this amount, which in 1636 had been listed as anonymous and valued at 150 *reales*. A painting of *Hagar* by Pedro Orrente, listed as "Jacob's slave" in 1636 and worth 88 *reales*, was given its correct title, "Abraham's slave" by Carreño de Miranda and its value raised to 550 *reales*. A triptych by Luis de Morales, worth 80 *reales* in 1636, was appraised at 500 *reales* thirty years later. Carreño de Miranda recognised the hand of Francisco Ribalta in a copy of Leonardo's *Last Supper*. The value of the Raphael copy, however, was lowered to 300 *reales* (Doc. 81, no. 28), implying that Carreño de Miranda, who himself copied Raphael's *Fall on the Way to Calvary*, was not so impressed by its quality or condition. The most remarkable change in values relates to pictures by the Roman Caravaggist painter, Antiveduto Gramatica, whose works may have become rare in Spain by the second half of the seventeenth century. In 1636 an example of this artist's work was worth 300 *reales* (Doc. 22, nos. 51, 52), while Carreño de Miranda in 1666 valued his *Flight into Egypt* at 2,200 *reales* and an *Incarnation* by his school at 1,500 *reales* (Doc. 81, nos. 4 and 5).

Two collections inventoried in the late seventeenth century, both of which were appraised by Antonio Palomino, typify the taste of the period for hanging together old master paintings, Flemish works, and contemporary Spanish paintings. Andrés de Villarán was a knight of Santiago and a member of the powerful Council of the Royal Treasury (*Consejo de Hacienda*), whose large collection was valued on his death in 1683 (Doc. 110). This included a painting by Van Dyck of the *Incredulity of St. Thomas*, and four copies after this artist, one of the *Mystic Marriage of St. Catherine* which was so well painted as to be worth the same amount as the former original. There were also copies after Titian and Correggio. Villarán's Spanish artists included Orrente and paintings by the landscape specialists Benito Manuel Agüero and Juan de Toledo. Of two pictures by Juan Carreño de Miranda, one was a copy of a *St. Onofre* by Ribera, which Palomino valued highly at 1,100 *reales*. Villarán was also an important client of Antonio de Pereda, since his collection included four religious subjects and a *Vanitas* picture depicting artists' equipment.

The collection of Don Juan de Castañeda, *Maestro mayor de la ciencia de las armas de caballeros pajes de Su Majestad*, was valued by Palomino in 1694 (Doc. 119). In Castañeda's inventory, the pictures are listed anonymously, while in Palomino's valuation of the collection 60 percent of the works are attributed, and no fewer than 21 different hands are acknowledged in the document. The collection included old master copies: paintings after Titian, Correggio, and Andrea del Sarto, as well as copies after Flemish modern artists: Rubens and Van Dyck. The works of 13 Spanish artists active in Madrid are listed. These included a Zurbarán painting of a bound lamb, an *Agnus Dei* type perhaps from the artist's late period in Madrid. A painting of *St. Jerome* by Mateo Cerezo was the most valuable picture in Palomino's appraisal. Castañeda's taste for the painterly baroque style of his own day is also reflected in

works by Francisco de Herrera (probably the Younger), Escalante, Matias de Torres, and Antolínez. This, however, did not prevent Castañeda from owning a picture of *Christ Carrying the Cross* by Antonio Arias, an artist who painted in a tight, neo-Florentine *disegno*. Palomino himself was represented in the collection with a *Guardian Angel*, paired with an image of *St. Michael* by Antolínez. Like Andrés de Villarán, Casteñeda also owned a *Vanitas Still Life* by Antonio de Pereda.

The status of the many-faceted artist Alonso Cano appears always to have been high among artists and connoisseurs. Painter to the Conde-Duque de Olivares, Cano was in Madrid from 1638 and occupied a privileged position at court as a friend of Velázquez and a member of group of Sevillian artists ascendant in the early part of Philip's reign. Lázaro Díaz del Valle's long biography of Cano, written between 1656 and 1659, some years after the artist had left Madrid, reflects the esteem he enjoyed.[320] The author claimed that in his painting Cano "se aventaja a todos los grandes artífices de este tiempo," saying that his hand was recognisable to even uncultivated viewers, and using adjectives such as "divino," "sublime," and "milagrosa" to describe a style that also reflected the artist-priest's piety.

The work of Alonso Cano appears in the inventories of three silk and cloth merchants included in this volume. The collection of the *mercader de paños* Antonio Cruzat y Villanueva, inventoried in 1659, included a small *Entombment of Christ* by Cano, which he had protected with a curtain (Doc. 70, no. 8). If the figure of the saint in his painting of *St. Catherine* by Cano was dressed in rich draperies, this subject might have held particular appeal to an individual who dealt in cloth, as could also have been the case with the copy of Correggio's *Mystic Marriage of St. Catherine* in the collection of the silk merchant Francisco Díaz de la Hoz (Doc. 64). The first painting listed in the inventory of Díaz de la Hoz drawn up in 1656 and the most valuable work in his collection was a *Christ of the Passion with an Angel* by Cano, worth 650 *reales*. Another unfinished version of this subject was in the collection of José de Lezcana, *tasador de joyas* in 1681. Two versions of this subject, representing the dead Christ supported by an angel, are today in the Prado Museum. Works by Cano are also listed in the collections of Martín Fernández Hidalgo, *mercader*, in 1656[321] and Juana Alvarez de Pedrosa, wife of Francisco Ruíz de Miranda, *mercader de sedas*, in 1671 (Doc. 86). Francisco Horcasitas (d.1672), *Contador mayor de fianças de rentas reales*, a Vizcayan merchant who traded in iron and wool and later became a member of the administration, owned two Canos, *Christ and the Samaritan Woman* and *Christ's Descent into Limbo*, which are the same subjects as paintings in the Academia de San Fernando, Madrid, and the Los Angeles County Museum (Fig. 10).[322] Eight flower paintings in the collection of Antonio Proano, *panadero de corte*, in 1663, show that even an artist as famous as Cano occasionally turned his hand to the "minor" genres.[323]

320. Díaz del Valle, ed. 1933, pp. 377, 387–389.

321. AHPM, Prot. 8.223, ff. 117–122; Getty Provenance Index No. E-604.

322. Bravo Lozano 1981, p. 202, citing AHPM, Prot. 10.409, unfoliated. The whole volume comprises Horcasitas' estate accounts and partition. Horcasitas' paintings were sold by public auction. However, his executors had a number of unsold works reappraised for sale at lower values by the painter Jerónimo Gallardo, which included the two paintings by Cano: "Lo primero una pintura de la samaritana de Alonso Cano de dos baras de alto y una de largo poco mas o menos tasada su echura en nobecientos Reales; otra pintura de christo nro señor del dho cano y del mismo tamaño quando su Divina Mag.d bajo al Limbo tasada en otros nobecientos Reales...." This last was followed by another anonymous painting of *Christ's Descent into Limbo*, valued at 1,300 *reales*. Horcasitas' collection also included copies after paintings by Titian (*Entombment*) and Ribera (*St. Peter*).

323. AHPM, Prot. 6.700, unfoliated, with paintings appraised on 10 March 1663 by Pedro de Noriega, painter: "mas ocho floreros de cano con sus marcos negros," which were valued at 330 *reales* each and which represented the most valuable group of paintings in the collection.

The royal painter Francisco Rizi's valuation of the paintings of Don Pedro de Vallejo in 1678 opened with a large painting (over 168 x 126 cm.) of *Christ at the Column* by Cano. This had also headed Vallejo's inventory, where it had pride of place in the main reception room of his home ("en la Pieça principal del recivim^to") (Doc. 98). Indeed, this picture was valued at 5,500 *reales*, which, along with a large *Immaculate Conception* by Juan Carreño de Miranda, made them the most valuable works in the entire collection, and worth more than religious subjects by such artists as Juan Antonio de Escalante (*Rest on the Flight into Egypt*) and Mateo Cerezo (*Mystic Marriage of St. Catherine*). Some of these paintings may have been acquired a few months earlier from the distinguished collection of works by Madrid artists owned by the wealthy silversmith Luis de Zabalza in 1678 (Doc. 97).

The inventories of the picture collections of a number of silversmiths and jewellers in Madrid reflect the importance of such wealthy artisans for the collecting of contemporary painters. In the distinguished collection of the *platero de cámara*, Luis de Zabalza (d. 1677) there was a half-length portrait of *Philip IV* by Velázquez in an ebony frame, paintings of religious subjects by Pedro Núñez and Alonso Cano, and the works of younger contemporaries; three paintings by Juan Carreño de Miranda and Mateo Cerezo, two by Juan Bautista de Escalante, and a picture by Francisco Camilo.[324] Zabalza owned some pictures of the same subject by different hands, such as versions of the *Mystic Marriage of St. Catherine* by Núñez and Mateo Cerezo, *Immaculate Conceptions* by Juan Carreño de Miranda and Mateo Cerezo (as well as four other representations of this subject listed). A Carreño de Miranda copy of Titian's *Lucretia* could be viewed alongside originals by Carreño de Miranda. Perhaps this reflected a deliberate policy, focusing discussion of the relative merits of each artist among visitors to the collection. Certainly, Zabalza's taste was for contemporary artists noted for their ability as colourists; thus Díaz del Valle admired Escalante for his good drawing and genius in colour, Camilo for his admirable colour, "soft, fresh, and sweet," and Carreño de Miranda for his superior handling of colour. The work of Francisco Rizi is conspicuous by its absence; this artist does not appear to have enjoyed the same degree of popularity on the private art market as his colleague Carreño de Miranda. Zabalza's most valuable painting in Smidt's valuation was, however, Alonso Cano's *Christ at the Column*. This important picture was bought from Zavalza's estate by Don Sebastían de Soria, who may have sold it almost immediately to Don Pedro de Vallejo.[325] Díaz del Valle remarked on Cano's having studied anatomy, an unusual and distinguishing faculty among Spanish artists, which would have undoubtedly been a factor contributing to the high status of this painting among collectors.[326]

The inventory of Cristóbal de Alfaro, goldsmith (*platero de oro*), in 1681 included works by Pedro Núñez and J.F. de Escalante. The collection of Joseph de Lezcana, *tasador de joyas*, inventoried in 1681 was unusual in containing unfinished paintings. One was an unfinished painting by Alonso Cano of a *Dead Christ Sup-*

324. Zavalza's executors, his widow María de Aguilar and Licenciado Don Tomás Rosete, were responsible for the attributions of the pictures in the inventory, which are not noted in the appraisal by the painter Andrés Smidt.
325. Zavalza's sale began on 7 February 1678, and one Francisco Sierra bought many of his paintings. Don Sebastian de Soria bought Cano's *Christ at the Column* for 3,300 *reales* on 9 February. He also acquired for 2,700 *reales* an *Immaculate Conception* which measured 2½ x 1½ *varas* and, which was probably the work by Carreño de Miranda, and which may have been the same picture as the one recorded in Vallejo's collection.
326. Two paintings by Alonso Cano of *Christ at the Column* are relevant here. One, painted ca. 1660, has been at Ávila since the eighteenth century and is now in the Carmelitas Descalzas de San José. Wethey, ed. 1983, p. 116, no. 8. An earlier painting, painted ca. 1646–50, is now at Bucharest, National Museum, and has an unknown provenance. Wethey, ed. 1983, p. 116, no. 9.

ported by an Angel, and six others were religious subjects by Mateo Cerezo, four of which were described as unfinished. One of these, the *Nativity of Christ*, was displayed in a pine frame, while the others were unframed. Mateo Cerezo's works were comparatively rare, as he died prematurely in 1666. The unfinished Cerezos were not completed by another artist, as was customary, and Lezcana could have acquired them from the deceased artist's estate sale, displaying them in their unfinished state for over fifteen years. Indeed, given the aesthetic of "sketchy" painting in the art of the later seventeenth century in Spain, Lezcana may even have admired these works precisely for their "unfinished" qualities.

The royal silversmith Andrés de Villaroel, *platero de cámara del Rey* and *tasador de las reales joyas,* included a holograph valuation of his own capital appended to a codicil of 1656 (Doc. 62). At this time his picture collection was not large, numbering only some 43 pictures. However, he clearly liked the work of Pedro Núñez, 14 of whose pictures he owned. Two of these were religious subjects, including an *Immaculate Conception*. A pair of originals seem to have been classicizing allegories on the theme of love, with cupids restraining a lion and chastising a satyr, symbolising the restraint of the passions, perhaps, and reflecting a degree of learning and sophistication in their owner.[327] Villaroel also owned a number of mythological subjects painted as landscapes with small figures, which were said to be originals of Pedro Núñez. He owned a view of Madrid by Núñez and a townscape of Rome, where the artist had lived. Villaroel appears to have enjoyed landscape painting, since his collection included a Pedro Orrente, a scene of classical ruins by Paul Bril, and other Flemish landscapes. Villaroel's other attributed pictures were fruit still lifes by Juan van der Hamen, some of which depicted silverware, a copy of a *St. Francis* by El Greco, and a copy after Titian of a painting of the Virgin.

The biographies of Díaz del Valle and Palomino make clear that many Madrid artists depended on sales to private collectors for their livelihoods. These were artists whose works were to be found in "casas particulares" rather than in public places.[328] The range of attributions contained in inventories included in this volume prove the importance of the private market for artists active at court. The artists named in the above documents include some of the most distinguished and famous of the "Golden Age". Some documents, furthermore, list pictures attributed to artists who were clearly well known to contemporaries in their day, but whose fame has sometimes dimmed to complete obscurity today. Works by one Don Gaspar de Chiriboga were recognised in the Soria Arteaga collection in 1644. And who was the Francisco de Pedraza whose works are mentioned in the collection of Don Juan de Castañeda (Doc. 119, nos. 5, 27, 44) and even so distingushed a collection as that of the Marqués del Carpio?[329] In 1669 Don Juan de Torres y Barrantes, a *familiar* of the Inquisition, drew

327. Two paintings with cupids in landscapes, in one scene bullfighting, have been attributed to Juan Sánchez Cotán (E. Orozco Díaz, *El pintor Fray Juan Sánchez Cotán*, Granada 1993, pp. 308–309, nos. 8–9) and José Antolínez (Angulo 1957, p. 43, no. 48). For an anonymous Madrid school painting of Cupids playing, see López Torrijos 1985, fig. 169.

328. Díaz del Valle (ed. 1933, pp. 373, 386) mentions Francisco Caro and Manuel de Molina in this way. Palomino cites the works of the following painters in many casas particulares: Pedro de las Cuevas, Antonio de Contreras, Francisco Varela, Pedro de Obregón, Bartolomé Román, Angelo Nardi, Don Francisco de Caro, Sebastián Martínez, José de Ledesma, Andrés de Vargas, Francisco de Palacios, Francisco Solís, and Antonio de Castrejón.

329. Paintings of the *Virgin* and *St. Jerome* by Pedraza were also inventoried among the paintings of Juana Morano, wife of Cristobal de Alfaro in 1684 (AHPM, Prot. 8.134, unfoliated; Getty Provenance Index No. E-243).

up a detailed inventory of goods on the death of his wife, Catalina de Alvarado (Doc. 84). It cited works by different hands, and even discriminated between the contributions of artists in collaborative pictures, in the case, for instance, of a garland painted by Juan de Arellano containing a *Virgin and Sleeping Child* by Mateo Cerezo. While Torres y Barrantes boasted works by the best-known Spanish artists, for instance El Greco, Zurbarán, and Eugenio Caxés, he also owned pictures by Juan de Toledo, Santiago (?) Morán, and the Valencian artist Pedro García Ferrer (1583–1660), as well as by Diego González de Vega (ca. 1628–1697), a pupil of Francisco Rizi.

In 1665 Tomás Sánchez drew up an inventory of his estate on the death of his wife Ana María de Peñaranda (Doc. 76). The paintings were valued by Francisco Gutiérrez Cavello, a popular painter of "perspectives" praised by Díaz del Valle, and included two of his own works, the *Marriage of the Virgin* and the *Meeting of Solomon* and the *Queen of Sheba*, which were the most highly valued works in the collection. The collection included six religious subjects by Escalante, one of which was a *Virgin with a Sleeping Christ Child*, a version of which Palomino mentioned in the house of an unnamed *aficionado*. However, the collection also included a large number of works by two painters whose works are unknown today. The obscure artist Juan Bautista de la Cotera appears to have been a respected member of the artistic community at court; he was represented by six religious paintings and seven "perspectives" and battles.[330] Manuel de Molina was represented by no fewer than 17 religious subjects. Díaz del Valle knew this artist, who was from Burgos and seventy years old in 1658, and noted that he was a prolific painter whose works were to be found in private houses in Madrid.[331] Molina would appear to have typified the host of minor artists active at court who must have relied totally on the patronage of private collectors and the open market for their livelihood. While the inventory reproduced here testifies to the degree of popularity his works enjoyed among collectors in his lifetime, by the time Palomino came to write his biographies of Spanish artists, Molina's reputation had sunk into obscurity.[332]

Painter-Appraisers

In 1652 Velázquez was made *Aposentador* and took an active role in the display of pictures in the royal collection in the Hall of Mirrors of the Madrid Alcázar, and was responsible for the framing and the hanging of major religious paintings by Italian old masters in the sacristy of the Escorial. By the 1630s Velázquez was already reputed to be "a man of great judgement," who became the foremost artist-connoisseur in Spain and who was sent to Italy in 1649 to buy art and antiquities for the king.[333] Velázquez and Angelo Nardi, an aged Italian royal painter who was a favourite of the king, assessed old master pictures bought from the English royal collection as they arrived in Madrid, taking care to allow only originals to reach royal eyes.[334] Thus Raphael's

330. Cotera was one of the supporters of Carducho's lawsuit against the *alcabala* sales tax, found in his favour in 1633. See Gállego 1977, pp. 146–147.

331. Díaz del Valle, ed. 1933, p. 373.

332. Palomino, ed. 1986, pp. 259–260, includes one Fray Manuel de Molina, who is a different artist.

333. Harris, JWCI, 30, 1967, 414–419.

334. Harris, "Velázquez as Connoisseur," *The Burlington Magazine*, 124, 1982, pp. 436–440. See also A.L. Loomie, "New Light on the Spanish Ambassador's Purchases from Charles I's Collection, 1649–1653," JWCI, 52 (1989), pp. 257–267. The paintings were bought by the Spanish ambassador in London, Alonso de Cárdenas. The precedent of Philip II was important in this respect, since he had only hung original paintings at the Escorial. Diego de Niseno (*El Fénix de la Grecia*, Madrid 1643, p. 83) claimed "El Salomón católico, Felipe II, no quiso admitir en aquella su óctava maravilla del mundo un cuadro como para el gusto de tal rey, tal

Holy Family (Fig. 11), reputed to be one of the greatest pictures in the world, was imported into Spain, and became the "pearl" of Philip's collection and the famed centrepiece of Velázquez's 1656 hang of some of Philip's finest religious paintings in the Escorial sacristy. Tintoretto's *Washing of the Feet* (Fig. 12) was "a great original" according to Velázquez and Nardi. In a curious lapse of attention on the part of these artists, Correggio's *Education of Cupid* (Fig. 5) was not deemed good enough and was taken by the prime minister Don Luis de Haro, who magnanimously declared that he would hang it in his own gallery and pretend it was an original![335]

Royal painters were themselves numbered among the most respected connoisseurs of their day. Díaz del Valle owned a certificate of authenticity written by Rubens in 1635, concerning an original painting by Lucas Craen in the collection of Thomas Camayori, and which, Rubens wrote, was so well preserved "as if it had just left the hands of the artist" and of such value that it could be presented to the king.[336] The opinion of Angelo Nardi was sought by the Florentine ambassador over the affair of Cigoli's *Ecce Homo*, discussed above, who also said the painter had advised "many gentlemen" with regard to their paintings. In 1627, the competition for a painting of the *Expulsion of the Moors*, won by Velázquez, was judged by two other Italians: the Roman aristocrat and amateur Juan Bautista Crescenzi, Marqués de la Torre, and the Dominican painter and drawing master to the king, Juan Bautista Mayno, who "both had a great understanding of painting" according to Pacheco.[337] Later, Mayno informally expressed his opinion on the work of another court painter, and said that Alonso Cano's *Miracle of St. Isidore at the Well* (1646–48) (Museo del Prado, Madrid, Fig. 13) was one of the best pictures he had ever seen.[338] Velázquez is said to have expressed great admiration for Diego Polo's *Fall of Manna* (Fig. 6), perhaps lending his seal of approval to this young artist's neo-Venetian painting style.[339] The visiting Italian frescoist Angelo Michele Colonna told Philip IV that Juan Carreño de Miranda was the best painter at court on the strength of his frescoes in the Colegio de Atocha.[340]

While there are only very scant notices of the informed opinions of painters on the works of their colleagues, artists were employed in the traditional role of expert (*perito*) in the valuation of works of art. In Seville and Toledo, the commissioning bodies of altarpieces set the artists' final fee after completion of the work, according to an appraisal (*tasación*) by third parties, consisting of one or more professional artists. El Greco's litigations with his corporate patrons over remuneration for his art exposed the ideological and practical shortcomings inherent in this system, which was weighted in favour of patrons.[341] At court, it was normal for painters in the royal

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fábrica: porque preguntando si era original, y respondiéndole que no, replicó el prudente monarcha: Pues para qué lo han traido? Y pagando el trabajo del pintor se lo hizo volver a su casa, juzgando, como tan avisado y discreto que el imitar, el trasladar y el copiar no es mucho de estimar ni agradecer". Quoted in Morán Turina, "Felipe IV, Velázquez y las Antigüedades," *Academia*, 1992, p. 257, note 65.

335. Harris 1982, p. 436, quoting Haro's fragmentary despatch to Cárdenas of 17 December 1654. Haro speaks of his "disgusto" on finding that some of the paintings were not originals and thus not suitable for the king's quarters, although he was convinced that the painters in England knew better than their Spanish counterparts in the matter of the authenticity of Correggio's *Education of Cupid*. In order to ameliorate this, "se colgarán el el mío con la buena fe en que se deben tener segun el conocim.° que tienen de ellas los pintores de allá ... y los tendré por originales."

336. Díaz del Valle, ed. 1933, p. 352.

337. Pacheco, ed. 1990, p. 206.

338. Díaz del Valle, ed. 1933, p. 389.

339. Ibid, p. 343.

340. Palomino, ed. 1986, p. 288.

341. Kagan 1982. Palomino (ed. 1986, p. 95) cites the unusual case of an altarpiece by Juan de Roelas of the *Martyrdom of St. Andrew*, patron of the Flemish community, which was said to have been sent to Flanders for a fair appraisal.

employ to value one another's work when necessary; thus Pedro Núñez set the price for Caxés' *Agamemnon and Chryses* for the Alcázar's New Room.[342] Carducho's *Scipio Africanus Addressing the Romans*, commissioned for the same room, was appraised posthumously by Felix Castelo (representing Carducho's heirs) and Velázquez (on behalf of the king).[343] In most cases the criteria on which such appraisals were based are unknown. However, Juan Bautista Mayno's notarised appraisal of the fresco painting of Vicencio Carducho and Eugenio Caxés in the sacristy of Toledo Cathedral in 1615 is unusual in its detail and gives a good idea of the features of the painting that his valuation took into account.[344]

It is difficult to assess the degree of artists' involvement with the collecting activities of private collectors. Bartolomé Carducho appears to have acted almost in a curatorial capacity with regard to the collection of the Duque de Lerma, importing Italian pictures for his patron, repairing paintings, and drawing up an inventory-appraisal of the entire collection in 1603.[345] It was usual for artists attached to a collector's household to undertake a wide range of painting tasks, including decorative work; the Almirante de Castilla employed Juan de Alfaro, for instance, as portraitist and restorer.[346] Just as Velázquez and Angelo Nardi were called on to assess the quality and originality of paintings destined for the royal collection, private collectors sometimes solicited the informed opinions of prominent painters. The Conde-Duque de Olivares, heir of Philip IV's famous *privado*, commissioned Francisco de Herrera the younger to choose the best paintings from an estate auction.[347] José Antolínez made a painting of *Doubting Thomas* in vindication of his opinion against that of other painters regarding the originality of an unspecified Spanish painting in the Almirante de Castilla's collection.[348]

Apart from painting itself, the single most important activity of artists at court as documented in notarial archives is their appraisal of paintings for estate sales (*almonedas*) and estate partitions (*particiones*).[349] In such documents, the paintings were separated from the estate for valuation by an expert who was himself involved in the profession, just as the silverware was valued by silversmiths, furniture by cabinetmakers, books by booksellers, and clothing by tailors.[350] Poorer-quality paintings were sometimes appraised by picture dealers (*tratantes en pinturas*). And occasionally amateurs (e.g., a notary, a priest, and a royal functionary) undertook such valua-

342. Angulo Iñiguez and Pérez Sánchez 1969, p. 329.

343. Orso 1986, pp. 49–50. The valuations of the paintings of Philip III's renovated Pardo palace were particularly fraught. Difficulties could begin with the choice of appraiser; one of these was Licenciado Juan de Roelas, but Vicencio Carducho protested at the low valuations given to his frescoes by another northern artist, Pedro Horfelin de Poultiers, saying, with just cause, "es ordinario pintor y de ningún nombre y experiencia". Martín González 1958, pp. 132, 136.

344. See F. Marías, "Nuevos documentos de pintura toledana de la primera mitad del siglo XVII," *Archivo Español de Arte*, 204 (1978), pp. 423–424, who points out that Mayno's criteria are difficulty of execution, artful composition, rich use of gold, fresh colouring and care, discretion, good taste, greatness, majesty, and authority.

345. Schroth 1990, pp. 22–36.

346. Palomino, ed. 1986, p. 263.

347. Ibid., p. 282.

348. Ibid., p. 244.

349. A wide selection of such documents is included in the published archival research of Mercedes Agulló y Cobo.

350. In Madrid, painters usually included in their valuations picture frames, prints and works on paper, screens, works of art and furnishings from oratories, and exotica. Since painters in Spain gilded and polychromed wood sculptures, these were also normally included in their valuations and the names of their authors sometimes given. In Seville, a more strict division of areas of expertise existed, and sculptors usually valued picture frames and works of sculpture. This was less common in appraisals at court. For example, see the collection of Pedro van Vucht (Doc. 34), in which a cabinetmaker, Abraham Lers, valued the picture frames; also the valuation of the collection of the Condesa de Oñate in 1685 (Doc. 112), in which the frames were again valued separately.

tions.[351] In most cases, paintings were inventoried in the same way as other items of furniture and generally given no more attention than these. Indeed, paintings in these documents are often described in less detail than other moveable goods, such as precious objects, clothing, and books. While the literal physical descriptions of paintings usually comprised size, support, frame, medium, and subject matter, their authorship was a rare discretional refinement to the normal formula.

Postmortem estate inventories had to take place within thirty days of the death of the individual in question. Paintings, like other furnishings from the estate were itemised and identified goods for legal reasons; these documents did not function as artistic records. In the same way, notarised estate appraisals (*tasaciones*) served a purely utilitarian purpose. Goods from the estate of a deceased individual were valued for their division (*partición*) among relatives and prior to their sale (*almoneda*) in order to fund the bequests and masses itemised in the last will and testament. Painter-appraisers were nominated by the executors of the estate and swore on the sign of the cross that they were disinterested parties who would value items fairly, according to their knowledge and understanding ("saber y entender"). Like other appraisers, painters were required to establish the "fair price" (*justo precio*) of items to be sold in a public estate sale.[352] This meant setting the mean value (*el mediano*) of the painting, which could be sold for no less than half this value (*el más bajo*) and no more than one-and-a-half times the same (*el más alto*). Thus, a painting valued at 100 *reales* could be sold within the range of 50–150 *reales* ; if it were sold for less than 50 *reales*, the vendor could legally demand restitution, and if it were sold for more than 150 *reales*, the same legal recourse was available to the buyer. In a number of cases, the values assigned to the paintings were considered too high for auction and sometimes pictures simply did not sell, which necessitated lowering their reserve values by a notarised document of reappraisal – normally, but not always, undertaken by a different artist.[353] No document of this kind is known that raised the values of paintings intended for public auction. During times of acute currency fluctuation in the later seventeenth century, the appraised values of paintings could be reduced by one-third, and even one-half, to ensure their sale at auction.[354]

351. In 1640, the small number of paintings of Bernarda de Paz del Río were valued by the royal notary Juan Bautista de Ulpite, described in the document as "escrivano de su mag.^{d} y de su infantería en españa personna practica e yntelijente en el conoçimiento de la pintura" (AHPM, Prot. 5.758, ff. 65–86). In 1646, the paintings of D. Pedro Ordoñez, a knight of the Order of Santiago and member of the royal *Consejo de Ordenes*, were valued by Matheo de Pino, "Clerigo presbitero ombre piritu en el arte de pinturas" (AHPM, Prot. 6.010, ff. 927v–928), and in 1629 the pictures of D. Juan Matienzo de Peralta were appraised by Simón de Alcántara, "criado de su mag.^{d} ... ques persona que sabe y entiende del dho arte" (AHPM, Prot. 2.682, ff. 1058–1065). In 1651, the paintings of Joseph de Trujillo, royal accountant, were appraised by Roque Antonio de Palacios, "perssona que entiende de pinturas" (AHPM, Prot. 7.140, ff. 812–812v). None of the above individuals was described as a professional painter.

352. This account of the *justo precio* in estate sales is from Francisco García, *Tratado utilísimo y muy general de todos los contractos, quantos en los negocios humanos se suelen ofrecer*, Valencia 1583, pp. 572–585, "De la venta que se haze en almoneda," esp. pp. 574–578. See also Tomás de Mercado, *Suma de Tratos y Contratos*, 1569; ed. Seville 1587, pp. 63v–68v.

353. For example, on 5 January 1685, Juan de Vega valued the paintings of Josefa Lozano de Arroyo, deceased widow of Benito de Tapia. The first painting listed was a large *Nativity*, attributed to Angelo Nardi in the inventory, but which Vega thought was painted by Ribera and consequently valued at 200 ducats (2,200 *reales*). The second picture valued was an *Immaculate Conception*, also thought to be by Ribera and consequently worth 1,100 *reales*. In a revaluation of the paintings by another artist, Francisco Lopano, on 18 May 1685, the values of almost all of the paintings in the collection were lowered, the first painting drastically reduced to a more realistic 800 *reales* and the second to 600 *reales*. In this case, both Vega's connoisseurship and his knowledge of the market appear to have been faulty. AHPM, Prot. 8.109, unfoliated.

354. See, for example, the collection of Luis de Zabalza (Doc. 97), which was valued in 1678 by Andrés Smidt, with the condition that the values could be reduced by a third, and even a half, if they were to fail to sell at

Painters' appraisals normally followed the order and even the wording of the inventory written by the same notary's hand. They are usually as inscrutable as these documents regarding attributions, even when they were written in the artist's own hand.[355] Some documents listed the paintings collection in order of subject matter, although this seems to have been a practice more common in the first half of the seventeenth century than in the latter part of the century. Thus, religious paintings, images from oratories, profane works, and portraits could be listed separately.[356] Generally speaking, the artist-appraiser, accompanied by a notary, toured the collection while the paintings were still on the wall, and, as noted above, some documents mentioned the different rooms in which these were found (e.g., Comte de Solre, Doc. 24). While still in situ, many paintings may have been difficult to see. It was probably more common that paintings were taken down from the wall and the artist-appraiser was shown individual works in succession.[357] Although some artists appear to have made a specialty of this activity, they appear to have been paid relatively little, their fees reflecting the number of paintings valued and the length of time taken in appraising them.[358] Palo-

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auction: "considerando el poco valor y estimacion que al press.te se hace de la Pintura aunque le tiene dado su Valor yntrinsico le pareçe que en cada Una de las Pinturas se puede perder el tercio y en caso necesario y no haviendo persona que las compre perdiendo el tercio es de parecer se de perdiendo la mitad por hacerse tampoca estimazion de la Pintura y pasarse tan mal." In Antonio de Pereda's reappraisal of the values of the paintings of the Conde de Molina originally set by Francisco de Herrera and Andrés Smidt, in most cases he reduced them by a third to ensure their sale (Doc. 93). In 1683, the collection of Don Francisco de Altamira Angulo was appraised by Francisco Rizi, and the paintings' sale prices were reduced by a third because of currency shortages. (AHPM, Prot. 9.868, ff. 312–322, 2 August 1683, with the sale beginning on 27 September 1683, ff. 330–382). See also the discussion of the dowry of Pedro de Arce's second wife (Doc. 82).

355. In June 1632, for instance, the painter Francisco Barrera, who undertook many estate appraisals throughout his long career, wrote in his own hand his valuation of the paintings and single sculpture of Doctor Pedro de Barcena Carrasa. This document, which follows the conventional format for appraisals, was notarised and bound into the protocol with the other papers pertaining to Carrasa's estate. AHPM, Prot. 4.469, ff. 903–903v.

356. The Duke of Lerma's inventory of 1603 was divided between religious subjects and "Retratos y pinturas a lo humano," comprising portraits, mythologies, and secular works. (Schroth 1990, p. 27). Examples reproduced here include the collections of Gil Ramírez de Arellano (Doc. 3), the Marqués de Montesclaros (Doc. 13), and Gaspar de Borja (Doc. 42). In 1641, the paintings collection of Don Pedro Marmolejo Ponce de León was inventoried in two sections; religious images and "pinturas profanas," mostly portraits. In 1644, the inventory of the collection of the Conde de Oñate was divided up between "retratos," "pinturas de historias," mostly mythologies, and "láminas," all of which were religious subjects.

357. Two artists, Francisco de Zurbarán and Francisco Rizi, valued the paintings of the notary Francisco Frechel in 1664, and "hicieron la tasación de las Pinturas q les fue mostradas". The fact that the names of the rooms are entered in the margin of the document suggests that these painters were taken through the house and shown works that were still hanging on walls. AHPM, Prot. 8.231, ff. 171–174v, 28 February 1664 (Cascales y Muñoz 1911). In the case of the collection of Don Francisco de Prado Bravo de Mendoza (valuation, Doc. 48), the paintings were inventoried hanging on the wall, while others were listed as brought down and leaning against the wall. In a typical example, the painter Alonso del Arco valued the paintings of the *regidor* Don Juan Díaz de la Mora by being shown the paintings ("pinturas que le fueren mostradas tocantes a su oficio") and examining them in great detail ("aviendolas visto mui por menor Con todo ciudado las taso en las candidades siguientes"). AHPM, Prot. 11.434, ff. 56–58v, 4 June 1672.

358. The following sample gives some idea of the fees to painters for appraisals, which were in line with the remuneration of other experts in estate valuations. In 1609, Alonso del Moral received 6 *reales* for valuing the paintings collection and oratory furnishings of Don Francisco de Velasco, *Gentilhombre de boca de Su Majestad* (AHPM, Prot. 2.284, ff. 699–701). In 1635 Francisco de Burgos Mantilla received 6 *reales* for valuing the small collection of paintings of the *contador* Domingo Garan de Allande (AHPM, Prot. 6.612, ff. 167v–168, 237v), but only one *real* for appraising the paintings of Luisa Tenorio in 1650 (AHPM, Prot. 4.499, ff. 168–169). In 1636 Jerónimo Márquez received 8 *reales* for appraising a small number of undistinguished religious paintings of a baker, Francisco Pérez (AHPM, Prot. 5.963, ff. 131–133, 224). In 1638, Domingo Guerra Coronel received 12 *reales* for his valuation of the paintings of Don Teofilo Faustino (AHPM, Prot. 6.196, ff. 941–942), and in 1650 he again received 12 *reales* for valuing a collection (Agulló y Cobo 1981, p. 100). One Isidro de Castillo y Aguilar received 36 *reales* for valuing the collection of Doctor Juan de Villaroel on the death of his wife in 1656 (AHPM, Prot. 7.845, ff. 1169–1170v) and in 1660, Bartolomé Sanz received 50 *reales* for his

mino recounts the story of Carreño de Miranda and Herrera the Elder acting as joint appraisers of an altarpiece for Alcalá de Henares for which they received only verbal thanks and no fee at all.[359]

Painters' appraisals do not give the criteria by which individual paintings were judged, nor the opinions of the artists concerned. The appraised values of pictures listed in inventories, as well as fluctuations in these throughout the period, may be linked to the authorship of paintings and taste for these.[360] In a number of cases, painter-appraisers valued their own works most highly of all, as in the case of Francisco Gutiérrez's appraisal of the collection of Ana María de Peñaranda in 1665 (Doc. 76).[361] In some documents, an inflated attribution is belied by the low valuation assigned to the work in the appraisal. Documents occasionally refer to the aesthetic quality and physical condition of pictures in the most general manner, "de buena mano," "pintura ordinaria" or "maltratado," for instance.[362] In the case of a set of twelve flowerpieces in the collection of Diego de Angulo in 1640, the appraisers, Alonso Cano and Andrés López Polanco, frankly thought they were "mala pintura," valuing the works at only five *reales* each (Doc. 29). Exceptions to such formulaic responses, however, sometimes occur when the collector himself was involved in drawing up the document. When the canon of Granada cathedral, Doctor Juan de Matute, drew up the inventory of his paintings collection in 1628 (Doc. 14), his pride in their quality and his own good taste is communicated across the centuries. He enthuses about his pictures ("muy alta pintura," "extraordinaria pintura," "valiente mano," "gran pintor") and boasts about the amounts he paid for these and the fact that other collectors had offered to buy them from him. In some cases where the collector oversaw the inventory of his own collection, the number of attributed works listed is high; examples include the collection of Domingo de Soria Arteaga (Doc. 40), Andrés de Villaroel (Doc. 62), and Nicolás de Omazur in Seville.[363] Don Miguel de Salamanca supervised his wife's postmortem inventory in 1655 (Doc. 63) that included paintings attributed to Flemish hands; these were dropped from his postmortem inventory of 1658, and their authorship probably went unrecognised by his heirs and executors.[364] The case of Don Vincenio Juan de Lastanosa, who wrote two descriptions of the furnishings and collections in his own house at Huesca in 1634 and 1662, appears to be unique for the period in Spain.[365]

Occasionally, inventories specify that paintings were signed, and sometimes pictures were labelled with the names of famous artists.[366] In some cases, the attributions

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appraisal of the large collection of pantings of Don Ramiro de Quiñones (AHPM, Prot. 6.689, ff. 1108–1111, 1169). The highest fee known to this author is Francisco Barrera's fee of 142 *reales* received for his appraisal of the large collection of the Condesa-Duquesa de Olivares in 1648. AHPM, Prot. 6.239, f. 534. For equivalent fees paid to painter-appraisers in Murcia, see Agüero Ros 1994, p. 76.

359. Palomino, ed. 1986, pp. 286–287.

360. There has not been any analytical study of the prices of works of art in seventeenth-century Spain.

361. A famous case is Velázquez's appraisal of the collection of Don Juan de Fonseca in 1627, in which his own *Waterseller* (Apsley House, London) was listed along with the artist's name and the most highly valued work. López Navío 1961.

362. See Schroth 1990, p. 61, for qualitative comments (such as "bueno," "razonable," and "malo") in the inventory of the collection of the Duque de Lerma at Valladolid in 1607.

363. D. Kinkead, "The picture collection of Don Nicolás Omazur," *The Burlington Magazine*, no. 995, 128 (1986), pp. 132–144.

364. AHPM, Prot. 7.151, unfoliated; Getty Provenance Index No. E-599.

365. Sánchez Cantón 1941, pp. 294–297.

366. In the spectacular collection of the Marqués de Leganés, one painting of a *Holy Family* had "el Correggio" written in gold on it. López Navío 1962, p. 316, no. 1021. For examples of signed paintings in inventories reproduced here, see paintings signed by Bassano in the collection of Diego de Angulo in 1640 (Doc. 29, nos. 5

to paintings in inventories and valuations were changed; thus, for instance, the painter Mateo Gallardo attributed a painting to Vicencio Carducho in the collection of Fernando de Tinoco in 1652 and subsequently changed this to Angelo Nardi (Doc. 54, no. 4). While the authorship of paintings would be reasonably expected to affect their evaluation, attributions were not a requirement of inventories or appraisals and are assigned extremely inconsistently to paintings in these documents. In the case of the modest collection of Juan Moreno, wife of the goldsmith Cristobal de Alfaro, the appraisal was headed by a painting of the *Adoration of the Kings* by Pedro Núñez and a *St. Joseph* from the school of Andrea Vaccaro, which were also the two most highly valued paintings in the document. Other highly valued paintings in the same document were not attributed, however, while works by Escalante and one Francisco de Pedraza were recognised by the painter-appraiser, one Diego de Salazar.[367] In the case of the collection of Luis de Zabalza in 1678 (Doc. 97), his postmortem inventory listed many attributed paintings, while the appraisal by the painter Andrés Smidt did not contain any. Francisco de Herrera's valuation of the paintings in the collection of Juan Bautista Zavala in 1682 (Doc. 108) not only omitted mentioning their authors but, in some cases, did not even specify their subject matter.[368] Collections appraised by two painters did not necessarily result in an increased number of attributed works, and, in the case of the collection of Don Francisco Prado Bravo de Mendoza, for instance, some of the entries in the valuation are extremely cursory (Doc. 48).[369] Indeed, a tendency to specify authorship appears to have borne no relation to the quality of the collection, the importance of the owner, or the expertise of the artist, as is shown by inventories and appraisals of great collections such as those of the Duc d'Aarschot (Docs. 30 and 31), the Duques del Infantado (Docs. 1, 9, and 10) and the Almirantes de Castilla (Docs. 18, 43, 74, and 117).

Generally speaking, however, in our sample of documents the incidence of attributed paintings increases in inventories and valuations from the second half of the seventeenth century, and appears to reach a peak in the third quarter of the century.[370] Given the interest in paintings that distinguished Philip IV and his reign, this broad tendency may reflect a greater diffusion of connoisseurship by this time. And although estate appraisals did always require connoisseurship, often artist-valuers did note attributions. Vicencio Carducho attributed paintings to Italian artists in his valuation of the collection of Doctor Alonso Cortés in 1632, although the paintings were anonymous in the inventory, and assigned high values to the pictures perhaps to reflect the high status of the art of painting in his eyes (Doc. 17). While no attributed paintings were listed in the inventories of Eugenio Caxés's daughter Margarita in 1657 and D. Antonio Carnero in 1662 (Doc. 72), the respective appraisals by José Antolínez and Francisco de Burgos Mantilla identified a number of their hands.[371] In the case of the

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and 7), and flowerpieces signed by Juan de Arellano in the collection of Catalina de Alvarado in 1669 (Doc. 84, no. 96) and the collection of Francisco González de la Hoz in 1671 (Doc. 88, no. 9).

367. AHPM, Prot. 8.143, unfoliated, 12 January 1685.

368. In the case of a painting depicting a woman with an arrow and a half moon on her head, for instance, her probable identity as the goddess Diana was not mentioned (Doc. 108, no. 2).

369. For example, see Cherry 1991, pp. 113–114, for the remarkably uninformative joint appraisal of the collection of Don Andrés de Losada y Prada in 1625 by Velázquez and Francisco Pacheco.

370. In the Spanish inventories included in the Getty Provenance Index database, 8 percent of pictures inventoried between 1600–1625 are attributed, 15 percent between 1626–1650, 19 percent between 1651–1675, and 35 percent between 1676–1700. Three Carpio inventories (Docs. 109, 114, and 115) fall into the last time period and make up 80 percent of the number of attributed pictures.

371. Margarita Caxesi Gilioçis, AHPM, Prot. 6.056, unfoliated; Getty Provenance Index No. E-166. Margarita Caxés's inventory was drawn up by her husband, beginning in Madrid, 13 June 1657, and included a number of mythological subjects, discussed below.

small collection of Diego Pérez Dávila, Abbot of Santa María de Astorga in 1638, the fact that Angelo Nardi did not repeat the attribution of paintings to El Greco established in the inventory might imply his disagreement with these claims (Doc. 25). Antonio de Pereda made a number of significant attributions in his valuation of the important collection of the Conde de Monterrey in 1653, although he did not repeat this exercise in his valuation of the pictures on the death of the Duquesa de Monterrey in 1655 (Doc. 61).

Juan Carreño de Miranda and Antonio Palomino are distinguished among all other painter-appraisers in Madrid for most consistently exercising their considerable connoisseurship in the attribution of pictures for estate valuations, assigning works to native and foreign artists alike, sometimes specifying the different hands in collaborative works, and distinguishing originals from copies.[372] Significant examples include Carreño de Miranda's appraisal of the collection of Catalina Velasco de Villarín in 1666 (Doc. 81) and Palomino's valuation of the paintings of Andrés Villarán in 1683 (Doc. 110). While the paintings owned by Don Juan de Castañeda were listed anonymously in his postmortem inventory, Palomino's appraisal of the 70 paintings in 1694 attributed over half of these (39 paintings) and acknowledged 21 different hands (Doc. 119). These painters' real interest in painting took their appraisals of collections beyond the utility of establishing the *precio justo* of pictures for public sale. They seem to have gone out of their way to ensure that the documents are detailed records of the contents of Madrid collections whose dispersal by auction was imminent, and they remain as testimonies to the taste of collectors who could be numbered among the true friends of Painting. It is not surprising then that in 1724, Palomino vehemently supported a move by the *Consejo de Castilla* to nominate official appraisers of paintings in private collection. He suggested that these be selected from the among the corps of royal painters, to which he himself belonged, and was duly nominated for such an office.[373]

Antonio Palomino himself owned a collection of pictures and drawings by other artists, and in his *Lives of the Artists* occasionally refers to works in his own possession. Unfortunately, no inventory has been found for the artist. On the death of his wife Catalina Pérez, Palomino ordered an inventory and valuation of their estate to be drawn up.[374] However, this was not undertaken. On Palomino's death, his children, Francisco, Isidoro, and Rafaela Palomino, ordered that an inventory, valuation, and partition of the

372. For a number of valuations by Carreño de Miranda, see Barrio Moya 1985.

373. See J. Simón Díaz, "Palomino y otros tasadores oficiales de pinturas," *Archivo Español de Arte*, XX (1947), pp. 121–128, citing a document from AHN, Consejos leg. 4.000 / 12. In this document, the fiscal of the Consejo drew attention to the practice of painters appraising at low values the best works from private collections, "sin práctica, ni inteligencia y sin conocimiento de sus autores," in order to buy them cheaply and export them, while at the same time inflating the values of low-quality works. It was proposed, therefore, to nominate one or two "pintores inteligentes en el Arte y de conocida experiencia, que con inteligencia de los Autores de las Pinturas, su calidad y vondad, las tasen y aprecian," and that they alone should appraise private collections for public sale. The royal painter and architect Teodoro Ardemans concurred with this proposal, stating that appraisers valued many originals as copies, and vice versa, and blamed the Genoese in particular for exporting "las mas clásicas" works from Spain for over thirty years. Palomino suggested that the official appraisers be chosen from among royal painters "respecto de que estos tienen ya la califación de su ynteligencia en el arte por el titulo que obtienen del Rey". On 16 May 1724, Palomino and Don Juan de Miranda were nominated as official appraisers of paintings by the *Consejo de Castilla*. However, Jerónino Ezquerra and other painters in Madrid protested against this monopoly, which directly infringed upon their expertise ("sciencia y havilidad") and practice as appraisers of collections. They also argued against reducing the number of appraisers to only two, in the light of the diversity and subjectivity of opinions on art ("por viniendo todo esto de ser esta arte sin número, peso, ni medida, por donde se puede estimar, apreciar, quadrar, cubicar, ni ajustar su valor por ser interminable su conocimiento") and since this also denied the traditional freedom of all painters practicing at court to value paintings.

374. AHPM, Prot.15,557, unfoliated, Madrid, 9 April 1725.

estate be undertaken, but this too appears not to have taken place.[375] However, inventories are known of the paintings in the possessions of Palomino's son, Francisco, and his son-in-law, Sebastian de Arze. Sebastian de Arze was the husband of Palomino's daughter Rafaela, and on his death drew up an inventory and valuation of their estate, beginning on 17 May, 1725.[376] Among their pictures were portraits of Sebastian de Arze and Rafaela Palomino painted by Antonio Palomino. Indeed, most of the attributed pictures in the document were painted by Palomino, comprising religious subjects as well as eleven landscapes by the artist.[377] It is unclear whether the copies of paintings by Palomino were by the artist himself.[378] However, there was also a copy of Van Dyck's painting of *St. Rosalia*, and in the valuation there was listed a painting of the *Samaritan Woman* by Raphael copied by Claudio Coello, although this entry was crossed out in the document. Other paintings attributed in the document were a small landscape by Pedro Cotto, a flowerpiece by Gabriel de la Corte, and two circular Dutch marine paintings.[379]

Francisco Palomino was a painter, trained in the art of painting by his father, from whom he had evidently inherited some of the artist's materials and paintings listed in his postmortem inventory drawn up by his widow, María Felipa del Corral.[380] There were, for instance, 40 packets with 20 unbound copies each of Antonio Palomino's *El Museo pictórico y escala óptica*.[381] A painting of St. Catherine attributed to "Castillo" in the appraisal, for instance, is likely to refer to the work of Antonio del Castillo y Saavedra (1616–1668).[382] This painter from Córdoba is much praised in Antonio Palomino's *Lives of the Artists*, where the author describes what must be the same painting in Palomino's own collection as a single figure of the saint, with her martyrdom in the background.[383] Some of the important paintings in Francisco's possession were by his father; a series of four paintings of the Life of the Virgin, Flight

375. AHPM, Prot. 15,557, unfoliated, Madrid, 14 August 1726. The heirs said that the inventory of their mother's estate was never taken, but they did not proceed with Palomino's inventory because Isidoro was not present. On 18 August 1726, it was decided to transfer the paperwork from the office of the *escribano* Manuel Merlo to that of Bernardo de Castro Rodríguez. It was not possible to locate the documents in the *protocolos* for the relevant years of these notaries.

376. AHPM, Prot. 15,557, unfoliated. Rafaela ordered the inventory on 14th May 1725, which began three days later with the collection of pictures. The following valuation of the estate is undated, with the pictures appraised first, apparently by Don Pedro de Arze.

377. The religious paintings listed as originals by Antonio Palomino in the document are as follows: *Immaculate Conception*; a pair of the *Nativity of Christ* and *Adoration of the Kings*; *Tobias and the Angel Raphael*; *St. Paul Hermit*; *Mystic Marriage of St. Catherine*; two paintings of the *Assumption of the Virgin*; *Archangel St. Michael*; *St. Sebastian*; four paintings of the *Story of David*; the *Virgin*; a head of *St. Anastasio*; a pair of *SS. Gertrudis* and *Theresa*.

378. Works described as copies of Palomino were as follows: a pair of paintings of the *Child Jesus and St. John the Baptist*; *Christ the Saviour*; *Christ at Calvary* before being nailed to the Cross.

379. The collection also included a small wax statuette of *Nuestra Señora de las Mercedes* "de mano de Callexo."

380. AHPM, Prot.15.559, fols.1–13v, for Francisco's inventory, beginning on 22 October, 1726. The valuation of the estate began with the appraisal of the paintings and studio (Ibid., fols.19–22v), undertaken by Juan Delgado, painter and *Pintor de los Serenissimos Infantes*, on 19 July 1726.

381. AHPM, Prot. 15.559, fols.11–11v, "quarenta paquettes de libros sin enquadernar practica de Pinttores su Auttor Dn Anttonio Palomino de la primera y segunda Impresion, y cada paquette de los menzionados compone veintte libros." There were also five bound books of the same and six bronze plates for the prints of the volume, the other six plates belonging to Francisco's brother Isidoro Palomino, *Abogado de los Reales Consejos*.

382. AHPM, Prot. 15.559, fol.19, "Itt. una santa catalina de dos varas de Alto y vara y tercia de Ancho poco mas o menos de mano de Castillo con su marco negro de pino y Moldura dorada en quinientos Rs. 500."

383. Palomino, ed. 1986, p. 213. N. Ayala Mallory (ibid., p. 215, n. 26) identifies the work with one now in the Warsaw Museum.

into Egypt, a painting in black and white of the Agony in the Garden, an Immaculate Conception, and a black and white painted sketch (*borronzitto*) of the same subject, the Virgin of Sorrows, two paintings of St. Theresa, a head of St. Peter, a pair of game still lifes, a painting of a bunch of lilies, and a landscape. There were also various studies; a painted academic study of a reclining figure (*una figura de academia que esta echada*) and another of a nude figure standing up, a painting of some children, one of the head of a poor man, and a picture of two turkeys. Most of the paintings described as sketched in (*borrones*) were most probably painted by Francisco Palomino himself. The appraisal also listed a painting of St. Bartholomew by a follower of Ribera, a head of an old man by Francisco de Herrera the Younger, portraits of an unidentified queen and a marchioness by Carreño de Miranda, and a painting of Santiago in black and white by Luca Giordano, which may have come from Antonio Palomino's collection. Surely inherited from Palomino's own collection were a series of portraits of famous painters, which form a visual counterpart to his *Lives of the Artists* and included some of the artists he admired most. The estate documents of Francisco Palomino, then, listed two portraits of Titian, a portrait of Raphael, and one of a Ferri another of a half-length portrait of Juan Carreño de Miranda, one of Luca Giordano and a half-length portrait of Velázquez, which was probably a version of the self-portrait now in the Museo de Valencia.[384]

The Hanging of Pictures in Private Residences in Madrid

By the time Philip IV ascended the throne, paintings rather than tapestries and leather hangings were becoming fashionable decoration of homes in Madrid.[385] It was customary for visitors to be shown paintings in private houses; Cassiano dal Pozzo, on his afternoon visits to Madrid residences in 1626, recorded in his diary his impressions of some interiors.[386] The decoration of rooms with paintings had come to reflect the wealth and social standing of private individuals.[387] Paintings were also an essential consideration in properties rented to more distinguished clients, such as 15 "rretablos y Pinturas" that the painter Antonio Ricci rented to Jacome de Gracia in 1598, or the works that the painter Eugenio de las Cuevas rented to Don Agustín Spínola in 1646.[388]

384. The portraits were listed in the following order in the appraisal document: "otro quadro de tres quartas de Alto.y media vara de Ancho retrato de el Tiziano," 90 *reales*; "un quadritto de tres quartas de alto y dos de Ancho de un retrato de Cariño," 60 *reales*; "otro quadro de Vara de alto y tres quartas de Ancho de un retrato de velazquez," 120 *reales*; (described as "de medio cuerpo" in the inventory); "otro quadrito de dos quartas de Ancho y tres de alto de un retrato de Jordan," 20 *reales*; "otro quadro de tres quartas de Alto y dos de Ancho de un retratto de el Tiziano," 20 *reales*; "otro quadro de tres quartas de Alto y dos de Ancho retrato de rafael de urbina," 30 *reales*. The portrait of Ferri was listed in the inventory only; "Un rettratto de Zirus ferri de tres quartas de largo y dos de ancho."

385. Morán and Checa 1985, p. 234, n.17; Checa 1994, p. 23, for a comment of Fernández de Navarrete, who in 1626 noted the trend for hanging paintings: "for rooms in which hangings are not placed extraordinary paintings are made, which are valued only for the fame of their authors," many of which he classed as "dishonest". Palomino (ed. 1988, p. 99), in the *Life of Antonio de Mohedano*, tells how the artist began by painting *sargas* (fabrics painted in distemper, sometimes in imitation of tapestry) and *guadamecíes* (embossed leather), which the middle classes ("gente mediana") used to hang.

386. Morán Turina 1991–92, pp. 162–164 for the showing of paintings to visitors, based on literary sources. For Cassiano dal Pozzo on Madrid collections, see Simón Díaz 1980.

387. Morán Turina 1991–92, pp. 164–166. Ibid., p. 165, n.31, on paintings as esteemed gifts among private individuals.

388. The rental of 1598 is mentioned in a document which Ricci drew up in Madrid on 23 June, 1604. AHPM, Prot. 1.738, ff. 189–190v. For the rental to Spínola, Agulló y Cobo 1981, p. 64.

Pictures were rented to decorate the quarters of the Duca di Modena on his visit to Madrid in 1638,[389] and paintings were included by the Duque de Pastrana in his rental of houses to Miguel de Noroña, Conde de Linares in 1641.[390] While travellers to the Spanish capital remarked on the comparative modesty of the exteriors of family palaces, all were dazzled by the richness of their interior decor.[391] Despite its unprepossessing exterior, the Buen Retiro Palace epitomised this taste for lavish interior decoration, including large numbers of fine paintings.[392] In his Madrid diary entry for 26 June 1626, Cassiano dal Pozzo remarked on the modernity of the Princess of Esquilache's Madrid house, but the oddity of the lack of hangings in the rooms, the bare walls relieved only by landscape paintings and still lifes.[393] However, this was customary in Spain during this time of the year. Many foreign visitors to Spain in the seventeenth century noted the seasonal Spanish custom of hanging pictures in summer months and tapestries in winter, owing to the thermal properties of the latter in cold weather.[394]

Spanish seventeenth-century inventories of private residences rarely listed the different rooms of the house in which the paintings were to be found. Pictures were inventoried along with other goods and furnishings in a continuous list, or grouped together and appraised as a separate category, although rarely with any reference to their physical location in the house. Sometimes pictures were inventoried according to their broad subject matter such as "cosas de retrato," "pinturas de devoción," and "a lo humano". In inventories of larger residences the decoration of the oratory chapel was commonly identified. When the documents specify rooms, their function was only occasionally defined.[395] Despite their relative lack of detail regarding the physical characteristics of the pictorial decoration, notarial inventories suggest that the paintings in Spanish seventeenth-century private houses were often hung very densely, in marked contrast to the minimalist aesthetic that governs the display of individual paintings in the spare environments of homes and galleries today.

Large numbers of differently sized paintings were commonly listed in single rooms. Fine-quality paintings would have been shown to advantage, and special galleries in some aristocratic houses contained some of the owner's best works, the most famous of which were those of the Conde de Monterrey and Marqués del Carpio. Series paintings (Roman Emperors, Casa de Austria, Hermit Saints, Months, Seasons, and Elements, for instance) would have occupied large expanses of wall space. The 1628 inventory of the Granadan canon Don Juan de Matute (Doc. 14) specified that six paintings from his set of Thebaid hermits be hung in a corridor leading to the courtyard, four in a room overlooking the garden, and two in a room where water was stored in his house at Pulianas. A set of twelve Virgin Saints was said to have hung as a frieze around the upper wall of the main room of Matute's house at Granada. In the collection of Blasco de Loyola in 1670 (Doc. 85), paintings of the Four Seasons

389. Brown and Elliott 1980. p. 205.

390. AHPM, Prot. 7.471, unfoliated; Getty Provenance Index No. E-191.

391. Simón Díaz 1980, for Cassiano's visits to noble houses in Madrid, and his remarks on the unassuming aspect and old-fashioned architecture of some of these. See also accounts in J.M. Diez Borque, *La sociedad española y los viajeros del siglo XVII*, Madrid, 1975.

392. Brown and Elliott 1980, pp. 71–72, 82–83, 105.

393. Diarium, 1626, p. 96; Simón Díaz 1980, p. 202.

394. For references to this custom, see Brown and Elliott 1980, p. 105; Orso 1986, p. 124; Brown 1991, pp. 204–206; Goldberg 1992, p. 106. Philip IV's love of painting transcended such utilitarian concerns; Velázquez reported to Camillo Massimi in February 1658 that the king had caught a cold while supervising the hanging of pictures in summer apartments of the Alcázar (Orso 1986, p. 183).

395. See, for example, Morán and Checa 1985, pp. 247–249.

hung in the entrance hall of his house ("Reçivimiento"), and Antonio de Mardones in 1666 (Doc. 80) had also hung four landscapes in this location. In his will of 1652, the painter and dealer Francisco Berjes mentioned landscapes by Francisco Collantes that he had sold to the *contador* Manuel López Salcedo, some of which hung in the *recivimiento* of his house.[396] Landscapes, a ubiquitous subject, hung everywhere, often alongside other nature subjects. Still lifes, flowerpieces, and landscapes, examples of minor, decorative genres, frequently filled in spaces beween figurative pictures and occupied peripheral locations, especially over windows and doors. However, religious subjects could also be hung in these locations; for instance, the Condesa de Paredes hung a painting of Mary and Joseph over a door in 1679 (Doc. 101, no. 139). The existence of especially painted pictures for the spaces over windows and doors, and even those between windows, reflects the taste of the period: filling the entirety of a room's walls with paintings.[397] There is also some evidence that painted decorative friezes were used in private houses of the early seventeenth century; these were perhaps made from continuous strips of painted canvas, as in the "frisos de follaxe" listed in the inventory of Gaspar de Ledesma Meriño in 1618 (Doc. 4, no. 59), Hernando de Espejo in 1637 (Doc. 23, nos.35 and 36), and Gil Ramírez de Arellano (Doc 3, no. 77).

Advice on the decorum of hanging paintings in private homes is given in some Italian art treatises, but is not a central concern of seventeenth-century Spanish art writing.[398] It is hard to detect, from the evidence of inventories at least, any specific programmatic arrangements of easel paintings in private homes.[399] The unique descriptions of the collections of Don Vicencio Juan de Lastanosa in his palace at Huesca, written by Juan Andrés de Uztarroz ca. 1650 and Lastanosa himself ca. 1662, confirm this observation, and reflect the great richness of interior furnishings that many collectors of the period enjoyed.[400] When inventories identify rooms, there appears to be no clear relationship between the range of subjects of the pictorial decoration and the function of the space, although we do not know the visual considerations that may have been a factor in the choice of images in an ensemble. The palace interior represented in Juan García de Hidalgo's *Principios para estudiar el nobilísimo y real arte de la pintura* (1693) (Fig. 14) and a painting of a Neapolitan interior ca. 1670 by Michele Regolia (Naples, Colectión Pisani) show rooms in which paintings cover the wall space almost entirely, and which are grouped according to a strict sense of symmetry, with larger works over smaller ones, and with complementary frames.[401]

Portraits of exemplary individuals were considered suitable for decorating libraries.[402] Obviously, religious subjects and devotional paintings were concentrated in ora-

396. Agulló y Cobo 1978, p. 30.

397. These paintings were known as *sobreventanas* and *sobrepuertas*. Twelve paintings of hunts designed to hang between windows ("doce liencos que llaman entreventanas de monteria y fieras") were listed in the inventory of Jorge de Bande in 1643. AHPM, Prot. 6.219, ff. 103–104.

398. Carducho (ed. 1979, pp. 326–333) discusses the decorum of subject matter and setting in decorative schemes, as does Palomino (ed. 1988, vol. II, pp. 385–386).

399. This is also one of the findings of Agüero Ros (1994, pp. 372–379) in his analysis of inventories of Murcian private collections from the seventeenth century.

400. Sánchez Cantón 1941, pp. 282–297. For galleries of paintings described in literary reunions at Zaragoza, see A. Egido, "Las academias literarias de Zaragoza en el siglo XVII" in *La literatura de Aragón*, A. Egido, ed., Zaragoza, 1984.

401. For the Regolia painting, Museo del Prado, *Pintura napolitana de Caravaggio a Giordano*, Madrid, 1985, no. 107, pp. 260–261.

402. Morán and Checa 1985, pp. 160–163, 205, 246. Nicolás de Cardona in 1643 (see Doc. 37) had a figure of Justice in his office, perhaps to be guided by her in the conduct of his affairs.

tories and devotional areas of homes.[403] However, inventories show the prevalence of religious paintings in all parts of private houses. Devotional pictures, often precious works of art, were frequently hung in bedrooms. An image of the Crucifixion or cross was standard for the bedhead, for protection during sleep, confinement, or illness.[404] Many of these may have been of a type painted by artists in Madrid, in which a figure of Christ is painted onto a wooden cross.[405] Appropriately enough, still lifes, genre subjects, and hunting scenes hung in dining rooms in some homes of the period; in more distinguished houses conversation among guests must have frequently turned to hunting.[406] However, mythologies were also hung alongside religious subjects in dining rooms, where they could be admired by guests.[407] Family portraits and royal portraits, also hung conspicuously, were an important public expression of filial and political allegiances to all visitors.

Some published documents give an impression of random selection of subject matter to decorate private houses in seventeenth-century Madrid. In the case of the large collection of the notary Francisco Frechel, appraised in 1664 by Francisco de Zurbarán and Francisco Rizi, the most highly valued religious paintings (probably among his best works) hung in the oratory.[408] The dining room was also decorated with religious subjects, including one of a *Vanitas* with the *Last Judgement,* landscapes, a battle painting and flowerpiece, although no still lifes were listed here. Other documents published here, the inventories of the Conde de Solre in 1638 (Doc. 24), Nicolás de Cardona in 1643 (Doc. 37), and Francisco González de la Hoz in 1671 (Doc. 88), fail to establish a discernible pattern in the thematic arrangement of figurative narratives in these collections.

In 1651 the royal painters Angelo Nardi and Juan Bautista del Mazo valued the important picture collection of Don Francisco de Prado Bravo de Mendoza, Knight of the Order of Santiago and a member of the Supreme Council of Italy (Doc. 48).[409] In this document, the function of rooms was not given, and paintings of religious and profane subjects are mixed together. The first room inventoried ("sala baxa questa Junto al patio") contained three large paintings – *St. John the Baptist*, the *Triumph of Scipio,* and *Caesar's Tribute* – along with three religious subjects, six fruit still lifes, a still life with a porcelain vessel, and the head of an old man. Two other small rooms ("las dos alcobitas") were decorated with religious paintings, a mythology of Cupid

403. The collection of the notary Francisco Frechel in 1664 was made up mostly of religious subjects, with the most highly valued paintings listed in the oratory, where the altarpiece of the Crucifixion alone was worth 2.000 *reales* (AHPM, Prot. 8.231, ff. 100–121v; Getty Provenance Index No. E-564); see Cascales y Muñoz, *Francisco de Zurbarán: su época, su vida y sus obras*, Madrid, 1911.

404. See, for instance, the crucified Christ listed in the inventory of Sebastián Gutiérrez de Párraga in 1652 (Doc. 53, no. 23 "Una pintura de Un santo christo en Un crucifixo Para la Cavecera de la cama").

405. A number of these images attributed to Juan Fernández del Navarrete, El Mudo, are listed in seventeenth-century inventories. For one by Diego Polo, see the inventory of Gregorio Díaz de Quevedo of 1680 (Doc. 104, no. 19). Extant examples are known by Vicencio Carducho, Pedro Núñez del Valle and Angelo Nardi. See also in this publication: Doc. 18, no. 171; Doc. 59, nos. 83 (on a bronze cross) and 84; Doc. 104, no. 20; and Doc. 125, no. 263.

406. Fayard 1982, p. 446, n.41.

407. Collection of Nicolás de Cardona, 1643 (Doc. 37). See below for the collection of Don Felipe de Porres in 1652. The dining room of Francisco Frechel in 1664, however, was decorated with four landscapes, two of which were overwindows, a battle picture, and paintings of the *Immaculate Conception*, *Nativity*, and *Mary Magdalene*. A moralising *Vanitas* painting ("desengaño y Ju.° final") was the most valuable work here, worth 300 *reales*; see Cascales y Muñoz 1911.

408. Cascales y Muñoz 1911, pp. 223–229.

409. AHPM, Prot. 6.944, ff. 382–428v, 15 September 1650, for Prado Bravo de Mendoza's postmortem inventory, with the large painting collection at ff. 389–393v, 404v–405. A part of the collection destined for sale was appraised by Nardi and Mazo on 3 April 1651 (Ibid., ff. 447–448) (Doc. 48).

and Psyche, a portrait of Queen Isabella, and fruit still lifes. There was, however, some thematic consistency to the decoration of two other rooms: one was a small room ("la alcobilla questa cerca de la pieça grande de la calle") that was decorated entirely with fruit and flower paintings, and another room before a gallery ("la pieça antes de entrar en la galeria") contained a large Flemish *bodegón*, four paintings of the Creation, and four small fruit still lifes. The paintings in the gallery itself ("en la galeria que sale al patio de la fuente") contained some of the best works, attributed to famous artists in the inventory; a large painting of *Melaeagar and Atalanta* by Rubens (probably a version or copy of the work from the Torre de la Parada in the Prado), four paintings depicting three Apostles in each by El Mudo, and the *Tribute Money* said to be by Titian (possibly a version of this subject from the Escorial, now in the National Gallery, London), as well as a *Virgin and Child* and 13 landscapes and fruit still lifes.

Another document of 25 May 1652, concerning the enlargement of the *mayorazgo* of Don Felipe de Porres, Knight, *comendador* and *vistitador* of the Order of Alcántara, and Gentilhombre de la boca de Su Majestad, included an inventory of his paintings collection ("pinturas y fabulas") in his house on the calle de Atocha in Madrid that specified the rooms in which they were hanging.[410] The first section of the inventory is Porres' oratory, furnished with religious paintings and images of sculpture, with the principal painting of the *Immaculate Conception* in an altar, covered with a crimson curtain. A second room was entirely decorated with a series of portraits of members of the Habsburg dynasty up to and including Philip IV, the House of Austria, made up of 14 full-lengths of kings and queens, three half-lengths and six small portraits of princes, infantes, and infantas. Seven other full lengths of Habsburg kings and queens decorated Porres' office ("scritorio"). One gallery ("galeria") was decorated with large paintings of the Elements and 13 medium-sized landscapes and flower paintings. A second gallery was hung with 13 paintings of fables ("fábulas"), 18 small paintings of the same type and thirteen landscapes. Here there were also maps and a painting of Madrid, a painting of South American Indians in native dress, a curious painting of a Roman madman ("Un quadro grande de Un loco que andava en roma aporreando los ytalianos") and portraits. Four of the portraits depicted Habsburg royals, two were royal secretaries (Don Juan de Villela and Andrés de Prada), and another two were of Porres and his wife. Porres' dining room was decorated with nine mythological paintings, listed only as "fabulas," a genre painting of a shopkeeper selling things, a portrait of a soldier, and a small unidentified image over the window. The bedroom of Porres and his wife was decorated with religious images, and included a retable with sculpted figures of Christ and the Virgin, two crosses, and a holy water font, a large mirror, and a portrait of the Infanta Isabella Clara Eugenia.

Recreational palaces in the countryside, *casas de campo*, were commonly decorated with nature subjects, city views, and mythologies, as was recommended by Vicencio Carducho, who regarded the royal palace of El Pardo as exemplary in this respect.[411] Philip II had decorated the Pardo with a portrait gallery, mythological sub-

410. AHPM, Prot. 4.502, ff. 189–201, with an inventory at ff. 193–198v.

411. Carducho (ed. 1979, p. 330) recommended "Si fuere Casa de campo de recreación serán mui a proposito pintar cazas, bolaterías, pescas, paises, frutas, animales diversos, trages de las naciones diferentes, Ciudades y Provincias: y si fuere compuesto todo debaxo de alguna ingeniosa fabula, metafora, ó historia ... será de mayor alabanza y estimación." In the case of the decoration of Philip IV's hunting palace, the Torre de la Parada, the king provided a *memoria* of the paintings. This was not, however, a blueprint of a decorative programme. Instead, mythological paintings, hunting scenes, and portraits formed a loose association of subject matter appropriate to a *casa de campo* and place of royal recreation. See S. Alpers, *The Decoration of the Torre de la Parada*, Corpus Rubenianum Ludwig Burchard, 9, London, 1971; Morán and Checa 1985, pp. 266–267;

jects, hunting pictures, and city views, and this "archetypal" range of subjects was amplified by Philip III's redecoration of the palace after the fire of 1604.[412] Another precedent may have been the famous collection of mythological paintings owned by Philip II's Secretary of State, Antonio Pérez, which hung at La Casilla, his suburban house in the area of Atocha in Madrid.[413] Mythologies, portraits, allegories of nature, genre paintings, landscapes, still lifes, and flower paintings were the prevalent themes in the hanging of easel paintings in a number of rural houses owned by private individuals in the first half of the seventeenth century.[414] These include the rural palace La Ribera of the Duque de Lerma outside Valladolid (1606),[415] Don Francsico Enríquez de Almanza, Conde de Niebla (1618),[416] the country residence of Don Pedro de Ocón at Baeza (1618),[417] that of Hernando de Espejo at Olias del Rey (Toledo) (Doc. 23). The knight and *asentista* Julio César Scazuola's country residence at Tielmes, near Chinchón, was decorated with a large collection of paintings, most of which were of middling quality, and made up of landscapes, among which were paintings from Flanders and "ordinary" copies of Old Testament subjects by Pedro de Orrente, the only attributed works in the inventory, hunting scenes, seascapes, still lifes and flowerpieces, bird paintings, mythological subjects, and some religious paintings.[418]

This range of subjects was also appropriate for the pictorial decoration of garden loggie, and courtyards and patios of urban properties, although they were not exclusive to these settings and were to be found throughout the rooms of townhouses. One of the most famous gardens in early seventeenth-century Madrid was that of the *regidor* Juan Fernández, which was celebrated in Tirso da Molina's *La huerta de Juan Fernández* (1634) and is clearly marked on Pedro Texeira's map of the capital (1656).[419] An inventory of the *huerta* made in 1625 comprised mythologies, allegories of the Seasons and Elements, hunting scenes, landscapes, still lifes, and maps.[420]

M. Morán and F. Checa, *Las casas del rey. Casas de campo, cazaderos y jardines. Siglos XVI y XVII*, Madrid 1986, pp. 151–159.

412. Morán Turina 1989, pp. 170–171.

413. Delaforce 1982.

414. For the importance of genre, still-life, and flower paintings in this context, see Cherry 1991, pp. 22–23, 139.

415. Schroth 1990, pp. 47–51. Of the 631 pictures inventoried at La Ribera, only fourteen were of religious subjects.

416. Niebla's "huerta" was decorated with 24 portraits of Turks, 24 Roman emperors, 10 Flemish landscapes ("boscaxes"), 19 paintings after Hieronymous Bosch ("liencos finos de flandes de geronimo de bosque"), and 11 family portraits. AHPM, Prot. 4.442, fols. 51–51v, 20 September 1618.

417. Ocón was a canon of Toledo cathedral and *mayordomo* of the Archbishop, Cardinal Bernardo de Sandoval y Rojas, both of whom died in 1618. The April 1618 inventory of Ocón's *casa de campo* on the outskirts of Baeza (Jaén) listed almost 100 paintings. The upstairs rooms were decorated with religious subjects, portraits, pictures of foreign dandies and ladies, and landscapes. Downstairs rooms were decorated with three large hunting scenes, a large still life ("bodegon de frutas"), and a set of 12 small still lifes. AHPM, Prot. 2.308, ff. 968–972v, 7 April 1618; Cherry 1991, p. 79.

418. The inventory listed more than 70 landscapes, 12 hunting landscapes, 12 hermit landscapes, six seascapes, 19 still lifes and flowerpieces, 24 bird pictures, seven mythologies (representing the stories of *Bacchus*, *Diana*, *Diana and Actaeon*, *Venus and Adonis*, and *Cephalus*). The 21 religious paintings on copper ("laminas") were among the more highly valued pictures and, along with 15 religious subjects on canvas, probably hung in the devotional areas of the property. AHPM, Prot. 7.805, ff. 1142–1144, Tielmes, 15 May 1640.

419. For Fernández's collection on his death in 1632, see Marqués de Saltillo, "La huerta de Juan Fernández y otras casas de recreo madrileñas," *Boletín de la Real Academia de la Historia*, 134 (1954), pp. 13–23, citing his estate inventory in AHPM, Prot. 6.418.

420. For Fernández's inventory on the death of his wife, María de Olalde, with the paintings valued by the painter Diego Pérez de Mejía, see AHPM, Prot. 2.678, unfoliated, 6 September 1625. Those at the *huerta* constituted nine Flemish battles, four paintings of the *Elements* and four of the *Seasons*, the *Death of Abel*, *Venus and Adonis*, six canvases of fables ("fabulas"), three large landscapes "a lo divino," ten hunting scenes, two still lifes, a picture of Milan, one of Sardinia and a map of Madrid on paper.

Mythological Paintings and the Nude

The Spanish royal collection was exceptional in that it contained so many fine paintings of mythological subjects depicting female nudes by Italian and Flemish artists. A taste for such images was followed by aristocratic collectors, who had traditionally owned tapestries that commonly depicted classical history and mythological themes.[421] However, the lack of Spanish artists who painted mythological subjects with large figures is notorious in the lore of art history.[422] Mythological themes, depicting, for instance, the Ovidian loves of the gods, were problematic in Spain because of the real fear that the concomitant display of nude figures in this context could morally damage the viewer. Indeed, symptomatic of these inhibitions regarding painted erotic mythologies is the inquest on these undertaken in 1632 by academics from the universities of Salamanca and Alcalá,[423] in which it was also acknowledged that certain religious narratives required the depiction of the nude, including, for instance, *Adam and Eve*, *St. Sebastian,* and *St. Laurence*, and that this nudity was in fact necessary for painters to be able to demonstrate their artistic skill. There are, therefore, a number of notable female nudes painted in the guise of saints, such as Mary Magdalene by Diego Polo (Escorial) and Juan Carreño de Miranda (Real Academia de San Fernando, Madrid) and a St. Mary of Egypt like a sacred Venus painted in 1641 by Antonio Arias Fernández (Collection José Saldaña, sotogrande, Cádiz). Consequently, the academic tribunals condemned only those nudes in religious paintings that were represented with an imprudent display of nudity or in ugly poses.

While it is generally believed that it was uncommon to see mythological paintings in seventeenth-century Spanish private collections, the Getty Provenance Index database lists some 925 pictures (5 percent of paintings for which the subject is given) with mythological subjects in inventories from Madrid. Many of these depicted nude female figures of goddesses and nymphs; there are, for instance, as many paintings depicting *Venus* (175) listed in the database as the *Immaculate Conception* (163). The high incidence of such profane subjects is not surprising in court collections, which followed the example of the famous works of this type found in the royal collection and aristocratic collections.[424] One statistical survey of collections in the rich, cosmopolitan city of Seville, on the other hand, sampled more than 200 inventories of picture collections taken between 1600–1670 and found that of the 5,180 paintings listed in these documents, only 17 were classical subjects which probably depicted female nudes, and a mere eight of these were representations of Venus.[425] Not surprisingly, all of these pictures were owned by educated and upper-class individuals who were familiar with and able to appreciate the literary and humanistic content

421. Typical in this regard is the picture collection of Don Enrique de Aragón, Conde de Sastago in 1651 (Doc. 50), which, although modest in size, included paintings of *Venus, Nude Venus, Venus and Adonis*, *Venus and Mars*, *Venus with dancing cupids*, *Europa*, *Diana and Acteon*, *Andromeda*, two *Bacchanals*, and *The Death of Cleopatra*.

422. For the best discussion of the taste for mythological paintings in Spain, see Lleó Cañal 1979; and López Torrijos 1985, who discusses the patronage and collecting of mythological subjects at court (pp. 69–87).

423. Calvo Serraller 1981, pp. 245ff.

424. Two such collections are those of the royal secretary Juan Enríquez de Villacorta (inventoried in 1628) and Gregorio de Salazar y Salzedo, *regidor* of Madrid in 1629.

425. Martín Morales 1986, p. 159, table 12. Duncan Kinkead's survey of Sevillian 158 inventories between 1655–65 already adumbrated these findings. He found only 25 mythological subjects, which included depictions of nude female figures. However, some 154 paintings listed merely as *fábulas* in these documents, many of which were Flemish paintings, could have been mythological subjects of this type. See Kinkead, "Artistic Inventories in Seville, 1650–1699," *Boletín de Bellas Artes de la Real Academia de Santa Isabel de Hungría*, 2nd ed., no. XVII (1989).

of such images. There was an inversely proportional increase in the number of religious images in the inventories of the more conservative lower social classes.[426] It was probably in recognition of his erudition, as well for "safekeeping," then, that Francisco Pacheco willed a large painting on copper of *Venus* framed in pearwood to his friend Francisco de Rioja, the learned cleric and Inquisitor of the Holy Office of Seville.[427]

The collection of paintings of Don Rodrigo de Herrera (1578–1641), illegitimate son of the 1st Marqués de Auñón, was remarkable even at court for the number of mythological paintings with nude female figures it contained (Doc. 33). On Herrera's death in 1641 his collection of 66 paintings included only 12 with religious subjects, a surprising inversion of the normal proportions of subject matter in contemporary collections. And one of these was a depiction of *Lot and his Daughters*, which, in the hands of Italian artists, was sometimes a vehicle for the depiction of eroticised female nudes.[428] Herrera owned a picture of *Apelles Painting the Nude Campaspe*, which set the tone of the whole collection. Many of the pictures were mythological subjects depicting nude women, the stories of Venus, Danäe, Diana, and Leda. Three pictures were listed merely as women reclining on beds and in a landscape (nos. 46, 47, 51), another depicted a nude woman bathing in a pool (no. 30).

Surprisingly, perhaps, only copies after Bassano works were recognised in the appraisal of Herrera's paintings made by the artists Antonio de Puga and Diego Polo. Moreover, comparatively few of the images were assigned their correct mythological subject. Of the three versions of *Leda and the Swan* in the collection, one was described in the inventory as a woman lying with a goose! (See nos. 42, 43, and 57.) This could have been a very poor quality picture or had proved difficult to see when the inventory was drawn up. While laconic descriptions of subjects are common in seventeenth-century inventories, perhaps the mistake in this case also betrays the notary's sheer unfamiliarity with this kind of subject matter.[429] Only one mythology was listed as an "original" (no. 37), and this was the most valuable work in the inventory of its type. Although not always specified in the inventory entries, many of the mythologies may have been copies, perhaps after Rubens, Titian, and Correggio. As noted above, Spanish artists' copying of Italian and Flemish models in mythological painting was perhaps a means of circumventing some of the mores attached to this genre in Spain. Some of the comparatively cheap pictures may even have derived from print sources.[430]

The last will and testament of the sixty-three-year-old Herrera made the custom-

426. Bennassar 1967; Lleo Cañal 1979; Martín Morales 1986, pp. 146–147, 152. For religious paintings owned by the artisan class in sixteenth-century Valladolid, see B. Bennassar, *Valladolid au Siecle d'Or; une ville de Castille et sa campagne au XVIIe siecle*, Paris, 1967, pp. 453–60, 506–510. For pictures owned by the lower classes in seventeenth-century Madrid, see Bravo Lozano 1981.

427. See *Varia velazqueña* 1960, II, doc.75, for the last will and testament of Francisco Pacheco, 10 May 1639.

428. On the marriage of Philip IV to Mariana of Austria (1649), Furini's *Lot and his Daughters* (Prado, Madrid) was given as a gift for the "alegría" of its nudes. While its subject matter might not be considered most suitable for the occasion, it remained in the collection owing to its artistic value.

429. For instance, in the inventory of the Marqués de Taracena in 1643 (AHPM, Prot. 6.215, ff. 16–31; Getty Provenance Index No. E-49), the mythological subject matter or identities of the gods (if indeed they were gods) are not given in the case of paintings representing "una muger desnuda y un satiro y un Cupido," "un beneciano y una muger desnuda con un perillo," "una muger desnuda" and "una muger desnuda y un satiro y un ang.l q le tiene de los cavellos." In the collection of Sebastián Díaz de Ontiveros in 1639, a painting of Narcissus was listed as Adonis: "adonis mirandose en la fuente" (Doc. 26, no. 68).

430. See, for example, the large collection of modestly valued paintings owned by the notary Juan González Truxeque in 1643 (AHPM, Prot. 6.227, ff. 660–663v; Getty Provenance Index No. E-55), which included "una fabula de figuras en queros" worth only 10 *reales* and probably of little artistic merit.

ary arrangements for the welfare of his soul on death.[431] However, in one clause he stated that he owned 180 pictures, more than 30 on loan to the Duque de Osuna, and others hanging in a gallery in his own house on the fashionable calle de Alcalá. He said that he owned some very valuable pictures, but since these were "dishonest," claimed not to have hung them. Perhaps it was fear of the collection being confiscated by the Inquisition, or perhaps it was a deeper fear for the state of his soul that made Herrera stipulate that the collection be sold in Italy, where some of his mythological paintings may have originated and more liberal tastes prevailed.[432] Here, perhaps, his heir, the Marqués de Auñon, could expect better prices. However, Herrera's pictures were sold in Madrid where they were, not surprisingly, avidly snapped up by court collectors.

There is some evidence that individuals who had travelled abroad or who came from Italian backgrounds had more liberal tastes when it came to owning mythological subjects.[433] Thus, the inventory of Margarita Caxesi Gilioçis and her husband Don Joseph de Cisneros in 1657 included two small copies of Titian mythologies and other unattributed pictures, as well as pictures of *Icarus*, *Pallas*, and *Apollo* by Alonso Cano and a "fable" of *Venus and Cupid* ascribed to "Jusepe Cano".[434] Margarita's taste for such subjects could have derived from her father, the royal painter Eugenio Caxés, who, in 1604, had copied the famous Correggio mythologies once owned by Antonio Pérez, *Leda and the Swan* and the *Rape of Ganymede*.[435]

While Titian's mythological *poesie* were among the most famous and admired paintings of the Spanish royal collection, their depiction of nudes made them problematic. And even in royal circles there may have existed a degree of tension between the admiration of Titian's art and the "immorality" of his subject matter in Spain. Luis Tristán noted that the saintly Philip III, "por su modestía y gran virtud," had taken down these paintings and had his *guardajoyas*, Hernando de Espejo, store them out of sight.[436] On Cassiano dal Pozzo's visit in 1626, he noted the custom of covering these paintings in the presence of the queen.

The reign of Philip III was marked by a particularly pious form of "official" Counter-Reformation court taste, during which time it was possible for Queen Margarita to be portrayed as *St. Margaret* and the *Virgin Annunciate*.[437] In 1603 Rudolph II bought the famous Correggio mythologies *Leda and the Swan* and the *Rape of Ganymede* that had been acquired for the Spanish royal collection from Antonio Pérez's collection, but not before Philip III had Eugenio Caxés copy them. The importance of decorum, which was central to religious imagery in Counter-Reformation Spain, touched on the issue of nudity and helps to explain Philip III's apparently contradictory response to paintings by Titian on two occasions. Titian's *St. Susan* at his Valla-

431. This document was published by Saltillo ("Casas madrileñas del pasado," *Revista de la Biblioteca, Archivo y Museo* 1945, p. 82) and discussed by López Torrijos (1985, p. 21).

432. See below for the disapproval of the ecclesiastical authorities towards mythological painting. One of the virtuous acts of one "great lady" cited in this context was to burn over 30,000 *reales* worth of "pinturas lascivas" to avoid their public display (at auction perhaps?). Calvo Serraller 1981, p. 249.

433. During the Duque de Pastrana's embassy to Rome between 1623–26, he acquired three paintings of a nude Venus. Burke, 2.16, a–e.

434. AHPM, Prot. 6.056, unfoliated; Getty Provenance Index No. E-166. Agulló y Cobo 1981, p. 35, for a synopsis of this document from a copy of 1665.

435. Angulo and Pérez Sánchez 1969, pp. 252–253, nos.191–192. The *Leda and the Swan* later hung in Philip IV's *bóvedas de Tiziano* (see Bottineau, p. 318, nos. 516 and 855).

436. Salas and Marías 1992, p. 142. Hernando de Espejo's own collection (Doc. 23) was particularly pious in theme and included only one mythological picture which depicted *Cupid*.

437. On the piety of Philip III and the arts, see Morán Turina 1989; Goldberg, "Circa 1600," 1996 [in press].

dolid quarters probably prompted the curt remark "I do not like nude paintings," because it depicted the saint too scantily dressed.[438] This response is in keeping with the counter-reformatory zeal which led to the covering of the bared knee of Titian's *St. Margaret* at the Escorial.[439] However, there is nothing inconsistent in the saintly Philip III's delight that the mythological painting *Venus and Antiope*, the "Pardo Venus" (Paris, Louvre), should have been saved from the Pardo fire in 1603, since the admiration of nudes was intrinsic to the meaning and appeal of this profane genre.[440]

While the court of Philip IV witnessed a shift of mood, this was only a matter of degree, and Spanish inhibitions regarding mythological subjects continued to prevail. Titian's *Venus and Antiope* left Spain as a gift to the Prince of Wales in 1623. However, in 1649, Alonso de Cárdenas passed over the painting, choosing instead Correggio's *Mercury Instructing Cupid before Venus ("School of Love")* (Fig. 5), from other erotic mythologies on offer from Charles I's collection because it was less immodest than the *Pardo Venus*, "no es tan profana como la otra, Venus dormida y el Satyro".[441] The Cardinal Infante Don Fernando, Governor of the Netherlands, especially commissioned for his brother Philip Rubens' *Judgement of Paris,* and while he confessed that he admired the picture greatly, he found the three goddesses "too nude," although this showed the beauty (*valentía*) of the painting.[442] This response was despite the fact that the picture was directly commissioned from the artist and that its very meaning depended on the discerning admiration of ideal female nudity, on the part of Paris and the viewer. While Philip's response to the arrival of the painting is unknown, he had it covered with a small curtain in deference to its subject, and perhaps also owing to its supreme artistic quality. There was nothing unusual in the fact that the finest pictures in a collection were covered, if only to protect them from dust and damage. However, a curtain in front of a painting could offer more than protection. In this way the collector could restrict viewing of a picture to an exclusive group of intimates and connoisseurs, and add a note of theatricality to its unveiling.[443]

In Antonio Pérez's great collection of mythological paintings, three of them were covered with coloured silk curtains; one was Parmigianino's *Cupid,* and the others *Danae* and *Lucretia*.[444] The inventory of the Genoese merchant and banker Antonio Balbi in 1643 lists a painting of a nude *Cleopatra* that was covered with a crimson taffeta curtain, as were two pictures of nude male figures, a *St. John the Baptist* and another listed as *St. John in the Desert*.[445] Traditionally, the representation of the nude was a vehicle for the demonstration of artistic skill. It was acknowledged that mythologies, like religious paintings, could therefore embody the greatest artistic ambition and the highest aesthetic content. Consequently, it was not uncommon for them to be hung in the most public rooms of houses and galleries, and a number of Golden Age plays describe grand and beautiful rooms decorated with mythologies.[446] Don Nicolás de Cardona in 1643, for instance, was able to display his cultivation and taste by hanging mythologies in his dining room, where they could be admired by visi-

438. Calvo Serraller 1981, p. 243.
439. Checa 1994, pp. 174, 248–249, nos. 7, 22 and 256.
440. Carducho, ed. 1979, p. 436. Philip III said that the rest of the paintings at the Pardo lost in the fire could be repainted, thus implying that the Titian was a unique and irreplaceable masterpiece.
441. Harris 1982, p. 436.
442. Díaz Padrón 1975, p. 271.
443. This is clear from the description of a painter in 1607 quoted by Morán, 1991–92, p. 182, n.105.
444. Delaforce 1982, pp. 747, 748, 750, 758.
445. See Doc. 39 for the subsequent valuation, which makes no mention of the curtains.
446. López Torrijos 1985, pp. 85–86, n. 80.

tors and guests in his house. Although Italian treatises on art suggested that subjects pertaining to *Venus and Cupid* were also appropriate to the bedroom, where they stimulated desire and the conception of beautiful children, Spanish writing is noticeably silent on this matter, and inventories do not suggest that such subjects were common in bedrooms.

In seventeenth-century Spain, fine paintings with nude female figures provoked an ambivalent response. Clearly, there were many connoisseurs and collectors who acknowledged that a function of painting was to delight, as well as instruct, and who appreciated the fact that in the best erotic mythologies an intrinsic aspect of the image's aesthetic merit was its ability to evoke sensual pleasure. However, it is probably difficult today to appreciate the impact of such paintings in a severely orthodox and restrictive society, in which women went covered in public and the public display of nudity was taboo. In the treatises on art of Pacheco and Carducho, it is the religious painter who is elevated to the highest plane. Indeed, Carducho's concern with the morality of art led him to suppress from some editions of the *Diálogos* his regret at Fra Bartolomeo's destruction of his drawings of nudes on the instigation of Savonarola.[447]

Generally speaking, the vicarious sensual pleasure afforded by painted nudes was considered pornographic, morally corrupting, and sinful, and appears to have been frowned upon in wider, conservative sections of society. The erotic content of some mythological representations was considered damaging, irrespective of aesthetic merit; therefore a poorly painted Venus was dangerous, and a well-painted one much *more* dangerous. There were positive and negative sides to the power of painting to affect the viewer; just as religious images were stimulants to devotion, and were even endowed with miraculous properties, so there was an inverse potential to corrupt in profane works, especially among the uneducated classes.[448] Concern centred on the potential for social damage that resulted from the open, public display of paintings with nudes. While ecclesiastical authorities recognised the need for beautiful nudes in some religious paintings, and indeed for the glory of art itself, all were agreed on the dangers of the public display of such paintings in churches, although less clear on their presence in private collections.[449] At best it was felt that hedonistic depictions of this type were simply unedifying, and at worst that mythological paintings with nudes were morally dangerous and the potential cause of the degeneration of the republic, the more damaging the better painted they were.

Clearly, however, mythologies were desired by private collectors. An anonymous seventeenth-century poem describes Mercury's visit to a painter's shop, full of mythological paintings ("llena la oficina de tablas artificiosas todas de dioses y diosas de belleza peregrina"), in which a painting of *Juno* cost twice the amount of another of *Jupiter*, "por ser de muger".[450] In Alcalá Yáñez' picaresque novel, Alonso is amazed by the popularity of his master's paintings of "la casa otomana, los Empera-

447. Glendinning 1988, p. 74.

448. The Carthusian monk who removed an image of the Virgin from his cell because its great beauty provoked impure thoughts would appear to be an extreme case. Morán 1990–1992, p. 172.

449. On the religious and moral objections to mythological paintings according to a survey carried out at the Universities of Salamanca and Alcalá in 1632, see Calvo Serraller 1981, p. 39, n. 23, and pp. 235–258. See also López Torrijos 1985, pp. 271–274.

450. Lleó Cañal 1979, p. 57, citing BN Ms.3290, ff. 344v–345v. The values of the paintings, ½ and one *real*, respectively, were so low as to give the poem a burlesque tone and the painter is ironically called "un insigne imaginario". This is a moralising poem against overweening self esteem; Mercury sought out his own image on earth, only to find that it came free with cheap paintings of Juno and Jupiter.

dores Romanos, los Dioses de los antiguos," and particularly the myths of Jupiter and Venus, which he calls "tizones del infierno, exemplo de maldad, la misma sobervia, deshonestidad y torpeça".[451] Instructive alternatives to these destructive images are offered, and Alonso suggests paintings of martyrs, hermits, apostles, and virgins, portraits of Habsburg monarchs and other Christian princes. Indeed, this was the opinion of the academic commission on "el abuso de las figuras y pinturas lascivas y deshonestas" of 1632, who recommended portraits of famous men and representations of their heroic virtues and actions.[452] These recall the portrait series of famous men which were still common in collections during the reign of Philip III, but which gradually went out of fashion in the next reign.

Many orthodox Catholic painters and collectors must have been torn between the seemingly irreconcilable demands of art and conventional morality. Given the degree of cultivation of many members of the clergy, it is not surprising that they too owned mythological subjects with nude females depicted.[453] And the fact that painters ran the risk of committing a mortal sin in painting nudes must have given many of them pause before representing mythological subjects.[454] This also helps to explain their reticence in painting erotic themes in genre paintings and the comparative restraint in depictions of the female nude in such subjects as *Mary Magdalene*, *Temptation of St. Jerome*, and *The Prodigal Son*. A painting of *Andromeda* attributed to Juan Antonio Escalante is also revealing in this regard (Fig. 15), since this is a faithful copy of a print by Agostino Carracci, with the significant difference of the voluminous drapery which covers her nudity.[455] In the case of a painting of *The Judgement of Paris* by Juan de la Corte, the artist copied the group of the three goddesses from a print by Marcantonio Raimondi but prudently dressed them.[456]

Effectively, prohibitions prevailed when it came to mythological paintings, and inhibited native artists from painting such subjects with large nude figures in the Italian or Flemish manner. Little is known about the activity of the Inquisition in the control of painting in this sphere, and the active suppression of paintings with nudes. Most of its attention appears to have been directed toward monitoring religious paintings, especially those sold publicly through shops.[457] However, in this context it is worth citing one bizarre incident which ocurred in Seville in 1601, and which involved an indecent picture and a prostitute, as related in a letter of the Marqués de Montesclaros, the king's viceroy or *asistente* of Seville (1600–1603). Montesclaros raided the house of a prostitute ("muger de amores") and in the bedroom in front of the bed

451. Jerónimo de Alcalá Yañez, "Alonso Mozo de muchos amos," 1625–1626, pp. 215–217.

452. Calvo Serraller 1981, p. 242.

453. See, for instance, the collection of Don Antonio de Solís, a Galician abbot, Licenciado Don Francisco Cea in 1652, with many paintings from Italy, Joseph Márquez de Escalante in 1680, and even the wife of a *familiar* of the Inquisition, Catalina de Alvarado in 1669.

454. Carducho, ed. 1979, pp. 359–365.

455. Madrid, Museo del Prado 1986, p. 309, no. 142.

456. López Torrijos 1985, p. 208.

457. The 1632 inquest of the Universities of Salamanca and Alcalá recommended inquisitional controls and censorship for paintings in Spain, as happened in Portugal. Calvo Serraller 1981, p. 245. In 1618, for instance, Francisco Pacheco was made censor (*veedor*) of paintings for the Seville Inquisition, with "particular ciudado de mirar y visitar las pinturas de cosas sagradas que estuviesen en tiendas y lugares públicos". Pacheco, ed. 1990, p. 561. Antonio Palomino also occupied this post in Madrid. For the denunciation of paintings of archangels exhibited in the Madrid shop of Francisco de Barrera in 1634, see Jordan and Cherry 1995, p. 64. López Torrijos (1985, p. 21) cites a proposal of 1640 that painters in Pamplona nominate a *veedor* to monitor imported paintings coming through France, "porque algunas de ellas están prohibidas por la Inquisición o provocan a deshonestidad". The office of the Portuguese Inquisition also operated a prohibition on such paintings entering and leaving the country.

discovered a painting representing Villegas, a theatre director ("autor de comedias"), in Moorish costume, with his hands bound by a rope held by the prostitute, his concubine, nude with Cupid's wings. Most disturbing and offensive of all, perhaps, was the fact that the obscene image was disguised with a mechanical frame and by a picture of the *Immaculate Conception*, which appears to have covered it like the lid of a shallow box.[458]

The shortfall of mythological subjects painted in Spain was made up by foreign works, which were able to avoid import restrictions and which were also exempted from the moral objections that inhibited the practice of native painters. The paintings with nudes in the royal collection were almost all made outside Spain, and those in the collections of Spanish grandees were either imports or copies rather than original works of art. Although the collection of Catalina de Alvarado, wife of a *familiar* of the Inquisition, in 1669 included two mythologies, these were attributed to Italian old masters: a *Perseus and Andromeda* attributed to Parmigianino and a *Venus and Cupid* from the school of Titian.[459] Ironic as it may seem, it was probably copying Italian and Flemish originals that gave most opportunities to Spanish artists in painting the female nude, as had been the case with Eugenio Caxés' excellent copy of Correggio's *Leda and the Swan* of 1604. A remarkable number of mythologies in private collections at court were copies of royal paintings, and must have been painted by local artists. In the case of the Flemish artist Pablo Schepers' commissions from the Duque de Villahermosa, he was ordered to copy mythologies of Titan as well as others of his own invention.[460] The 1656 inventory of Don Francisco de Haro,[461] for instance, included a copy of Correggio's *Leda and the Swan* which was paired with a copy of Titian's *Danae* from the royal collection. A large number of mythological subjects in private collections were also probably copied after Italian and northern prints.[462] Another method in which Spanish artists could paint mythological subjects, but circumvent restrictions and ameliorate their potentially damaging impact, was to include them as small figures in a landscape setting. This format was exploited by artists such as Juan de la Corte, Pedro Núnez del Valle, Juan Bautista del Mazo, and Benito Manuel Agüero, and the numbers of such paintings listed in inventories testify to their popularity among private collections. One such collection was that of Andrés de Villarroel in 1656, whose landscapes with erotic mythologies by Pedro Núñez were probably of small figures (Doc. 62, nos. 6 and 7).

Velázquez's *Toilet of Venus* (Fig. 16) is the most famous nude in Spanish painting of the seventeenth century and is one of the most beautiful painted anywhere. Velázquez's display of subtle poetic wit includes the detail of a white cloth which looks like the foam of a wave breaking over Venus' hip, and which may refer to her birth in the sea. It was probably painted for the young nobleman, Don Gaspar de Haro,

458. See N. Cabrillana, "Un noble de la decadencia: El virrey Marqués de Montesclaros," *Revista de Indias*, 115–116, 1969, p. 121, citing Biblioteca Nacional, Ms. 3207. Montesclaros wrote that "Habiendo tenido noticia que cierta muger de amores tenía un retrato suyo deshonesto y junto a él otro su amigo, y una imagen con él puesta indecentemente, fui a su casa una noche de ronda, y haciendo diligencias y pesquiza hallé que en frente de la cama estaba una imagen de nuestra Señora de la Concepción, y dentro de ella un retrato de un hombre vestido de moro y atados los brazos con una cuerda, que tenía en la mano otra figura de mujer en cueros y con unas alas en figura de Cupido, de suerte que todo estaba cubierta con la dicha imagen, en la misma forma que una tapa de espejo cubre la luna de él, aunque tan disimulado que fue menester irle a buscar para acertar con el secreto."

459. For the sought-after social position of *familiar* of the Inquisition, see Bennassar 1976.

460. Morán and Checa 1985, p. 160.

461. AHPM, Prot. 8.041, unfoliated; Getty Provenance Index No. E-306.

462. López Torrijos 1985, pp. 49–54.

future 7th Marqués del Carpio, in whose inventory it is first recorded in 1651. The *Venus* was recorded in 1677 placed on the ceiling of a gallery in Carpio's Madrid palace, where it was paired with a Venetian old master painting of a *Venus Reclining in a Landscape* (Fig. 17).[463] The latter painting is representative of the type of Venetian picture that was most sought after by discerning collectors in Madrid by mid-seventeenth century.[464]

Even if the picture were painted during Velázquez's visit to Italy (1649–51), its idiosyncrasy might be seen as a direct response to inhibitions with regard to depictions of the female nude which prevailed in Spain. The view from the back is perhaps a concession to modesty, another twist to the theme of the *Venus pudica*.[465] Unlike Titian's lost *Toilet of Venus* from the Alcázar collection, in Velázquez's version of the subject the mirror reveals neither the model's features nor a frontal view of the figure, which is left entirely to the viewer's imagination. Carpio's juxtaposition of paintings of the female nude may have been meant to increase their erotic appeal, just as in Titian's *poesie* for Philip II, where different versions of the nude were represented in different pictures of the series. But Carpio's two paintings also invited connoisseurs of painting to compare them and to speculate on the obvious differences between them, not least of which was the qualitative stylistic differences between the "naturalism" of Venetian old masters and Velázquez's own version of reality.

The fact that Velázquez's *Venus* is painted from a live model may have been one of its most distinguishing and exciting aspects to contemporary eyes. The practice of using nude female models may have been common among artists of the Veneto, but was virtually nonexistent in Spain. Francisco Pacheco recommended that only the heads and hands of chaste women were to be painted from life, and that female bodies should be based on prints and classical sculpture. Agostino Mitelli and Angelo Michele Colonna, the Italian frescoists recruited by Velázquez in Italy to fresco rooms in the Alcázar with mythological scenes, complained in 1659 that they could not find female models anywhere in Madrid, a remark that perhaps also includes an ironical twist to the topos of Zuexis and the maidens of Croton.[466] They had been employed not only for their technical expertise as *quadraturisti*, painters of illusionistic decorations, but also to replace some earlier Spanish mythological frescoes which had not been to Philip's liking. Between 1641 and 1642, Francisco Camilo had painted 14 scenes from Ovid's *Metamorphoses*, the traditional source for the "loves of the gods" series, on the ceiling of a corridor in the West wing of the palace. Camilo was, however, a Spanish religious painter and was probably unused to such subjects, in Palomino's words "era su genio tan inclinado a lo dulce y devoto."[467] Philip complained that Camilo's Jupiter looked like Christ and his Juno the Virgin Mary.[468] Clearly, this artist had not understood nor observed the demands of decorum in mythology, since his figures were neither classical nor erotic enough.

463. In the Madrid Carpio inventories of 1677 and 1689 this picture was called *Danae* and was attributed to Tintoretto.

464. Harris and Bull 1990.

465. It may be a reminiscence of his teacher Francisco Pacheco's figure of Venus in the ceiling painting of *The Apotheosis of Hercules* in the Seville Casa de Pilatos (1604). In Pacheco's preliminary drawing Venus's face is shown in profile and is turned away in the finished painting.

466. Harris, *Archivo Español de Arte*, 1960.

467. Palomino, ed. 1986, p. 233.

468. Ibid.

Religious Paintings

In the context of the Counter Reformation, images of Catholic militancy, such as the two paintings of the *Triumph of the Church* in the collection of Francisco de Prado Bravo de Mendoza in 1651 (Doc. 48, no. 39), were much rarer than straightforward pictures of Christ, the Virgin and the saints. As is clear from Pacheco's *Arte de la pintura* (1649), the highest calling of the Spanish artist was in the service of the Catholic faith.[469] Indeed, in Seville, painters were entitled *pintores de imaginería*, which encompassed the practice of polychroming religious statues, as well as painting pictures of religious subjects. In the case of pictures of religious narrative subjects, these "historias" represented the greatest of artistic challenges to the painter. By virtue of their subject matter, paintings of religious themes carried a great moral authority, sometimes irrespective of their aesthetic qualities. Indeed, the exalted image of the Christian artist in art theory was somewhat different in practice, with many artists obliged to produce and reproduce stereotyped devotional paintings of limited artistic value for the private market, as Antolínez's *Poor Painter* implies (Fig. 1).

An impression gained from reading large numbers of seventeenth-century inventories of picture collections in Madrid is that pictures of religious subjects hung in almost all of the rooms of contemporary homes. The pictures in plain black frames that decorate the entrance hall of a noble house in Juan García Hidalgo's *Principios para estudiar el nobilísimo y real arte de la pintura* (1693) are, as far as can be made out, exclusively religious in subject (Fig. 14). They are, moreover, large paintings with religious narratives, and thus the type of picture which occupied an elevated status within the hierarchy of images. A large *Crucifixion* hangs over the central door, a series of three paintings of *Christ's Passion* (*Christ at the Column*, *The Mocking of Christ,* and *The Road to Calvary*) is placed on the right wall, with a pair of smaller pictures of *Christ Washing the Feet* and the *Last Supper* on the same wall, and the vision of a cleric on the left.[470]

Among paintings of narrative religious subjects sampled in the Getty database, scenes of the *Passion of Christ* in fact occupy a significant place, reflecting the central importance of Christ as the Redeemer. All of the subjects of *Christ's Passion* could be the focus of prayer, and the Ecce Homo and the Crucifixion were particularly important devotional images. (See the Index of Subjects.) The numbers of images of the Ecce Homo, or Man of Sorrows, are truly remarkable. It was common to pair the Ecce Homo with paintings of the sorrowing Virgin, the Mater Dolorosa, the precedent for such pairings being the prototypes by Titian in the royal collection. This linkage depended upon the emotional rapport between the subjects and appeal to the emotions of the viewer. These were often bust or half-length images, which made appropriate pendants.

The most popular religious subjects found in inventories of picture collections in Madrid are devotional images of the Virgin, Christ, and the Saints. Paintings of the Virgin and Child were a vital focus for the devotional life of their owners, owing to the

469. Pacheco's account (ed. 1990, pp. 248–265) of the moral aims of painting and the authority it has in the Catholic church is closely based on one of the main texts of the Counter-Reformation concerning art, Cardinal Gabriel Paleotti's *Discorso intorno le immagini sacre e profane* (Bologna, 1582). See also Carducho's *Diálogos de la pintura*, VII diálogo (ed. 1979, pp. 326–376) on religious painting.

470. The plate illustrates a perspective exercise in García Hidalgo's treatise, and is most probably an imaginary interior. The mirrors with eagle frames recall those from the *Salón de Espejos* of the Madrid Alcázar, and the luxuriousness of the interior furnishings in this palatial setting, as well as the presence of servants, evoke a noble lifestyle.

Virgin's role as Mother of God and *mediatrix*, chosen by God to intercede for mankind before her Son on the Day of Judgement. Statistics underline the importance of the image of the Immaculate Conception, a particularly "Spanish" devotion painted by nearly all Spanish painters.[471] The fact that Spanish society was united in devotion to this particular mystery is shown by the fact that paintings of this subject were owned by all classes in Madrid.[472] Among connoisseurs, this image may have become a locus for the discussion of the relative merits of different artists. It is difficult to know, however, the exact reasons that led collectors to prefer, for instance, an *Immaculate Conception* by Juan Carreño de Miranda over one by Francisco Antolínez, a choice that could depend on quite subtle aesthetic factors and perception of the specific artistic qualities of different painters.[473] In a number of cases, an image of the Immaculate Conception was paired with a painting of the Annunciation, a correspondence that depended on the dual nature of Mary as immaculately conceived and as Virgin-Mother of Christ.[474]

There were numerous images and legends of the Virgin Mary depicted in seventeenth-century Spanish painting as the iconographic index of this publication attests. In the case of some of these paintings, the religious and mystical properties of the image may have frequently outweighed aesthetic factors. The *Virgen del Carmen*, for instance, had the power to redeem souls in purgatory. Another popular subject was the Virgin dressed as a gypsy, despite the orthodox view that such attire was indecorous and, indeed, despite the discrimination against gypsies in real life.

A genre of religious painting that enjoyed a considerable degree of popularity in the period, but which is little appreciated today, is of famous devotional images of sculpture in important Spanish shrines.[475] Owners of these paintings could, therefore, invoke the powers of these miracle-working images for the protection of the home and its occupants. Foremost among these was the image of the *Virgin of Atocha*, which was the centrepiece of the Madrid convent of Atocha; paintings of this image exist by Juan Carreño de Miranda (Museo del Prado, Madrid) and Andrés Smidt (Museo del Prado, Madrid). Others listed in Madrid collections included the Toledan *Virgin of the Sagrario*, Extramaduran *Virgin of Guadalupe*, the Catalonian *Virgin of Monserrate*, and the Valencian *Virgin of Los Desamparados*. Paintings of the *Santo Cristo de Burgos*, a *Crucifixion* in Burgos Cathedral, were also listed, and an example of this devotion was also painted by Carreño de Miranda (Museo del Prado, Madrid).[476]

Given the status of religious art as promoted in art theory of the time, it is a surprising fact, perhaps, that many paintings of religious subjects listed in seventeenth-century collection appraisals were valued at relatively little.[477] Indeed, the intrinsically

471. In the inventories between 1601–1699 in the Getty database, ca. 120 pictures of the *Immaculate Conception* are listed, with a further ca. 40 pictures listed as the "*Incarnation*" (a similar composition type that is the devotional image of Christ's conception, as opposed to the narrative image of the Annunciation).

472. Bravo Lozano 1981.

473. The collection of Luis de Zabalza in 1678 (Doc. 97), for instance, included pictures of the Immaculate Conception by Juan Carreño de Miranda, as well as Mateo Cerezo the Younger.

474. In the Soria Arteaga collection of 1644 (Doc. 40, nos. 4 and 5) a pair of paintings by Jusepe Leonardo represented the two divine conceptions, the *Immaculate Conception* and the *Incarnation*. This pairing was also listed in the collection of Juan de Echauz in 1687 (Doc. 113, no. 36).

475. On these, see A.E. Pérez Sánchez, "Trampantojos a lo divino," *Lecturas de Historia del Arte*, III, Vitoria, 1992, pp. 139–155.

476. Palomino (ed. 1986, p. 239) noted that Mateo Cerezo the Elder was responsible for many of these, which he signed, rather than his son, Mateo Cerezo the Younger.

477. The selection of documents include many such instances. In the case of Ana María de Lezama in 1678 (Doc. 99, no. 37) a painting of the *Holy Family* was worth far less than its frame.

elevated subject matter of these paintings alone was not sufficient to guarantee their high valuation if they were badly painted. It appears to have been common for images to be owned for their devotional value, in which the image and the particular devotion represented could matter more to clients and take precedence over exclusively aesthetic factors.[478] It should be borne in mind, therefore, that the low appraised values of religious paintings in collection inventories may not have compromised the devotional value that these may have had for their original owner. Put another way, for some collectors, clearly a copy or a badly painted saint could be an equally efficacious devotional image as a well-painted one. In the case of paintings owned by the lowest classes in Madrid, these were almost exclusively religious in nature, although of little artistic merit.[479] In terms of the mass taste to which artisan-painters of the period catered, the most common images among the lower classes were paintings of the Virgin, with the image of *Nuestra Señora de la Soledad*, depicting the sorrowing Virgin after the death of Christ, a particular focus for popular piety.[480] According to one survey, among members of the upper classes in Madrid this image was eclipsed in favour of the *Madonna and Child* around 1670.[481]

Images of the saints, the focus of prayer and meditation, reflected the devotional "taste" of their owners, especially in the case of their name saints. The importance of the saints lay in their role as intercessors and mediators, advocates (*abogados*) on behalf of the devout in the court of Heaven. They were prayed to in order to obtain salvation for oneself and the deceased; efficacy of images was increased in those cases of images empowered with indulgences, or the remission from penitence. Images of guardian angels, invoked in wills of the period, were also popular.[482] Paintings of saints were also representations of exemplary individuals, whose lives were devoted to the service of God, and, in the case of penitent saints, who exemplified the devotional practice of penance. More immediately, their presence in the domestic context was also due to the importance of saints as protectors against illnesses and misfortune. Paintings of St. John the Baptist, for instance, which were common in Madrid collections, can be accounted for by the privileged status of this saint in the saintly hierarchy and his traditional role as intercessor before Christ, in which he was second only to the Virgin. He also protected against epilepsy. St. Catherine, protector of the dying, was celebrated in the role of intercessor before Christ in the popular scene of her mystic marriage. Paintings of the visions and mystical experiences of saints and laypersons, such as *St. Francis receiving the Stigmata* and the *Mystic Marriage of St. Catherine*, enjoyed popularity among private collectors, since such subjects represented models of the individual's spiritual ascent and the efficacy of prayer for union with the divine.

The most common saint listed in the inventories in the Getty Provenance Index database is St. Francis. As their wills make clear, laypersons in Madrid were com-

478. In the case of the paintings of Francisca María Vicente de Borja, valued in 1681, a number of religious prints included there were expressly said to be not worth anything in the appraisal (AHPM, Prot. 11.533, ff. 121–126; Getty Provenance Index No. E-615).

479. See Bravo Lozano 1981 for an analysis of paintings owned by the lower classes at court around 1670, which sampled small holdings of paintings owned by 92 individuals (only ten of whom owned over 30 works), and which showed the predominance of religious subjects, estimated at as much as 70 percent (p. 217). See Martín Morales 1986, pp. 146–148 for a similar finding for seventeenth-century Seville.

480. The great popularity of the *Soledad* among the lower classes is demonstrated by Bravo Lozano 1981.

481. Ibid., pp. 201–202.

482. In his collection in 1694, Don Juan de Castañeda, for instance, owned a *Guardian Angel* by Palomino and a *St. Michael* by José Antolínez (Doc. 119).

monly buried in habits of St. Francis for the sake of indulgences.[483] St. Francis was the most popular saint represented in one survey of inventories of the lower classes around 1670.[484] The Franciscan St. Anthony of Padua was also a common representation in homes in Madrid. The second most popular male saint recorded in our inventory sample was St. Jerome, the subject of some 250 paintings. St. Jerome, a father of the Church who translated the Bible into the Vulgate, was founder of the Hieronymites, the favoured order of the kings of Spain, whose distinguished royal houses included the Escorial, Guadalupe, and Yuste. Representations of St. James the Great (Santiago) and St. Theresa were not among the most numerous images listed in the documents, but enjoyed a prestigious position as patron saints of Spain and the dedication of the military order to Santiago. St. Joseph was also popular and made titular saint of Spain in 1679. Pictures depicting St. Isidore, the patron saint of Madrid, number slightly less than those of St. James the Great.

Among the female saints listed in the inventories, the most prevalent were Mary Magdalene and St. Catherine. The inventories testify to the particulary popularity of the penitent saints, St. Peter, St. Jerome, and Mary Magdalene, who represented the virtue of repentance and the sacrament of Penance, a vital prerequisite for salvation and a particular emphasis of the Counter-Reformation church. The importance of the Magdalene is owing to her proximity to Christ and to her being the most prominent of female penitent saints. The popularity of St. Peter is also to be explained by his special status among Christ's Apostles as the "rock" on which His Church was founded, and, perhaps more pertinently, for his role as protector against fever and other illnesses. In a number of cases paintings of Saint Peter and the Magdalene formed pairs.[485] Many more paintings were probably made into pairs in seventeenth-century Spanish collections than are imagined today, by virtue of their subject matter or visual and physical factors, such as colour, number and size of figures, and size of paintings. From the documents alone it is possible in only a few cases to establish such relationships of subject matter; it is likely, for instance, that Antonio Balbi's paintings of Judith and Holofernes and Samson and Delilah were paired images of Jewish heroes of the Old Testament.[486]

Pintura Ordinaria

Inventories from the 1640s onward discovered in AHPM frequently list more than 100 anonymous pictures of comparatively low value in the estates of middle-class individuals. Such data reflects the great popularity of collecting at court and the demand on painters, and suggests that there was an appreciable pool of collectors for whom the factor of quantity and copiousness in the decoration of their houses overrode the connoisseurs' concern with artistic quality. The Getty Provenance Index database includes a number of such documents, including, for instance, the inventories of Don Francisco de Calatayud and the *regidor* Pedro de Rodríguez de Villarroel, both 1638, and the pictures of Juan González Truxeque, *escribano de cámara*, and Don Antonio

483. As shown by Marina Pinto in a conference paper, "From this Life to the Next: Human Agency, Cultural Context and the Social Practice of Burial" at the 60th Annual Meeting of the Society for American Archaeology, Minneapolis, 3–7 May 1995. See also Fayard 1982, p. 481.
484. Bravo Lozano 1981, p. 208. This finding is also consistent with a survey of seventeenth-century inventories from Murcia (Agüera Ros 1994, p. 395).
485. See, for instance, the collection of Fernando de Tinoco in 1652 (Doc. 54, no. 13).
486. Doc. 39, nos. 7, 8.

de Robles y Guzmán, *aposentador* and *gentilhombre de Su Majestad,* both from 1643.[487] Some of the pictures in the collection of Tomás de Cardona in 1642[488] were designated "pintura muy comun," and Alonso Cano called "mala pintura" 12 flower paintings in the collection of Don Diego de Angulo in 1640 (Doc 29, no. 14).

Artists of modest talent were legion in the capital, earning their livelihoods from the patronage of the artisan class and less discerning collectors. They survived by painting popular devotional images and reproductions and were probably versatile and humble enough to undertake any sort of task involving painting and decoration at the request of clients. This type of enterprise is satirized in Antolínez's *Poor Painter* (Fig. 1). The religious paintings and modest clientele mentioned in the will of the painter Juan Andrés de Roble in 1614 typifies this level of activity.[489] Works of this ilk are usually listed anonymously in inventories, often given low evaluations, and could even be among those characterised by the pejorative label *pintura ordinaria.*

Painting dealers (*tratantes en pintura*) were the middlemen of the art market.[490] Francisco Berjes, for instance, was a painter-dealer who appears to have had some relatively distinguished clients on his books, such as Don José de Rosales, chaplain of the Reyes Nuevos of Toledo, to whom he sold seven landscapes by Francisco Collantes.[491] However, most painting dealers operated at the lower end of the market and sold inexpensive paintings to the least demanding clients in the cities and provinces. A report drawn up by the painter Diego González in Madrid in 1627, for instance, described how, for the past twelve years, he had been occupied in buying paintings from artists in Madrid and taking them for resale in provincial towns.[492] They supplied primed canvases and artists' materials, and maintained their stock of pictures by regularly recruiting artists to work for piece rates much of the time copying best-selling prototypes. In 1633, the painter Reymundo Martínez agreed to pay off a dept to the "tratante de pinturas" Lorenzo Recio for five original paintings given to to him, by copying any picture with four figures or fewer which Recio should supply, at a weekly rate of two canvases measuring 1½ *varas*, and for seven *reales* per copy.[493] In 1628, the painter Sebastián Gómez contracted to repay in paintings a loan of money from the painting dealer Juan de Argüelles.[494] In 1634, Argüelles drew up an inventory of his estate, occasioned by the death of his wife. His stock of paintings was first to be inventoried and was headed by 336 paintings of fruit still lifes, flowerpieces, and "heads," as well as a set of 12 paintings of the *Months*, all of which were described as "ordinarios".[495] Argüelles also stocked 13 landscape paintings, a picture of a crossbowman,

487. Francisco de Calatayud: AHPM, Prot. 6.197, ff. 144–145; Getty Provenance Index No. E-21. Pedro Rodríguez de Villarroel: AHPM, Prot. 6.215, ff. 103–104; Getty Provenance Index No. E-46. Juan González Truxeque: AHPM, Prot. 6.227, ff. 660–663v; Getty Provenance Index No. E-55. Antonio de Robles y Guzmán: AHPM, Prot. 6.219, ff. 46–56; Getty Provenance Index No. E-53.

488. AHPM, Prot. 6.932, ff. 369–377; Getty Provenance Index No. E-78.

489. Agulló y Cobo 1978, pp. 136–138.

490. On these, see Matilla Tascón 1984; Martín González 1984, p. 179; Morán 1991–92, pp. 178–181.

491. Agulló y Cobo 1978, pp. 30, 32.

492. AHPM, Prot. 5.925, ff. 1472–1474, 30 October 1627. Two witnesses testified on behalf of González: the painter-gilder Sebastian de Mena, who supplied González with paintings, and Baltasar de Manzano, who was also a picture dealer ("tratante en pinturas").

493. AHPM. Prot. 5.520, unfoliated.

494. AHPM, Prot. 5.533, ff. 317–318, Madrid, 30 June 1628. Argüelles loaned Gómez 105 ducats, and the latter agreed to repay this by painting works worth 500 *reales* per month. The document was witnessed by Juan Carreño de Miranda and his father.

495. AHPM, Prot. 6.439, f. 1444ff., Madrid, 19 December 1634; "Veinte y ocho doçenas de lienços ordinarios pintados de diferentes [sic] Los unos de frutas y otros de rramilletes y otras caveças pintadas que por ser todas

two dozen primed canvases, and 22 religious subjects, which included seven paintings of the Virgin, three *Ecce Homos*, three of St. John, and three pictures of St. Francis.

Some of these dealers were artisans involved in the production of art, including goldbeaters, gilders, and carpenters, who also furnished the inexpensive paintings they sold with pine frames. One such individual was Sebastián de Mena, a gilder, who was active in the 1620s and 1630s.[496] Mena sold landscapes and other pictures at Albacete, where he was required to pay tax on his sales.[497] Jorge de Tineo, whose profession was given in the documents as "supplier of prepared canvases" ("aparejador de lienço en que se pinta") sold primed canvases and was a supplier of religious paintings, frequently shipping works to be sold in the provinces.[498] He commissioned copies from artists, sold to other dealers, supplied pictures to merchants, and even gave a Madrid waterseller, Pedro González, a number of frames and paintings for him to sell on his behalf.[499] In 1622, Tineo, Mena and a painter Juan Bautista Sánchez, provided another picture dealer, Juan de Tores, 200 small framed paintings "que llaman ordinarios" and 100 larger framed paintings of unspecified subjects.[500] A painter and dealer from Madrid, one Bartolomé de Gamarra, was documented in Murcia in 1623 with as many as 500 paintings for sale.[501] Bartolomé de Salazar (d. 1632) was another important dealer operating from Madrid, who sold paintings in Getafe, Valdepeñas, and Almagro.[502] He is recorded directly commissioning pictures from artist for resale. In 1613, for instance, Francisco de Rómulo agreed to paint for Salazar three sets of 12 Sybils for the value of a writing cabinet he bought from him.[503] In 1627 the painter Bartolomé de Cárdenas contracted to paint for Salazar three sets of Sybils, following the design of those sold by Francisco Barrera, and eight religious subjects.[504] Members of other professions may also have occasionally dealt in paintings. In 1620, one Lorenzo Aguado, who was a tailor, commissioned a painter, Felipe de Bau, to paint ten pictures; two of the *Supper at Emaus* and two of *Doubting Thomas*, which were copies of works he owned, two *Annunciations*, two paintings of the *Virgin with the Sleeping Christ Child* and two paintings described as the "*Virgin of the*

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de un precio se ponen todas juntas. Y son de tres quartas de largo y media bara de ancho poco mas o menos excepto la una docena que son los doce meses del año que son de a bara de largo".

496. Matilla Tascón 1984, p. 180. Like Mena, another gilder-dealer was Blas de Castillo, described in a document of 1635 as *dorador y tratante en pintura* (AHPM Prot. 5.505, f. 1–2, Madrid 2 February 1635).

497. Matilla Tascón 1984, p. 180.

498. Agulló y Cobo 1978, p. 48; Matilla Tascón 1978, p. 180. In 1621, for instance, Tineo gave power of attorney to the painter Juan Baptista Sánchez to recover money owed to him by the merchant Francisco de Guadalajara for a lot of 80 paintings of saints ("por rracon de ochenta Liencos de Vara y quarta Con sus marcos dorados Pintados de Pincea [sic] de diferentes Santos e ymaxenes a veinte y ocho reales cada marco") and a further lot of 50 paintings of saints ("y de cinquenta marcos ordinarios Con sus molduras doradas de diferentes santos a diez y seis reales"). AHPM Prot. 5.064, ff. 473–474v, Madrid 6 April 1621.

499. Matilla Tascón 1984, p. 180.

500. Ibid.

501. Agüera Ros 1994, p. 383.

502. Agulló y Cobo 1981, p. 136.

503. AHPM, Prot. 4.100, ff. 571–571v, Madrid 12 December 1613. Rómulo had received "un escritorio de nogal con sus gavetas" and agreed to paint for Salazar "tres Juegos de sivilas que azen treinta y seis piezas," for the price of eight *reales* each (288 *reales* total).

504. AHPM, Prot. 4.567, ff. 1728–1729, Madrid, 11 December 1627. Cárdenas agreed to paint "tres Juegos de sibilas con las insignias de lo q Cada uno profitizaren al modo y traça de la que bendio barreda Pintor que Las hizo nabarro y se entiende Los Liencos de bara y ter[a] de alto y de a bara de Ancho," unframed and for 40 *reales* each. Within three months, Cárdenas was also to paint two Immaculate Conceptions, two Coronations of the Virgin, two Marriages of the Virgin, a Holy Trinity and one of the "Ofrecimiento de Nra Señora" on canvases of 2 x 1⅓ *varas* for 150 *reales* each. On 23 March 1628, the contract was renegotiated and Cárdenas contracted to paint only two Immaculate Conceptions (2 x 1⅓ *varas*), one Holy Trinity, and a Coronation of the Virgin, within a month and a half (AHPM Prot. 4.568, ff. 493–494). For four unfinished paintings by Cárdenas sold to another painter from Salazar's estate in 1632, see Agulló y Cobo 1981, p. 136.

Flowers". It is not inconceivable that in placing this order Aguado had particular clients in mind.[505]

Not surprisingly, many of these dealers were themselves painters who may have had more commercial success in trading in pictures than painting them. In 1628, the painter Pedro de San Martín signed a contract with another painter, Juan de Riaño, to supply the latter with flowerpieces, fruit still lifes, and pictures of saints paid at piece rates of a mere 9, 6, and 16 *reales*, respectively, until his advance of 1,200 *reales* had been paid.[506] The will of the painter Cristóbal de Heras shows that in 1644 he took a cartload of paintings, worth 1,600 *reales*, to sell at the August fair at Ocaña.[507] Simón de Cienfuegos (or Fogos), a Neapolitan painter, began business in Madrid as a dealer in prints and later turned to paintings. In 1620, he rented for four years an outside wall of the convent of Nuestra Señora de la Victoria in the centre of Madrid to exhibit and sell pictures directly to passersby on the street.[508] Andrés Carreño de Miranda sold paintings in Valladolid at the beginning of the century, and his son Juan Carreño de Miranda evidently dealt in pictures at the beginning of his career.[509] While young artists might well sell their works in this way, as Murillo apparently did in his youth, this was regarded as demeaning and reduced painting to the level of trade. In his *Lives*, Palomino recalls the cases of talented artists such as Gabriel de la Corte or Don Lorenzo de Soto, whose declining powers or personal circumstances reduced them to marketing their work in this way.[510] Don Francisco de Ochoa y Antolínez, however, made a decent living from selling small landscapes from the market in the courtyard of the Alcázar and other public places.[511]

The generally lowly social class of dealers, hawking their wares in public, made them despised by the artistic establishment in Spain, as in Italy; the nature of their retail activities was satirized by Lope de Vega.[512] In Cádiz, the painters' guild took action against a painter, Francisco Núñez, who had employed a mulatto to hawk his paintings around the city.[513] And in Madrid – as mentioned earlier – the influential court painter and theorist Vicencio Carducho had orchestrated a lawsuit against the payment of a 1 percent sales tax on paintings, which was found in the painters' favour in 1633, and which struck a blow in the ideological battle for the recognition of painting as a liberal art. While painters were found to be free from paying the tax on their own works, it had to be paid for the sale of others' paintings.[514] He was naturally

505. AHPM, Prot. 4.234, ff. 283–284, Madrid, 15 February 1620. All of the paintings measured 1½ x 1 *varas*, and were to be finished within twenty four days for a total price of 224 *reales*, which was to be paid in clothing.
506. Cherry 1991, pp. 502–503, citing AHPM, Prot. 3.987, ff. 696–699. San Martín was obliged to paint small flowerpieces and fruit still lifes of ½ x ½ *vara* and paintings of saints of 1½ x 1 *varas* and to sign these with his name. Riaño was to supply all canvases and pay four *reales* per day towards materials, and he reserved the right to specify which saints San Martín should paint and any other paintings he might request. San Martín agreed to work only for Riaño and to spend less than thirty days on any private commission that might arise during his year-long contract.
507. Agulló y Cobo 1981, p. 104.
508. Matilla Tascón 1984, p. 182.
509. Caturla 1966.
510. Palomino, ed. 1986, p. 326 for the flower painter Gabriel de la Corte and ibid., p. 302 for the landscape painter Don Lorenzo de Soto, who sold poor-quality paintings in the courtyard of the Royal Palace and the Puerta de Guadalajara. Don Matías de Torres, who learned his art in his uncle's painting shop, sold battle paintings at the Royal Palace (ibid., p. 380).
511. Palomino, ed. 1986, p. 339.
512. López Torrijos 1985, p. 86, n. 81. For dealers in Italy, F. Haskell, *Patrons and Painters*, 1980, pp. 120–125.
513. P.A. Sole, "El gremio gaditano de pintores en la segunda mitad del siglo XVII (Notas históricos sobre un grupo social gaditano)," *Archivo Hispalense*, LVII, no. 175 (1974).
514. Gállego 1979, p. 119. Juan Alonso de Butrón (ibid., p. 143) distinguished between the noble profession of the painters and the "regatones y chalanes, que tratan de vender los que otros hazen". However, the dealers

outraged by retail activities that reduced the art of painting to the level of trade and expressly blamed painters' shops (*obradores, ó tiendas públicas*) for bringing the art of painting into ill repute.[515]

For many years Francisco de Barrera and Juan de Arellano ran painting shops in front of the church of San Felipe in central Madrid, and Arellano's was well enough known to be mentioned by Palomino, who recounts how Juan de Alfaro's loss of the protection of his patron, the Almirante de Castilla, forced him into the extreme humiliation of seeking work in the painting shops.[516] At the end of his career, Gabriele de la Corte was reported to live in great poverty, and turned to supplying the painting shops for his livelihood.[517] Although Palomino recalled many such public outlets when he came to court in 1678, these shops had all disappeared by the time he published his *Lives* (1724), a fact which he considered beneficial for the profession of painting.[518]

Despite demeaning the art of painting, trade at the lower level of the art market appears to have flourished at court. Documents from the first half of the century give the impression of huge numbers of easily sold religious images and popular profane subjects such as still lifes, landscapes, sybils, and Roman emperors being reproduced in almost industrial quantities for the popular end of the market and for sale in the provinces. In 1634, the majority of the stock of the dealer Juan de Argüelles, cited above, comprised fruit still lifes, flowerpieces, and "painted heads".[519] In Madrid in 1616, Antonio Batalla and Miguel López contracted to paint for Lorenzo Sánchez, a painter-gilder, 66 religious subjects whose prices were set according to the size of the picture: 6½ *reales* for the smaller and 12 *reales* for the larger works.[520] Some degree of quality control was built into the contract in that the figures had to be to the satisfaction of the client, inspectors ("veedores"), and master painters. There is, however, no documentary evidence of paintings returned to artists because they were "badly painted".

While the court was at Valladolid, on 7 May 1611, the painter Andrés Carreño de Miranda and Juan Crespo, jewellery merchant, contracted with three different artists for a large stock of pictures, providing them with all the necessary primed canvases on their stretchers and paying set rates per picture. Thus Pedro Duarte agreed to paint 50 pictures for 16 *reales* each of the following subjects: 12 half-length Dominican friars, eight Saint Catherines of Siena, eight images of the *Virgin with the Sleeping Christ Child, St. Joseph and St. John*, four of the *Virgin with the Suckling Christ Child*, four images of *St. John the Baptist in Prison*, four half-lengths of *St. Anthony of Padua*, six Virgins "del Populo," two of *St. Francis*, and two images of *St. James*.[521] Pedro de la Fuente was to paint 42 pictures, comprising 24 portraits of Roman emperors and two sets of the *Nine Infantes de Lara* at 14½ *reales* each.[522] Pedro Esteban agreed to paint 190 pictures for 4½ *reales* each of the following subjects: five sets of fourteen pictures of the story of the apostles, five sets of twelve pictures of *Virgin Martyrs*, and

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Diego de Salazar and Simón Fogos (called *regatón*) were listed among the plaintifs in Carducho's lawsuit (ibid., pp. 146–147).

515. Carducho, ed. 1979, p. 440.

516. Palomino, ed. 1986, p. 264.

517. Ibid., p. 326.

518. Ibid., p. 226.

519. See n. 495 above.

520. Agulló y Cobo 1978, pp. 28–29.

521. AHPM, Prot. 3.819, ff. 332–332v, Valladolid 7 May 1611.

522. Agulló y Cobo 1981, p. 87, under "Pedro de Fuertes".

five sets of twelve pictures of heads of *Sybils*.[523] Many of these inexpensive pictures may have been sold to other middlemen for distribution, as suggested by a document of 1609, in which Marcos López, *joyero*, bought from Carreño de Miranda and Miguel de Saldaña 476 paintings at half a ducat each.[524]

The sheer numbers of pictures in less distinguished collections did not always imply a diversity of hands. In the early part of the century, it was possible to order a large number of series paintings from a single non-specialist artist.[525] It was common practice of patrons ordering a *juego* or a lot of pictures from one artist rather than commissioning single pieces. Elsewhere it is shown that during the Duque de Pastrana's Roman embassy (1623–26) he purchased a large number of small devotional images by one Segismundo, perhaps a Northern artist in Rome.[526] A number of documents testify to this practice among non-specialist Spanish painters active in Madrid. The case of Hernando de Espejo ordering portraits and religious subjects from Bartolomé de González has been cited above. On 3 October 1620, Alonso de la Paz contracted with a silversmith, Antonio de Flores, to paint for him four landscapes within twelve days and within one month four religious subjects (*Christ Carrying the Cross*, *Incredulity of St. Thomas*, *Virgin of Atocha* and a *Child Jesus*).[527] Another document from this year details an order from Don Alonso de Perea to the painter Bartolomé Sanz for two religious paintings of the Visitation (*Salutación*) and a St. John, four landscapes of hunts, and four copies of pictures of the Seasons by Bassano.[528] In 1623 Francisco Barrera was paid for painting two sets of pictures for the household of Don Francisco de Valdés y Cardona, which comprised 12 fruit still lifes and 12 landscapes.[529] In 1635, a painter Juan Martínez signed a receipt for 1,446 *reales* from Licenciado Matías de Erbas for ten religious paintings, listed as a *Nativity of Christ* ("Lienco grande de figuras al natural y muchas"), the *Taking of Christ*, *Descent from the Cross*, *Beheading of St. John the Baptist*, the *Two Trinities*, the *Mystic Marriage of St. Catherine*, *St. John the Baptist in the Wilderness*, *Mary Magdalene in the Wilderness*, the *Penitent St. Jerome*, and *St. Sebastian*.[530] In 1640, a painter Benito Ruiz contracted with one Juan Martínez to paint five pictures of the *Passion of Christ* and to deliver them within the short space of two months, for 650 *reales*.[531] In these cases the image itself would appear to have taken precedence over the authorship of the painting, or the distinctive style of the painter himself.

The small collection of the Flemish *archero* Matias Carlos in 1637 comprised 17

523. Ibid., pp. 77–78.
524. Ibid., pp. 53–54.
525. See Morán and Checa 1985, p. 160 (citing López Martínez 1932, p. 218) for 1,000 portraits commissioned in Seville from Miguel Vázquez at a rate of twenty-five per week.
526. Checa and Morán 1985, p. 236; Burke 1984, doc. 2.16, a–e.
527. AHPM, 4234, ff. 659–660v. The landscapes were to be delivered within 12 days and the religious paintings within one month from the date of the contract, for some 350 *reales*. In the same document, the gilder Sebastian de Mena contracted to supply frames for the landscapes and a further 36 gilded frames for Flores.
528. AHPM, Prot. 3.475, ff. 231–232v, Madrid, 4 November 1620. The paintings were to be finished within six months, to be painted by the hand of Sanz and to the satisfaction of Perea, for a total of 1,650 *reales*. This price also included the frames, which Sanz agreed to supply, along with 24 other ungilded frames.
529. For Barrera's receipt of 757 *reales* paid by Don Alonso Tellez Girón, guardian of Valdés y Cardona, for "veinte y quatro Liencos con sus molduras doradas Los doce de frutas y Los otros doce de paises a rraçon de treynta y un rreales y medio cada uno" see AHPM, Prot. 4.563, f. 1625–1625v, Madrid, 19 December 1623.
530. AHPM, Prot. 5.371, f. 1106–1106v, Madrid, 12 September 1635.
531. Agulló y Cobo 1981, p. 176. In an unfinished document of 1636, the painter Jerónimo de Sos drew up a receipt for 22 "liencos pintados de la ciu.^{d} de Roma" for Francisco de la Concha, *Repostero de plata* of Cardinal Borja (Doc. 42). The subjects of the paintings were listed as 14 half-lengths of *Apostles*, *Christ at the Column*, a *Crucifixion*, two paintings of *Mary Magdalene* and *SS. Anthony, Ines, Stephen, and Sebastian*. The document is unsigned. AHPM, Prot. 4.580, f. 1027v, Madrid, 5 May 1636.

religious subjects, three royal portraits, and six Flemish landscapes, and was valued by the archer-painter Felipe Diriksen, probably a friend and "como perssona que hiço Las mas dellos y que lo entiende".[532] In the 1640s Juan de Clavijo, secretary of the Council of the Inquisition, owned an *Entombment of Christ*, *St. John the Baptist*, the *Virgin Dressed as a Gypsy*, the *Four Seasons,* and four paintings of the *Story of Jacob*, which were all said to be by the hand of Angelo Nardi[533]. While it is likely then that collections included many different works by the same hand, it is an unfortunate fact that the documents only rarely identify them. Identification may have been difficult in the case of imported works and pictures by lowly painters of little artistic personality. Thus, for instance, 12 pictures in the collection of the *contador* Gregorio Díaz de Quevedo in 1680 are said to be merely "de una mano todas" (Doc. 104).

Sheer numbers of paintings in collections were often swelled by the great popularity of thematic series of images. Painters' inventories show that artists kept large stocks of such ready-painted series in their studios, which implies a steady demand from anonymous clients.[534] Among these were *Christ and the Twelve Apostles*, portraits of the Spanish Habsburgs; among the most popular were the four seasons and twelve months in landscape and still-life paintings. The collection of paintings with which the Duque de Lerma had decorated his Valladolid palace of La Ribera by 1606 included many portraits and series paintings, including *Roman Emperors*, *Sibyls*, *Apollo and the Muses*, the *Creation*, *Elements*, *Seasons,* and *Months*.[535] Sets of images of the sibyls were popular subjects among educated collectors in the earlier part of the seventeenth century.[536] Although the sibyls of pagan antiquity were important as having partially revealed the coming of the Saviour to the Gentile world, their appeal was also that of a set of images of ideally beautiful women in fantastic costumes.[537] However, they rarely achieved high valuations, and many of these images were probably copied from prints.[538] Velázquez's *Sibyl* (Prado, Madrid), which does not appear to have been part of a set, is perhaps unique among Spanish examples in terms of its supreme quality.

Sets of portraits of Roman emperors, epitomising a Renaissance taste for the classical and heroic, were still common in many collections of the earlier seventeenth century, including those of the middle classes, who clearly enjoyed the lustre of ancient imperial grandeur these images lent to a family. While such paintings gradually disappear from seventeenth-century inventories, in 1685 the Infantado Palace still displayed a set of 12 Roman emperors in the Salón Grande.[539] Inventories list groups of 6, 10, 12, and 15 images, either half-lengths or the even more imposing equestrian type.[540] Very few of these works were probably original inventions by Spanish artists; most

532. Agulló y Cobo 1978, p. 56.

533. For Clavijo's capital see AHPM, Prot. 4.781, ff. 518–520v; Getty Provenance Index No. E-63. Interestingly, his wife's death inventory of 1642, included here as Doc. 36, was appraised by Nardi but does not include a single attribution to him.

534. Morán and Checa 1985, p. 239, for Pedro Ximénez inventory, 1611.

535. Florit 1906.

536. For paintings of the sibyls in other collections, Morán and Checa 1985, p. 247, n. 72.

537. For series of Zurbaránesque Sibyls, see P. Guinard, "España, Flandes y Francia en el siglo XVII. Las sibilas zurbaranescas y sus fuentes grabadas," *Archivo Español de Arte*, 43; 176 (1970), pp. 105–116.

538. Licenciado Don Francisco de Alzedo, 1641, all religious, with 24 unframed sibyls worth 10 *reales* each.

539. Morán and Checa 1985, p. 306.

540. Don Pedro de Vivanco Villagomez (AHPM, Prot. 6.217, ff. 524–548v; Getty Provenance Index No. E-52; Madrid 1642), for instance, owned two sets of six portraits, one of which was of the half-length format, and hung a further set of 12 equestrian images in the principal room of his house. The famous collector Juan de Lastanosa's villa at Huesca had a round room housing the family archive which was decorated with images of emperors, which lent it its name, *pieza de los emperadores*. Morán and Checa 1985, p. 199.

were likely to have been copies after well-known prototypes by Italian and Flemish artists.[541] Prints by Antonio Tempesta were the source, for instance, of a set painted by the studio of Francisco de Zurbarán, who painted such works for collectors and the export trade with the South American colonies.[542] Vicencio Carducho painted a series of 141 heads of Emperors that hung in the Duque de Lerma's Valladolid palace of La Ribera and that were sold to Philip III with the collection in 1606.[543] Lerma's collection also included a set of 12 Roman emperors on horseback, which had been painted in Flanders "by a good hand".[544] These images were probably copied from print sources, perhaps those of P.G. Stradanus and Adrain Collaert.[545] The collection of the Duque de Lerma may have been influential in establishing this taste among collectors of his regime, such as Gil Ramírez de Arellano inventoried in 1618 (Doc. 3). By 1603 Lerma's collection included copies of Titian's 11 *Roman Emperors* in the Gabinetto dei Cesari of the ducal palace in Mantua, sent to Lerma by the Duca di Mantova.[546] Earlier, a fine set of copies of the same images by Ghisoni had been in Antonio Pérez's famous collection.[547] Philip IV eventually came to acquire the originals from the sale of the collection of Charles I of England, and these were exhibited in the portrait gallery of the Madrid Alcázar until their destruction in the fire of 1734.

Portraits

In Spain in the sixteenth century, a gallery of portraits of famous men (*hombres ilustres*) was an essential dimension to important art collections and regarded as particularly appropriate for the decoration of libraries.[548] These portraits were frequently inscribed with the name or title of the sitter, and depicted exemplary individuals, often of Spanish nationality, noted for their outstanding virtue, wisdom, and learning, and prowess in arms and the arts; they included Popes, cardinals and saints, kings, captains, scholars, poets, and artists, as well as illustrious family members.[549] Many of these images were probably copies of authenticated likenesses and could have been painted by a single hand.[550]

Generally speaking, during the next century such encyclopaedic pantheons of exemplary historical individuals became less common, although they were maintained intact by inheritance in some noble families.[551] Aristocratic collections still frequently included portraits of their peers, which were collected for their historical significance,

541. In a document of 1588, the painter Jerónimo de Mora agreed to paint Four Seasons and Four Emperors to decorate the corridors of the house of Bautista Spínola (Morán and Checa 1985, p. 238). It is unlikely that these sets of images, for a relatively unimportant area of Spínola's house, were original creations of Mora.
542. See most recently, B. Navarrete Prieto, "Génesis y descendencia de 'Las doce tribus de Israel' y otras series zurbaranescas" in Museo del Prado, *Zurbarán. Las Doce Tribus de Israel*, Madrid, 1995, pp. 81–83.
543. Schroth 1990, p. 208, nos. 244–268.
544. Ibid., pp. 32–33.
545. In 1638, the collection of Teófilo Faustino, a presbyter, included a set of illuminated prints of this type; "Los doçe emperadores a Cavallo de papel yLuminados a Real cada Uno" (AHPM, Prot. 6.196, f. 942).
546. Schroth 1990, p. 29.
547. Delaforce 1982, pp. 748, 752, no. 68.
548. Morán and Checa 1985, pp. 95–97, 102, 114.
549. Ibid., pp. 158, 160–163.
550. In 1596, for instance, Pedro Calderón sold to a merchant, Juan Esteban de Giles, 50 "retratos de ystorias y figuras profanas". C. López Martínez, *Desde Martínez Montañés*, 1932, p. 172. An extreme case is that of Miguel Vázquez painting 1,000 "retratos de pinturas profanas" for a Toledan patron, Gonzalo de la Palma Hurtado in 1600 (Morán and Checa 1985, p. 160). Juan Bautista de Espinosa, who styled himself Painter to the Duke of El Infantado, appears to have been employed to paint portraits of Infantado's ancestors for a portrait gallery (Cherry 1991, p. 68). For the Infantado collection of portraits, see Morán and Checa 1985, p. 187.
551. Morán and Checa 1985, pp. 245–246.

for their family connections, and, perhaps, as a manifestation of class distinction. On his death in 1659, for instance, the rooms of the Madrid residence of the Marqués de Valparaiso were almost entirely decorated with portraits of aristocratic sitters, past and present, as well as a set of royal portraits.[552] Perhaps in imitation of his social superiors, the portrait collection of Gil Ramírez de Arellano (Doc. 3), like many of its time, was an expression of pride in his bloodline, and was made up of portraits of his predecessors and illustrious relatives, which culminated in his own portrait.

The numbers of portraits of non-noble sitters and their families listed in seventeenth-century inventories testify to the extent of the practice of sitting to artists, although very few can be identified today. Early in the seventeenth century, individuals could commission their own portraits from local painters for, perhaps, around 100 *reales*, and portraiture must have been a mainstay of many artists at court.[553] The fashion for portraiture even prompted Carducho's criticism of sitters from the lower classes being portrayed in an aristocratic manner.[554] A case in point may have been Francisco de Avila, the Duque de Lerma's barber, who commissioned his portrait from the painter Andrés Ruíz around 1622.[555] The painting of the steward of the Duc d'Aarschot butchering meat that was listed in the Duc's collection, however, is a remarkable example of a genre portrait in a collection in Spain of the period but may not have been a Spanish picture (Doc. 31, no. 36). A number of pictures in collections depicted painters painting portraits.

Although sitters were frequently identified in pictures listed in seventeenth-century Spanish inventories, it was, unfortunately, not the norm to identify their authors. Indeed, the identities of both are extremely difficult to establish today in the case of a number of seventeenth-century Spanish portraits of private individuals. In the case of the collector Domingo de Soria Arteaga, for instance, one sixteenth-century portrait was said to be by Antonio Moro (Doc. 40, no. 61), while those of Soria Arteaga himself and his wife were unattributed. The countryside house of the courtier Hernando de Espejo (Doc. 23 is the inventory of his Madrid house) was decorated with a set of portraits of Habsburg royalty, along with his own portraits and those of his two wives and father-in-law. The latter portraits were also listed anonymously in the inventory, and it is only an earlier document of payment for these that informs us that they were by the hand of the royal portraitist Bartolomé González. Many collectors, it appears were willing to invest substantial sums in their portraits. Pedro de Tapia owned a large collection of apparently undistinguished paintings (many valued under 100 *reales*), which included a set of 55 portraits of famous men, but which included a portrait of Philip III and Queen Margarita valued at the considerable sum of 500 *reales*, and portraits of Tapia and his wife valued at 400 *reales*.[556] On the other hand, the collection of Juan Oswaldo Brito, a secretary in the *Consejo de Flandes*

552. AHPM, Prot. 7.153, unfoliated inventory of Valparaiso's collection of pictures taken between 7–8 October 1659. In cases where portraits were missing their inscription (*rótulo*), the identity of the sitter was not given. The rooms in which the portraits hung were also decorated with landscapes, still lifes, and battles. Valparaiso's collection of religious images was concentrated in the oratory chapel. See also the 1643 inventory of the Marqués de Campotejar and that of his wife in 1651; AHPM, Prot. 8.213, ff. 103–104; Getty Provenance Index No. E-252; and AHPM, Prot. 6.253, ff.412–438v; Getty Provenance Index No. E-836.

553. This sum of 100 *reales* is an approximation based on the value of private portraits listed in artists' wills and collection appraisals.

554. Carducho, ed. 1979, pp. 336–337.

555. This information comes from Ruíz's last will and testament of 15 September 1622. The artist was paid 100 *reales* for the work. AHPM, Prot. 4.323, ff. 168–177.

556. AHPM, Prot. 2.042, ff. 1121–1192v; Getty Provenance Index No. E-110; Madrid 1627.

who died in 1637, included portraits of himself and his family whose modest value (appraised at 66 *reales* each) suggests that they were the work of a local hand.[557]

Portraits of dwarves and clowns comprise one of the more intriguing facets of Spanish court portraiture, and seventeenth-century inventories of collections in Madrid list pictures of dwarves (*enanos*), clowns (*bufones*), drunks (*borrachos*), and madmen (*locos*).[558] Some of these paintings were burlesque images, such as a picture of a concert of dwarves and a series of 15 paintings of dwarves "in different postures" in the collection of the royal secretary Bernardo González in 1646, or a picture of a wedding of dwarves in the collection of Gabriel de Ocaña in 1666.[559] Many paintings of this type listed as "portraits" (*retratos*) in the collections of nobles and non-nobles alike were probably imaginary generic images rather than portraits of particular individuals in the strict sense of the term, and the names of the sitters were not specified. Some were probably comic images, which derived from a type of painting frequently listed in sixteenth-century inventory simply by the generic term "la risa," referring to the humorous nature of the subject matter. In 1639, for instance, the inventory of Juan Ox, the German secretary to the king[560], listed a portrait of a fool ("un retrato de una caveza de un bobo") and a comic portrait ("otro Retrato de la Risa"), and the latter painting was probably similar to another in the collection of one Juan Pérez de Caviedes in 1641 described as a "ridiculous" portrait ("Un Retrato Ridiculo de un ombre").[561]

Paintings described as portraits of clowns (*bufones*) were listed in a wide range of seventeenth-century collections, including, for instance, those of Don Antonio de Robles y Guzmán, *aposentador* and *Gentilhombre de Su Majestad*, and Julio César Scazuola.[562] In 1635, the collection of the Marqués de Villanueva del Fresno included paintings of drunks and madmen (Doc. 20), while Don Fernando de Borja owned paintings of male and female clowns (Doc. 78). Cristóbal González Cossío owned paintings both of drunks and clowns (Doc. 22).

However, it is also clear from the documents that some of these images were indeed portraits of real sitters.[563] One of the most famous individuals of the period was Brígida del Río, called the Bearded Lady of Peñaranda, who was portrayed by Juan Sánchez Cotán (Museo del Prado, Madrid); portraits of this woman were listed in the collection of the Patriarch San Juan de Ribera.[564] A painting of a Roman madman who was noted for beating passersby was listed in the collection of Felipe de Porres cited above.[565]

557. AHPM, Prot. 6.193, ff. 176v–179; Getty Provenance Index No. E-14 for the appraisal of Brito's paintings by the painter Gaspar de los Reyes on 27 August 1637, Madrid. The portraits of Brito's children were worth even less, valued at 22 *reales* and 8 *reales*, respectively.

558. Museo del Prado, *Monstruos, enanos y bufones en la Corte de los Austrias*, Madrid 1986.

559. Bernardo González, AHPM, Prot. 6.229, ff. 65–70; Getty Provenance Index No. E-64. Gabriel de Ocaña, AHPM, Prot. 9.810, ff. 749–756v; Getty Provenance Index No. E-698. The inventory of González also listed "una tabla de la Risa con cinco figuras".

560. AHPM, Prot. 5.981, ff. 462–466v; Getty Provenance Index No. E-140.

561. AHPM, Prot. 6.202, ff. 272v–273v; Getty Provenance Index No. E-30.

562. The inventory of Robles y Guzmán in 1643 listed a "retrato de un bufón," three small pictures of clowns ("bufones"), and two "quadros largos de burlescos" (AHPM, Prot. 6.219, ff. 46–56; Getty Provenance Index No. E-53). The inventory of Scazuola in 1639 included four "cavezas de retratos de bufones" (AHPM, Prot. 7.805, ff. 1103–1125; Getty Provenance Index No. E-589).

563. See Kinkead 1986, p. 137, for the suggestion that some genre by Murillo and Pedro Núñez de Villavicencio could have represented real persons.

564. Benito Domenech 1980, pp. 27–29.

565. "Un loco que andava en roma aporreando los ytalianos," AHPM, Prot. 4.502, ff. 193–198v; Getty Provenance Index No. E-582.

The inventory of the Duque de Alcalá in Seville in 1637 listed a painting of an individual who ate everything that was placed in front of him.[566] The inventory of the royal notary Juan González Truxeque in 1643 included a portrait of a sitter nicknamed Pablos the Sweet-toothed.[567] The inventory of Francisco de Galarreta Osarez included a portrait of a moorish dwarf (Doc. 69, no. 2). The inventory of the Duque de Arcos in 1693 listed a portrait of a dwarf holding a crossbow (Doc. 118, no. 97). Two inventories from the eighteenth century listed portraits of dwarves by known artists, without identifying the sitters; Julián Moreno de Villodas in 1751 owned a portrait of a dwarf by Velázquez (Doc. 137, no. 7) and in the collection of the Duquesa de Atrisco in 1752 there was another by Ezquerra (Doc. 124, no. 125).

Royal portraits made up one of the most common type of portrait that hung in homes of private individuals in Madrid in the seventeenth century. Charles V had formed a gallery of portraits of the Habsburg royal family and, by the end of the sixteenth century, an extensive and comprehensive pantheon of royal portraits at the Pardo Palace and Madrid Alcázar exalted the Habsburg dynasty from Ferdinand and Isabella to the children of the reigning monarch.[568] It was natural then that so prominent an individual in royal service as Antonio Pérez should own royal portraits; his inventory of 1585 listed four portraits of Pérez and his family, and eight royal portraits.[569] In the seventeenth century, mini-galleries comprising sets of portraits of the Habsburgs, the so-called House of Austria (*Casa de Austria*), became standard in collections of nobles, courtiers, and a wide variety of private individuals in Spain. Royal portraits were de rigueur in the homes of courtiers and royal officials in Madrid, and also proliferated in collections in the provinces.[570] In the same way that historical portraits of famous men were viewed as edifying exemplars, able to influence the conduct of one's own life, so portraits of His Most Catholic Majesty and his wider family were seen as contemporary paragons of virtue of quasi-divine status. The eponymous hero of the picaresque novel *Alonso, mozo de muchos amos* (1624/25) who was apprenticed to a painter in Toro proposed portraits of the Habsburg royal family and other Christian princes as beneficial, instructive images in lieu of misleading profane mythologies and portraits of Roman emperors and Turks which were popular in the previous century.[571]

Such portraits were a real and conspicuous expression of citizens' political allegiances, testifying to their loyalty to crown, state, and the wider Habsburg empire.[572] Royal portraits were sometimes hung with images of Roman emperors to evoke the idea of modern Spain as successor to the imperial greatness of Ancient Rome, as in the case of the collection of Gil Ramírez de Arellano (Doc. 3). The will of the painter

566. "Un rretrato del bufon que se come todo lo que tiene pintado en el plato hiço le rretratar su Ex.ª el año de 1625. es de Diego de Romulo." See J. Brown and R. Kagan, "The Duke of Alcalá: His Collection and its Evolution," *Art Bulletin*, LXIX, 2 (1987), pp. 231–255, no. 23.

567. "Un Retrato entero de Pablos de La Golosa," AHPM, Prot. 6.227, ff. 660–663v; Getty Provenance Index No. E-55.

568. Morán and Checa 1985, pp. 51–52, 121, 124–125; Morán 1989, p. 172. On the collection of portraits at the Pardo, see M. Kusche, "La antigua galería de retratos del Pardo," *Archivo Español de Arte*, 257 (1992), pp. 1–36.

569. Delaforce 1982, p. 747.

570. The fact that not all royal officials may have owned royal portraits, however, is shown by the case of Philip IV's Secretary of State Blasco de Loyola, whose inventory of 1670 listed no portraits (Doc. 85).

571. *Alonso, mozo de muchos amos*, 1624, p. 216.

572. In 1678 the collection of the Councillor of Castile, Don Joseph Pardo de Figueroa, contained no portraits, except a *Philip IV* attributed to Velázquez, which was undoubtedly a clear demonstration of loyalty to the monarch he served (AHPM, Prot. 9.851, unfoliated).

Eugenio de las Cuevas in 1646 shows that he had rented six paintings of saints and four full-length royal portraits for the decoration of Don Agustín de Spínola, who was perhaps visiting the Spanish court.[573] It was common for ambassadors to the Spanish court to return to their country with portraits of the royal family.[574] In the case of the inventory of the Dutch ambassador in Madrid, Enrique Rehede, taken in 1669, the portraits of Habsburg royals in his collection probably demonstrated the probity of his political affiliations.[575] Earlier, in 1628, the inventory of the royal secretary Juan Enríquez de Villacorta listed two life-sized equestrian portraits of Philip III and Philip IV, and respective portraits of Queen Margarita and Isabella of Bourbon, as well as "three pictures of hunts and in them the portraits of the royal family hunting".[576] The royal secretary Antonio Carnero (Doc. 72) owned two pairs of portraits of Philip IV and Queen Isabella of Bourbon, and two portraits of his patron the Conde-Duque de Olivares. Jusepe Gómez de Arratia (1645) had served in the household of the Cardinal-Infante Don Ferdinand and owned two portraits of his patron, one of which was a print on white satin (Doc. 41, print not included in the transcription here). However, few courtiers celebrated their royal office with such aplomb as Diego Jaraba, an organist of the Royal Chapel, who possessed a portrait of himself teaching the queen to play the clavichord (Doc. 122, no. 56).

The great popularity of paintings of the royal family meant that *House of Austria* sets became a staple of the rank and file of painters in the capital and provinces alike.[577] They were also an important commodity in the export trade with Spanish colonies in South America. Although artists would have been expected to reproduce a reasonable likeness of the royal subject, none of the rank and file could have remotely hoped to paint such portraits from the life. Diego Velázquez enjoyed a monopoly on portraits of Philip IV, and portraits of the Spanish royal family were the preserve of a small, privileged number of royal painters who painted the master images that were subject to reproduction by others. Most royal portraits in private collections, then, would have derived from older images in the royal collection and officially sanctioned likenesses by royal portraitists such as Bartolomé González and Velázquez. The collection of the Archbishop of Valencia in 1611, for instance, included a set of 12 Habsburg portraits painted by Antonio Ricci and deriving from prototypes in the famous collection at the Pardo, some of which still exist.[578] The inventory of the military captain Don Jerónimo de Soto in 1630 also listed a full-length portrait of Philip III by Ricci.[579] Rubens painted portraits of the Spanish royal family in Madrid in 1628 specifically to generate copies and as the basis for prints which may also have served as protoypes for Spanish

573. Agulló y Cobo 1981, p. 65.

574. For some of these, see M. Morán Turina, "Importaciones y exportaciones de pinturas en el siglo XVII a través de los registros de los libros de pasos," *Madrid en el contexto de lo hispánico,* Departamento de Historia del Arte, Universidad Complutense de Madrid, 1994, I, pp. 543–561.

575. AHPM, Prot. 8.373, unfoliated, 2 October 1669, for the valuation of Rehede's paintings by the painter Francisco Verges, which included a Casa de Austria set of eleven portraits and a further eleven royal portraits, which included two pairs of images of Philip IV and his queen and a portrait of Prince Baltasar Carlos. There was also a set of 12 paintings of royal hunts ("casserias de los reyes").

576. AHPM, Prot. 2.140, ff. 805–807v, Madrid, 27 April 1628, for the valuation of Enríquez de Villacorta's collection by the royal painter Antonio de Salazar. The royal hunting portraits are listed as "tres quadros de Caza y En ellos Los rretratos de los Reyes caçando".

577. The testament of the Madrid painter Andrés Ruíz in 1622, for instance, mentioned a set of six small Casa de Austria portraits in ebony and ivory frames ordered from him by Fernando González de Madrid for 600 *reales*, and another set of six full-lengths for the royal notary Francisco de Benavides. AHPM, Prot. 4.323, ff. 168–177.

578. Benito Domenech 1980, pp. 141–143.

579. Barrio Moya, "La librería y otros bienes del capitán don Jerónimo de Soto," 1985, p. 113.

artists.[580] Indeed, full-length portraits of Philip IV and his queen Isabella of Bourbon after Rubens now at Stratfield Saye, Reading, England, and the Hispanic Society of New York originally formed part of the portrait gallery of the Marqués de Leganés.[581] An effort to control versions of the royal likeness led to the issue of some painters with a licence to paint the king, which raised a now-obscure painter such as Antonio de Salazar to the level of an "official" copyist.[582] In the painters' proposal for the foundation of an Academy ca. 1619, the painting of religious subjects and portraits of the royal family were defined as the supreme duties of artists, with the consequent need for absolute propriety in their execution.[583] Many portraits may have been painted at great remove from accepted prototypes, and concern with the quality of portraits of Philip IV that proliferated in Madrid prompted an official survey of the studios of six painters in Madrid in 1633 and the censorship of a number of their portraits.[584]

Individuals who occupied posts in royal service almost invariably owned portraits of the king, his family, and the *válido*. Indeed, portaits of the *privados* the Duque de Lerma (whose *privanza* ran from 1598–1618) and the Conde-Duque de Lerma (1621–1643), proliferated in the collections of courtiers. Velázquez and his studio, and the workshops of other royal painters, probably capitalised on the demand for the royal image and appear to have produced reproductions of officially sanctioned prototypes for private collectors, some of which could be of considerable artistic quality.[585] This fact alone was enough to distinguish these images from the majority of the more popular "mass-produced" Casa de Austria reproductions.[586] Entries in collections inventories, however, do not distinguish between the different grades of reproduction, from autograph replicas by the master himself to those produced by the studio assistants and copyists. The collection of Don Miguel de Salamanca, for instance, included three full-length portraits of Philip IV, Isabella of Bourbon, and Prince Baltasar Carlos which were described as copies after originals by Velázquez, although the relatively low appraised value of these, six ducats each, suggests that they were studio replicas rather by the hand of the master (Doc. 63). In the same collection, however, a small portrait of the Conde-Duque de Olivares was attributed to Velázquez himself and valued at 200 *reales*, and this case is paralleled by that of Francisco González Cossío de la Hoz, whose collection in 1671 also included a portrait of Olivares attributed to Velázquez (Doc. 88). And what are we to make of the half-length portrait of Philip IV in an ebony frame which was said to be by Velázquez in the collection of the royal

580. In 1655, the Madrid shopkeeper Mateo Guerra agreed to sell a number of prints on behalf of two Flemish merchants which included twelve emperors of the House of Austria after Rubens (Agulló y Cobo 1981, p. 211).
581. Mary Crawford Volk, "Of Connoisseurs and Kings: Velázquez's 'Philip IV' at Fenway Court" in *Fenway Court, Isabella Stewart Gardner Museum*, Boston, 1985, p. 30.
582. For Salazar's licence, see J. Martín González, "Sobre las relaciones entre Nardi, Carducho, y Velázquez," *Archivo Español de Arte*, 31 (1958), p. 60.
583. Calvo Serraller 1981, p. 170.
584. Velázquez and Vicencio Carducho examined two lots of 36 and 46 portraits of the king, queen, and royal family by six different painters and sanctioned a number of these. See *Varia Velazqueña*, 1960, vol. II, pp. 236–237. For further references in the literature of the period to poor-quality royal portraits sold in Madrid shops, see Morán 1991–92, p. 176, n. 78.
585. Paintings from the portrait collection formed in the seventeenth century by Don Pedro Lasso, Conde de los Arcos, exist in the Instituto de Valencia de Don Juan in Madrid, and those of the kings of Spain are of variable quality. See F.J. Sánchez Cantón, *Catálogo de las pinturas del Instituto de Valencia de Don Juan*, Madrid, 1923.
586. An instructive case is provided by the appraisal of the collection of the Genoese Nicoleta Gentil Espínola, widow of Juan Jerónimo Espínola, by the painters Juan de la Corte and Gaspar Rodríguez. While a portrait of her brother Juan Esteban Gentil that she willed to him was valued at 2,000 *reales*, the set of 13 Casa de Austria portraits from Philip I to Philip IV, and that of the Conde-Duque de Olivares, were worth a mere 12 *reales* each. AHPM, Prot. 6.052, unfoliated appraisal of paintings on 17 June 1656.

silversmith Luis de Zabalza in 1677 (Doc. 97)? It is impossible to verify these claims today in the absence of the portraits themselves. The individuals who compiled the inventories clearly considered such images of a quality consistent with the royal portraitist. While it is possible that such definite attributions to the hand of Velázquez himself simply designated the high quality of the pictures in question, it may also have been the case that these were indeed autograph reproductions of his portraits.

It appears from the inventory of Jerónimo de Villanueva (Doc. 59) that he owned reproductions of Velázquez's equestrian portraits of the Spanish royal family from the Salón de los Reinos of the Buen Retiro, and might have been the owner of a high-quality reproduction of Velázquez's equestrian portrait of the Conde-Duque de Olivares. It is not impossible that some of Villanueva's paintings entered the collection of Fernando González de Madrid *Cavallerizo de la Reina* and *Regidor* of Madrid, whose collection was inventoried in 1668.[587] The appraisal of González de Madrid's collection by the painter Alonso del Arco included an equestrian portrait of Philip IV which measured some 105 x 147 cm. ("una vara y tres quartas de alto y vara y quarta de ancho"), which was said to be painted "by the hand of Diego Velázquez" and was paired by an equestrian portrait of Queen Isabella by the same hand, both valued at 550 *reales*.[588] There were further unattributed equestrian portraits of the same size representing Philip III and Queen Margarita, and the Cardinal-Infante Don Ferdinand. A portrait of Prince Baltasar Carlos on horseback "by Velázquez" measured 126 x 168 cm. ("dos varas de alto y vara y media de ancho") and was valued at 400 *reales*.[589] The "family" of portraits was completed with two portraits of the Conde-Duque de Olivares, one of which was an equestrian portrait measuring some 126 cm. ("vara y media de alto") and, at 600 *reales*, was the most highly appraised of the group.[590] None, however, came near to the appraised value of González de Madrid's portrait of the Duque de Alcalá by Van Dyck, which was specified as an original and which Arco valued at 1,100 *reales*.[591] In the sale of González de Madrid's collection, remarkably, the equestrian portrait of Olivares was sold as an original by Velázquez and for more than its appraised value, bought by the painter Juan Antonio Escalante.[592] Escalante also bought the two equestrian portraits of Philip IV and Queen Isabella attributed to Velázquez for 400 *reales*.[593]

Another intriguing case is that of the collection of the councillor of Castile Don Jerónimo de Cuellar inventoried in 1674 (Doc. 90). Cuellar was evidently a connoisseur of some distinction and this fact, combined with his high state office, made it

587. AHPM, Prot. 8.159, unfoliated. González de Madrid is documented buying a Casa de Austria set of portraits from the now obscure painter Andrés de Ruíz before 1622 (see footnote 577 above), although these were not listed in the inventory of 1668.

588. Ibid., "Otra Pintura del Rey Nro S.r Philippe quarto (que Dios aya) a cavallo de hasta Una vara y tres quartas de alto y vara y quarta de ancho de mano de Diego Velazquez La tasso Con marco en quinientos y cinquenta Reales 550," "Otra Pintura de La Reyna D.ª Isabel a caballo igual a la del Rey en mano y marco La tasso en quinientos y cinq.tª r.s 550". Alonso del Arco reappraised for sale most of the paintings in González de Madrid's collection on 28 September 1678, when the original values of the portraits were reduced by between 100 and 220 *reales*.

589. Ibid., "Otro retrato del Principe Don Baltazar de Belazquez de dos Varas de alto y Vara y media de ancho en quatrocientos R.s 400".

590. Ibid., "otro retrato del conde Duque a cavallo con marco realcado negro de hasta Vara y media de alto en seiscientos R.s 600".

591. Ibid., "otro retrato del Duque de Alcala original de Bandique con marco dorado en cien ducados, mill y cien R.s 1100". In the revaluation of 28 September, this was reduced for sale to 550 *reales*.

592. AHPM, Prot. 8.159, unfoliated, 15 October 1668, "Una pintura del conde duque origl de belazquez numo 18 a Juan Antonio escalante en ochocientos y cinquenta Rs 850."

593. Ibid. Escalante also bought a portrait of two children, a portrait on panel, a painting of the *Descent from the Cross* and a copy of a Bassano landscape.

natural that he should own portraits of the Spanish royal family of the highest quality. In the appraisal of his paintings by Matías de Torres, this artist concurred that a pair of half-length portraits of Philip IV and Queen Mariana in festive costume were by Velázquez, and the high appraised values supported this belief (Doc. 90, no. 64). Two further portraits of Philip's daughters, the infantas María Teresa and Margarita, were also by Velázquez and worth even more, as was a half-length of the king in hunting costume, evidently a replica of the portrait which Velázquez painted for the Torre de la Parada in the mid-1630s (Museo del Prado, Madrid). The large equestrian portrait of the Cardinal-Infante Don Ferdinand (which was given an appraised value higher than any of these) was listed anonymously, but may have been a copy or version of Rubens' famous image now in the Prado, Madrid.

The practice of a small number of prominent courtiers commissioning replicas of Velázquez portraits from the artist himself can be documented in a few cases. In 1624, Antonia de Ipeñarrieta, wife of the jurist Diego del Corral (1570–1632), paid Velázquez for the portrait of Philip IV which is now in the Metropolitan Museum, New York.[594] This portrait is a replica of a prototype painted by the artist which was remodelled ca. 1627, but of which a number of other replicas exist, including one by another hand in the Museum of Fine Arts, Boston.[595] The Marqués de Leganés commissioned from Velázquez a replica of the later Prado *Portrait of Philip IV*, now at the Isabella Stewart Gardner Museum, Boston, which is perhaps by the artist's own hand and which formed a part of Leganés' gallery of full-length portraits of Habsburg rulers, their families, and allies.[596] Leganés also owned a *Portrait of the Conde-Duque de Olivares*, which is today in the Hispanic Society of New York and which could be an original by Velázquez.[597] Moreover, it has been shown recently that before his death in 1628 the Marqués de Montesclaros (Doc. 13) commissioned a replica of the portrait of Olivares for his own collection of Habsburg portraits, which is probably the painting in the Varez-Fisa collection in Madrid.[598] It is significant in this context that in a portrait of Philip IV dating from the 1660s and attributed to Pedro de Villafranca (Museo del Prado, Madrid), the king holds a petition which is inscribed "Señor D. Juan de Góngora," in all likelihood the name of the individual who commissioned the work, Don Juan de Góngora, who was appointed President of the Council of Finance in the mid-1640s. By this simple means, sitter and patron are brought into a decorous reciprocal relationship; the king is properly shown as the pivotal centre of the state bureaucracy, holding a petition which at once signifies Góngora's own zeal in royal service and acknowledges his sovereign as the source of all preferment.

The Minor Genres

During the boom in picture collecting during the reign of Philip IV, many of the more famous artists were collected for their distinctiveness of style or subject matter. The rank and file of painters in Madrid, however, were generally non-specialists who worked in all of the genres and for whom versatility was essential in order to maintain a share in the competitive market for paintings at court. In Lázaro Díaz del Valle's

594. J.R. Mélida, "Un recibo de Velázquez," *Revista de Archivos, Bibliotecas y Museos*, XIV (1906), pp. 173–198; López-Rey 1963, pp. 207–208, no. 236.
595. López Rey 1963, p. 208, no. 237.
596. Crawford Volk 1985, pp. 29–32.
597. Ibid., pp. 31–32.
598. Cherry 1991.

notes on painting (1656–59), he frequently praised artists who were *general*, meaning that they worked in different mediums or painted a range subject matters in different styles. Thus, for instance, Francisco Camilo was "muy general en la pintura asi de grande como de chico".[599] Others who were "general en ejercitar los pinceles," according to this author, were Juan de Cárdenas, Luis Fernández, Sebastian de Herrera, Jusepe Leonardo, Felipe de Liaño and Juan Bautista del Mazo.[600] By the later seventeenth century, a changing and shrinking art market perhaps increased the need for artists to diversify their production. In his *Lives of the Artists*, Palomino (1724) refers to "the poverty of these times" and cites cases of skilled painters actually dying in penury.[601] He recounts, for instance, the case of a Cádiz painter, Enrique de las Marinas, a specialist in seascapes who preferred to work in Rome, since in Spain his exclusive concentration on this branch of painting would have been his downfall.[602] Gabriel de la Corte (1648–1694) is said to have remained poor because he did not know how to paint anything but flowers.[603] And when a client who had admired some battle pictures by Don Matías de Torres on the market called at his house and asked for "the battle painter," the affronted artist pointed out that he also worked in the higher genres: "My dear Sir, I do not paint only battle scenes; I also paint history paintings, saints and portraits (even if they are of the devil) and will portray your honor, if he so desires".[604]

While religious art was a fundamental dimension of Spanish culture in the seventeenth century, this was relieved by the essentially decorative genres of landscape and still life. The concentration of artists and collectors on genres such as landscape and still-life paintings by the mid-seventeenth century may have been a natural consequence of a restrictive artistic climate in Spain. Religious paintings were monitored by the Inquisition, and mythological subjects depicting female nudes were regarded as morally corrupting. In an artistic culture in which orthodoxy and decorum were paramount criteria, innocuous decorative paintings of landscapes and still lifes were guaranteed success. A large number of still-life paintings are recorded in the Getty Provenance Index sample.[605] Many of these made up pairs and sets, most often of four, six, and of up to 12 paintings, and of these examples of this minor genre only a fraction of works were attributed. Juan van der Hamen, who painted religious subjects, portraits, landscapes, still lifes, and flowerpieces, enjoyed the highest reputation among collectors as a still-life and flower painter, and he may have capitalised on his Flemish background in marketing genres that were associated with northern painting in the minds of many collectors. He was also quick to respond to the vogue for Flemish still lifes; he copied a still life by Frans Snyders within a year of its being painted and, throughout his career, painted versions of still lifes deriving from northern prototypes, such as the garland picture and serving-table still life.[606] As a result, the artist was commissioned to paint pendants to Flemish garland paintings for the Madrid Alcázar.[607]

Francisco Pacheco (1649) noted the phenomenon of the popularity of landscape

599. Díaz del Valle, ed. 1933, p. 378.
600. For these, Ibid., pp. 365, 370, 371, 372, 374.
601. Palomino, ed. 1986, pp. 66, 80.
602. Ibid., p. 266. For seascapes, see J.J. Martín González, "Escenas de mar en la pintura española," *Boletín del Seminario de Estudios de Arte y Arqueología* (Valladolid), nos. 34–35, pp. 168–171.
603. Ibid., p. 326.
604. Palomino, ed. 1986, p. 380; idem, ed. 1987, p. 374.
605. About 5 percent or ca. 1,110 paintings included in the Getty Provenance Index Spanish Inventories database are still-lifes.
606. Jordan 1985, pp. 107–109 ; Jordan and Cherry 1995, pp. 49–52.
607. Cherry 1991, pp. 122–125; Jordan and Cherry 1995, p. 52.

painting in his day, and attributed paintings in seventeenth-century inventories from Madrid show that landscape was an important sideline for many artists at court.[608] Pacheco gave comprehensive instructions for the painting of landscapes, as did another anonymous Andalusian treatise of the mid-seventeenth century.[609] In the *memorial* for the foundation of an Academy of painting presented by the painters of Madrid to Philip III ca. 1619, it was recognised that landscapes were essential to the adornment of galleries and royal palaces, and proposed that a certificate be given to graduates of the academy who wished to specialise in this branch of painting.[610] In his treatise on painting, Carducho acknowledged the landscape specialist (*paisista*) and gave the terminology associated with this field of expertise.[611] These paintings, like still lifes, were painted on speculation and were probably easy to sell as they appear to have been always popular among all classes of collectors. Díaz del Valle, for instance, noted that Francisco Collantes was an excellent painter and particularly in landscapes, which were esteemed in many private houses in Madrid.[612] From the evidence of Palomino's biographies, landscapes, battle pictures, and still lifes were commonly sold through shops and on public markets, often for relatively small sums of money, which would account for their availability to even the most modest collectors.[613]

Landscapes hung in all rooms of Madrid houses, and the typical oblong landscape format (*apaisado*) made such pictures ideal for hanging as overdoors and overwindows. They also frequently hung in sets on the walls of Spanish homes, in which cumulative decorative effects were enjoyed. The inventory of Francisco Prado Bravo de Mendoza in 1651 shows that still lifes too hung in almost all of the rooms listed, and is perhaps a measure of the strength of the private market in such "minor" genres for practicing painters at court. The inventories testify to the common practice of mixing the complementary genres of landscape and still life, sometimes on the same theme of the *Seasons* or the *Months*, in the decoration of private houses in the seventeenth century. Pacheco discussed still life, flower painting, and landscape in the same chapter, as did Palomino, under the rubric of "argumento histórico vegatativo," since these genres depicted nature themes and were related in artistic terms by the idea of the painter's imitation of nature.[614]

608. Pacheco, ed. 1990, p. 512; "Cosa muy usada es en este tiempo, con cuya parte se han contentado muchos, el exercicio de pintar paises ..." On Spanish landscape, see A.E. Pérez Sánchez, "El paisaje en la pintura española del siglo XVII," *Los paisajes del Prado*, Fundación Amigos del Museo del Prado, Madrid 1993, pp. 161–189.

609. Pacheco, ed. 1990, pp. 513–514; Veliz 1986, pp. 120–123. Antonio Palomino (ed. 1947; 1980, pp. 163–167, pp. 170–172) also gave practical advice to painters in this genre.

610. Calvo Serraller 1981, p. 175.

611. Carducho, ed. 1979, pp. 386–387. Díaz del Valle (ed. 1933, pp. 365, 368) called Cristobal de Acevedo and Antonio del Castillo "paisistas" or expert specialists in this genre.

612. Díaz del Valle, ed. 1933, p. 365; Collantes "fue excelente pintor y singular en hacer paises como ve en muchos q.e estan con grande estimación en muchas casas particulares".

613. Don Matías de Torres is reported to have sold battle paintings on market stalls (Palomino, ed. 1986, p. 380). Don Francisco Ochoa y Antolínez offered sets of 6, 8, and 12 landscapes with religious scenes in this way, which were snapped up by passing clients (Ibid., p. 339). Juan de Arellano sold flower paintings from his shop, and Gabriel de la Corte sold his flower pictures on markets (Ibid., p. 326). The 1646 will of the painter Eugenio de las Cuevas shows that he had sold two landscapes to María Madalena, a servant of the *Inquisitor General*, for only 30 *reales* each (Agulló y Cobo 1981, p. 64). In the survey of the collections of lower-class individuals in Madrid around 1670 undertaken by Bravo Lozano (1981, pp. 214–216), landscapes made up the most numerous category of paintings.

614. Pacheco, ed. 1990, pp. 509–516; Palomino, ed. 1988, vol. I, p. 152; vol. II, pp. 163–177. In his donation of paintings to the Milan Ambrosiana in 1618, Cardinal Borromeo included still lifes in the category of "Original Landscapes". See Jones 1993, p. 52.

In their biographies of landscape painters, Díaz del Valle and Palomino say that most of their works were found in private collections, and statistical surveys testify to the remarkable popularity of landscapes in Spanish homes of the period.[615] Duncan Kinkead studied the contents of 158 Sevillian collection inventories between 1655–1665. Of the 8,471 pictures listed, 7,005 were of identified subjects, more than half of which were of secular subjects. Landscapes made up over half of the number of pictures within this secular category (2,149 works), followed by still lifes, Roman emperors, and portraits. Although most were listed anonymously, Flemish pictures (169 works) were far more numerous than Italian examples (21 works), and Spanish hands included the landscape specialist Ignacio de Iriarte and (more interestingly) Bartolomé Murillo. Another study of 224 Sevillian inventories sampled between 1600–1670 by Francisco Manuel Martín Morales confirmed the numerical importance of profane subject matter.[616] A total of 711 landscapes also made this the most numerous secular genre of painting in these collections. Moreover, landscapes, along with still lifes (185 works), represented truly popular images in that examples were owned by individuals from all classes of Sevillian society. A study of 92 inventories drawn up in Madrid between 1668 and 1672 resulted in analogous findings regarding the popular taste for landscape paintings.[617] In the case of our own database, from the sample of 169 documents drawn up over the seventeenth century (1601–1700), landscape paintings, comprising 1,200 works, made up the most numerous single category of picture, followed by still lifes (860 works).

Duncan Kinkead's pioneering survey proved the importance of secular subject matter in Spanish taste of the period and laid to rest popular assumptions about the predominantly religious nature of collections. However, the bald statistical results of such surveys can be misleading, since the most numerous subjects may not necessarily have been the most significant pictures. Sheer numbers of landscape and still-life paintings in inventories should not suggest that such profane subject matters were of greater importance than religious images. The lowly status in the hierarchy of the genres that theorists assigned to landscapes and still lifes does not seem to have affected their popularity with painters or collectors. Pacheco mentioned landscape murals in classical antiquity, which were not as highly regarded as easel paintings.[618] In the seventeenth century, landscape painting also fulfilled a purely decorative function. Spanish documents sometimes mention the negligible aesthetic quality of pictures or the fact that they were painted in tempera, the least durable medium.[619] In Seville in 1635 and 1636, the painter Baltasar de Figueroa contracted to paint two lots of 100 landscapes for a client in nine months, for prices between 8½ and 24 *reales* depending on their size, an enterprise which would appear to militate against quality.[620] In the postmortem inventory of a royal notary Melchor de Rivera in 1638, four old Flemish landscapes without frames or stretchers were simply nailed directly onto the

615. Morán and Checa (1985, pp. 241–243) also document this phenomenon.

616. Martín Morales 1986, p. 152. See also the analogous findings for seventeenth-century collectors in Murcia, in Agüera Ros 1994, pp. 424–426.

617. Bravo Lozano 1981, p. 214.

618. Pacheco, ed. 1990, pp. 515–516.

619. The inventory of the widow of a bookseller, Manuel de Campo, in 1668, for instance, listed 63 "Paises de flandes pintados al temple sin marcos ni bastidores," worth 18 *reales* apiece. These, like the stock of 860 "vitelas de diferentes ymagenes y santos" worth 40 *reales* per 100, may have been sold through Campo's shop. AHPM, Prot. 6.722, ff. 410v–412, Madrid, 11 February 1668, with the paintings valued by the painter Andrés de la Torre.

620. C. López Martínez, *Arquitectos, escultores y pintores vecinos de Sevilla*, Seville 1928, p. 43.

wall.[621] Kinkead's survey of Sevillian collections in the mid-seventeenth century found that the most frequent locations for landscapes were the courtyards of houses, over windows and doors and along corridors. Their customary placement in subordinate locations over doors and windows in Madrid also prevented too close attention to images of lesser quality. The fact that such pictures frequently hung as part of a set of images in corridors, for instance, also meant that mediocre works of art could still form an effective decorative ensemble.

Without doubt, some Spanish collectors were aware of classical precedents for landscape paintings, and the quality of these works may have been rhetorically assessed with reference to the fabled works of antiquity mentioned in ancient texts.[622] Pastoral landscape paintings were essentially a recreational genre, delighting the eyes and refreshing the spirits of urban viewers by evoking the pleasures of a "locus amoenus" in the countryside or garden.[623] A "secular" classification of all pure landscapes listed in the inventories of seventeenth-century collections, however, does not acknowledge the fact that these could have a religious dimension. Indeed, for many devout viewers landscape paintings may have been regarded as celebrations of divinely sanctified nature, the world seen as a reflection of God's wisdom and His benign and generous hand.[624]

One interesting term used to describe landscape paintings in seventeenth-century inventories is "paintings of distances" (*lejos*), which refers to the primary concern of creating the illusion of distant recession in landscape painting.[625] Most landscapes are listed merely as *paises*. Although inventories frequently seem to ignore any figurative subject matter that landscape paintings may have contained, the documents also distinguish different landscapes in a collection by reference to the figurative incident rather than the "type" of landscape itself.[626] The pastoral vignettes of many landscapes may be considered idyllic *staffage*, but viewers probably attended to religious narratives and figures of saints and hermits as the *historia*, or real subject of the picture.[627] Flemish landscape paintings with religious subjects were imported into Spain in the sixteenth century, and in 1574 Philip II hung a number of these with religious and allegorical subjects, some painted on copper, in the Galería del Rey of the Escorial.[628] In 1593, another 143 "paises de Flandes" for the Galería Real were made over to the

621. AHPM, Prot. 6.201, f. 271, "mas quattro Payses Viejos de flandes clavados en la pared sin molduras ni bastidor que estan al press.te en un aposento ms adentro de la sala principal". Even these negligible works found a buyer at Rivera's auction, sold to one Juan de Santamaría for 20 *reales*. Idem, f. 296, 18 August 1638.
622. On this question, see Marías 1989, p. 580; F. Marías, "El Greco y el paisaje español del siglo XVI" in *Los paisajes del Prado*, Fundación del Museo del Prado, Madrid, 1993, pp. 89–104.
623. On the range of commonplaces associated with landscapes in Spain, see P. Martínez-Burgos García, "Los tópicos del paisaje en la pintura española del siglo XVI," *Fragmentos*, 7 (1986), pp. 66–83. On landscape painting in Spain, see, most recently, Pérez Sánchez 1993.
624. Jones 1993, pp. 76–84. The view of nature as a reflection of God's perfection is a topos of Spanish treatises on gardening and agriculture. See, for instance, Fray Juan de Piñeda, *Diálogos familiares de la agricultura cristiana* (Salamanca, 1589), and Gregorio de los Ríos, *Agricultura de jardines* (Zaragoza, 1592).
625. For instance, four "lejos" were listed in the Seville collection of Don Melchor de Maldonado in 1608.
626. See, for instance, the collections of Jerónimo Valle de la Cerda in 1671 (Doc. 87, nos. 75–79), Arenberg in 1641 (Doc. 31, no. 71), and Rodrigo de Herrera in 1641 (Doc. 119, no. 32). The landscape paintings in the collection of Gaspar de Borja in 1646 include detailed descriptions of figurative incident (Doc. 42, nos. 197 and 267–268) and some description of the features of the landscape itself (nos. 178–186).
627. Doctor Benito Carlos Quintero (*Templo de la elocuencia castellana*, Salamanca 1620) used the analogy of a landscape with hermit to illustrate the indecorum of over-rhetorical speeches with little substance; "Como el pintor que, faltando al aprovechamiento, se entrega al regalo de los ojos, y pintando un pais de arboledas, rios, celajes, la menor parte de su obra es un anacoreta que pone en una cueva" (Herrero García 1943, p. 209). It is significant that Pacheco (ed. 1990, p. 513), in his instructions regarding the painting of landscapes, recommends that "the figure or Saint" be placed in the foreground.
628. Morán and Checa 1985, pp. 108–109, 114.

Escorial collections.[629] A famous painting of the *Flight into Egypt* by Adam Elsheimer was in the possession of Giovanni Battista Crescenzi in Madrid in the 1620s.[630] Francisco Collantes and Juan de la Corte made a specialty of landscapes with religious narratives and hermit saints in small figures. The versatile artist Pedro Núñez painted landscape pictures with small figures in religious and mythological scenes, and the mention of these in seventeenth-century inventories reflects the esteem they enjoyed among collectors.

One very popular type of religious painting in private collections was the landscape with hermit saints, called *hermitaños*. Palomino mentions the landscape painter Don Lorenzo de Soto, whose series of of landscapes with anchorite saints were particularly esteemed by private collectors.[631] The collection of the *jurado* Gaspar de Ledesma Meriño, inventoried on his death early in 1618 (Doc. 4), for instance, included landscapes with saints and hermits, while paintings of hermit saints decorated the oratory of Gil Ramírez de Arellano in his inventory of the same year (Doc. 3, no. 46). In our selection of inventories, 481 paintings were listed as landscapes with hermits, and 33 of these were sets that comprised 448 paintings, one set alone numbering some 48 pictures.[632] The fact that only 28 images of hermits were documented in Martín Morales' survey of Sevillian collections suggests that the genre was much less popular in the Andalusian capital.[633]

Images of this type are genreally listed anonymously in the inventories, although signed examples are known by Juan de Solís (ca. 1595–1654).[634] A proportion of pictures of this type mentioned in the documents were most probably imported from Flanders and Italy.[635] However, the only Spanish artist named for painting landscapes with hermit saints in this database is Eugenio Caxés.[636] Some of the paintings could have been imported, but it is likely that many were painted in Spain by local hands and they could have been reproduced from or based on the popular print series by Jan and Raphael Sadeler after drawings by Marten de Vos published between 1588–1600.[637] These images of hermits and saints in a landscape carry inscriptions that clarify the exemplary qualities of the figures represented and celebrate an idealised period of early Christianity, before the construction of monasteries and convents, when an Eden-like natural environment was the realm of the religious ascetic. The natural landscape was God's creation and provided solitude necessary for contemplation, soothed, comforted, and inspired virtue. The eremitical values expressed in such pictures – of asce-

629. Ibid., pp. 116–117.

630. P. Shakeshaft, "Elsheimer and G.B. Crescenzi," *The Burlington Magazine*, 123 (1981), pp. 550–551.

631. Palomino, ed. 1986, p. 301.

632. Two sets were paired pictures: one set comprised 30 named hermits, reminiscent of the older Thebaid image.

633. Martín Morales 1986, p. 158.

634. Angulo and Pérez Sánchez 1983, p. 335.

635. For example, the paintings of Nicolas Muñoz, appraised by Pedro Perret in 1616, included "ocho payses con figuras de debocion al olio con sus bastidores" of different sizes "vinieron de milan," and worth 30 *reales* each (AHPM, Prot. 1.999, f. 953v, Madrid, 28 November 1616). In the holograph inventory of the collector Don Juan de Matute in 1628, he noted that his set of 12 Thebaid landscapes had been bought in Rome and that these depicted "very beautiful landscapes" (Doc. 14, no. 8).

636. For four paintings of landscapes with hermits by Caxés, see the inventory of Isabel Ramírez de Vargas (Doc. 32, no. 20). Another set of eight "paises con sus ermitaños" by Caxés were listed alongside six small fruit still lifes in 1635 in the collection of Francisco Peralta y Paternina at Corella (Angulo and Pérez Sánchez 1969, p. 234, nos.71–78).

637. The Sadeler *Solitudo* series comprised 108 landscapes, mostly of hermits with some saints, published in four popular editions. Although these images were not linked to any specific text, they carried inscriptions illustrating the exemplary qualities represented by the figures. For a set of pictures depicting *hermitaños* specifically described as being copied after de Vos, see the 1650 inventory of Agustín de Arellano and Francisca de la Torre (AHPM, Prot. 7.009, 864v–871v; Getty Provenance Index No. E-322).

ticism, prayer, study and contemplation – were particularly relevant to monastic viewers, as illustrated by the series of paintings of the history of the Carthusian order by Sánchez Cotán and Carducho.[638] But the vogue for images of pastoral religion among private individuals implies that they were regarded as beneficial to the wider lay audience.[639] Indeed, the idea of pastoral Christianity found one of its most surprising public expressions in the series of hermitages built in the 1630s in the grounds of the Buen Retiro Palace of Madrid, complete with live-in "hermits" and chapels.[640] These were decorated with paintings, one of whose altars contained Velázquez's *Landscape with SS. Paul the Hermit and Anthony Abbot* (Museo del Prado, Madrid), and a remarkable series of paintings of anchorite subjects from painters in Rome hung in the Buen Retiro Landscape Gallery.[641]

In 1613, Juan Bautista Mayno painted two landscapes with St. John the Evangelist and St. John the Baptist for the predella of the altar of San Pedro Mártir (Toledo).[642] A further two landscapes with Mary Magdalene and St. Anthony Abbot are known and were perhaps painted for a collector.[643] Mayno's landscapes are original works and are significant early Spanish examples of the "classical" landscape type being painted in Rome by artists such as the Carracci, Domenichino, and Agostino Tassi. Pedro Núñez had lived in Rome between 1613–14, where he was elected to the Academy, and may have continued the Italianate form of classical landscape in his paintings with small figures. Certainly this is implied by the extensive landscape background of Núñez's *Hagar and Ismael* of 1630.[644]

A significant impetus was given to the vogue for landscape paintings among collectors by the pictorial decoration of the new Buen Retiro Palace in Madrid. Landscapes of the Italian and Flemish schools were prominently displayed in the palace, alongside works by Spanish artists. The 1701 inventory of the Retiro listed more than 270 landscapes of all schools, some of which decorated entire rooms.[645] In the Retiro were concentrated examples by three of the best-known Spanish specialists of the day, 33 pictures by Pedro de Orrente and 22 works by Francisco de Collantes in the private quarters and others by Juan de la Corte; this royal example probably enhanced the reputation and popularity of these artists among collectors at court.[646] The Almirante de Castilla dedicated a room in his palace to the paintings of Orrente and had another entirely decorated with landscapes.[647] The paintings inventoried at the Buen Retiro included works by Juan Wildens and seascapes by Andries van Eervelt, and a large number of unattributed landscapes at the Buen Retiro may also have been Flemish.[648]

638. Angulo and Pérez Sánchez 1969, pp. 126–142; Angulo and Pérez Sánchez 1973, pp. 70–71.
639. For a discussion of the importance of landscapes with hermit saints in the early seventeenth century, see Jones 1993, pp. 130–135. See also Morán and Checa 1985, p. 243.
640. Brown and Elliott 1986, pp. 77–81, 217. The collector Juan de Lastanosa's garden grotto of his villa at Huesca contained statues of hermits in their caves (Morán and Checa 1985, pp. 202–203).
641. Brown and Elliott 1986, pp. 123–127, 133–136. The landscape painter Juan de Solís also painted landscapes with hermits for hermitages of the Buen Retiro. Angulo and Pérez Sánchez 1983, pp. 330, 333, 335.
642. Angulo and Pérez Sánchez 1969, pp. 303, 309, no. 3.
643. Ibid., nos. 24 and 39.
644. Ibid., pp. 328, 331, no. 5A. Five landscapes were listed in Núñez del Valle's studio in 1625 (Agulló y Cobo 1978, p. 118).
645. Fernández Bayton 1981.
646. Brown and Elliott 1986, pp. 136–137; Morán and Checa 1985, p. 262. Díaz del Valle (ed. 1933, p. 367) noted the large numbers of Orrente paintings at the Buen Retiro, which he said were collected on the orders of the Conde-Duque de Olivares.
647. Morán and Checa 1985, p. 300, n. 67.
648. Brown and Elliott 1986, pp. 130–131. Eervelt appears to have regularly exported his paintings to Spain. For 36 seascapes imported into Seville by Immerseel, see Denucé 1934, doc. 28.

Some older types of allegorical landscape images, such as paintings of the Months and Elements, were brought from the royal palace of Valladolid.[649] In the concerted campaign to decorate the palace (1633–40), many landscapes were acquired from Madrid collectors by the king's agents; Giovanni Battista Crescenzi, for instance, sold 12 Italian landscapes, a series of the Plagues of Egypt by Orrente was acquired from the Marqués de Villanueva del Fresno (Docs. 20 and 28) and Suero de Quiñones supplied marine paintings. Even Velázquez is documented selling four small landscapes to the king.[650] The most important group were the two sets of large landscapes commissioned in Rome from Claude Lorrain, Poussin, Lemaire, and northern artists such as Both and Swanevelt, one set comprising anchorites and the other pastoral scenes. Twenty-three of the anchorite landscapes and 22 pastoral scenes were installed in a long gallery of the west wing, whose thematic consistency has led to its being called the Landscape Gallery.[651]

In the hurried decoration of the Retiro, series of landscapes made ideal cover for the large expanses of bare wall in the new palace, particularly over doors and windows. Landscapes were considered suitable decoration for the Retiro, a large recreational palace with extensive gardens on the outskirts of Madrid. By the time Carducho (1633) recommended landscape paintings as appropriate décor for rural houses (*casas de campo*) the practice was traditional.[652] Indeed, an early example of this is the frescoed ceiling decoration of the Gabinete de la Reina of the Pardo Palace outside Madrid painted by Jerónimo de Cabrera in 1613. Here, the main narrative paintings from the story of Esther and Ahasuerus are complemented by the *Virtues*, *Signs of the Zodiac*, the *Four Seasons*, and 12 landscapes of the *Months* in the lunettes.[653] This form of decoration probably derived from Italian models, since landscapes were painted as mural decoration in Spanish palaces by Italian artists by the 1580s. Romolo Cincinnato frescoed rooms in the Infantado palace at Guadalajara, and the Roman specialist Cesare Arbasia painted illusionistic landscape views at Córdoba Cathedral and El Viso del Marqués.[654] In Madrid, a gallery that gave on to the outside in the house of Don Pietro de' Medici was painted by Patricio Cascesi ca. 1596 with hunting scenes ("escenas de monteria y caza").[655] In the urban environment of the capital, landscape paintings probably evoked in viewers a nostalgia for nature and rural pleasures, and their appeal to collectors was probably complemented by much pastoral literature on the theme of the rural idyll of the period.

In Spain, as in Italy, landscape was a genre associated with the meticulous "naturalistic" style of Flemish artists, and northern painters were long recognised for their ability to render natural appearances in rich detail. Spanish collectors probably associated the genre with Flemish expertise because large numbers of landscapes painted by northern artists were traditionally exported to the Spanish market from Flanders and Rome.[656] In 1569–1570, Licenciado Juan de Ovando asked Benito Arias Montano, in Antwerp, to supply him six landscapes for his study with a few, small figures and by a

649. Ibid., p. 118.
650. Brown and Elliott 1986, pp. 120–123.
651. Ibid., pp. 125–127.
652. Carducho, ed. 1979, p. 330.
653. Angulo and Pérez Sánchez 1969, pp. 84–85, nos.11–12.
654. Marías 1989, p. 579. Pacheco (ed. 1990, p. 512) cited Arbasia as a landscapist in Spain, and as a direct influence on the works of Antonio de Mohedano.
655. Marías 1989, p. 579.
656. Flemish landscapes are commonly listed in noble collections of the sixteenth century. García de Loaysa's inventory (1599), for instance, listed Flemish landscapes with hunting scenes (Morán and Checa 1985, p. 155).

good hand.[657] In Arias Montano's reply, he asked Ovando to specify the amount he wished to pay "porque al precio es la perfección dellos," and reminded him that the more expensive landscapes could be seen at close quarters and further away, while the cheaper ones looked well only from afar.[658] Such imports continued throughout the seventeenth century and are sometimes registered in the *libros de pasos* of the Cámara de Castilla; in 1641, for instance, the Condesa de Feria imported a box of paintings from Flander which comprised religious pictures, portraits, works on copper, and 17 landscapes, a group of 16 of the latter described as "ordinarios".[659] Pacheco acknowledged landscape as a Flemish specialty and did not mention any Spanish landscapists by name. He cited three Flemish painters of snowscapes active in Seville and Hendrick Vroom (1566–1640) as a specialist in seascapes and sea battles.[660] Particular mention was made of Paul Bril (1554–1626), whom he distinguished for his "great inventiveness and rich and cheerful colour" (*varon de mucha invención y caudal y alegre colorido*).[661] Bril worked in Rome in his later career and painted many small landscapes on copper which were popular among collectors throughout Europe. His works were also engraved and widely imitated. In 1618, for instance, the collection of Gaspar de Ledesma Meriño included a landscape with pilgrims by Bril and a copy of one of his pictures, along with a landscape by Orrente (Doc. 4). Bril's landscapes were present in the royal collection, and the collections of Spanish aristocrats and members of the middle classes.[662]

By the middle of the seventeenth century, Flemish landscape paintings were extremely common on the Spanish market. Artists in Antwerp and Brussels, capitalising on this taste, regularly exported their works to Spain. From 1623 to the 1640s, for instance, Chrisostoom van Immerseel, a Flemish merchant based in Seville, imported large numbers of Flemish paintings, and landscapes made up an important part of these consignments, including works by such artists as Jan Brueghel II, Joos de Momper, and Jacques van Uden.[663] Imported Flemish landscapes were often listed in Spanish inventories as *paises de Flandes* and almost invariably formed series of images (although some were listed as individual pictures in collection inventories). This generic term derived as much from the fact that such pictures represented the landscape of northern Europe as the style in which they were painted. While this was a semi-anonymous genre in which mediocre paintings abounded, it is unlikely that many Spanish collectors would have recognised the authorship of even high-quality works by the many Flemish specialists in the genre. Thus, a landscape by the Antwerp specialist Jan Wildens, which was recently on the art market in Madrid, was listed in the Marqués de Leganés's inventory of 1655 as "Un paisico de uno de amberes."[664] In the case of the inventory of the collection of the Conde de Molina in 1675, however, a number of Flemish hands were identified among his landscapes, perhaps reflecting the fact that these were signed and held in high esteem in the collection (Doc. 93).

657. F.J. Sánchez Cantón, *Fuentes literarias para la historia del arte español*, 1941, vol. V, pp. 344–345. Ovando wanted, among other things, "Media docena de lienzos paisajes para un estudio, de pocas y pequeñas figuras, si se hallasen de mano buena y regocijada y si no mandarlos hacer."
658. Ibid.
659. Morán Turina 1994, p. 553.
660. Morán and Checa 1985, pp. 514–15.
661. Pacheco, ed. 1990, p. 512.
662. Morán and Checa 1985, p. 255, 286, 297, 299, 303, citing the collections of the Conde de Monterrey, Marqués del Carpio, Almirante de Castilla, and Pedro de Arce.
663. See, for example, Denucé 1934, docs. 12, 17, 22, 24, 26–28, 33–35, 37, 38, 75 and 79.
664. C. García-Frías, in Madrid, Caylus 1993–94, pp. 88–91.

Flemish seascapes were popular in Madrid, a city landlocked at the very centre of the country, and may have appeared exotic to Castillians who had never travelled to the coast. Surprisingly, in collections in the port city of Seville, they appear to have been much less popular.[665] The trading interests of the merchant Cesar Buenvecino living at court perhaps gave him a more particular interest in seascapes and ship paintings.[666] Images of naval battles and storms may have conjured up the worst nightmares of collectors involved in overseas commerce, such reversals of fortune perhaps even serving as a kind of warning. In 1640 a consignment of 70 paintings recently imported from Flanders and belonging to the royal *asentista* Julio César Scazuola consisted of 64 landscapes and seascapes, five religious subjects, and a genre painting of a woman with fruit.[667] Scazuola owned property outside Madrid in the town of Tielmes which contained a collection of pictures of lesser quality than the works decorating his Madrid residence, and which was made up mostly of landscapes, at least six of which were Flemish.[668] These paintings were brought to Madrid and valued by Jusepe Leonardo who designated many of them *ordinarias*, including 14 copies of Old Testament subjects by Pedro Orrente in poor condition (*algunos dellas quebradas y la pintura maltratada*), and identified six landscapes that were cruder than others (*mas toscos y de peor mano*), six of hermit saints as relatively worthless (*de poco balor*), and another six that were sketchily painted or worn (*la pintura es abreviada*). Among the paintings owned by Melchor de Rivera, a notary, in 1638 were four old Flemish landscapes that were pinned to the wall, without stretchers or frames.[669]

As has been suggested above, Pedro Orrente's success among Spanish collectors was partly due to his imitating the almost universally admired landscapes with rustic figures of the Bassano family of artists. In an analogous way, the continuing widespread popularity of *paises de flandes* among collectors in Spain probably prompted artists in Madrid to claim a share of this market by painting Flemish-style landscapes, or at very least to copy these pictures and even Flemish prints.[670] In Carducho's *Diálogos* (1633), a real view of the Manzanares river at Madrid reminded the Disciple of paintings by Paul Bril, while the Master acknowledged that landscape painters at the

665. Martín Morales 1986, p. 158, found only five *marinas* in his sample of Sevillian inventories between 1600–1670.

666. His collection inventory listed 14 seascapes, eight of which represented naval battles. There were a further 19 landscapes listed, with hunting scenes, mythological subjects, and ruins. Three landscapes ("payses") were described hanging in Buenvecino's office ("que estavan en la lonja") (AHPM, Prot. 7.151, unfoliated; Getty Provenance Index No. E-178).

667. For the postmortem inventory of Julio César Scazuola, Knight of Calatrava and *Tesorero general de la Santa Cruzada*, see AHPM, Prot. 7.805, ff. 1103–1125, Madrid, 23 November 1639. The painter Jusepe Leonardo valued his paintings (ibid., ff. 1046v–1049v) and the paintings imported from Flanders for his collection ("setenta Liencos que ultimamente binieron de flandes para el dho Julio cesar scacuola," ibid., ff. 1067v–1068v, 6 February 1640). All of the figurative paintings were listed as "copies". Six pictures were large seascapes (puertos de mar y nabios de tres baras escasas de ancho y bara y media de alto), eight paintings were landscapes with hunting scenes, and 50 were landscapes ("paises"), six of which were small landscapes described as "Pintura ordinaria".

668. For Leonardo's appraisal of Scazuola's paintings brought from Tielmes to Madrid for sale, see AHPM, Prot. 7.805, ff. 1077v–1102, Madrid, 6 June 1640. These also included mythological subjects (Bacchus, Diana and Acteon, Venus and Adonis, Cephalus), religious paintings and a genre picture whose description recalls Flemish works and which was the most highly valued picture in the lot (*un lienco de un Jabali y un benado y una figura de henbra y tiene una Langosta con un ceston de ubas de dos baras y quarta de alto y dos escasas de ancho*, 1,000 *reales*).

669. See note 621 above.

670. Pérez Sánchez (1993, pp. 178–179) cites an exact copy of a Flemish landscape painting by Matías Jimeno in the Prado Museum. Jusepe Martínez (ed. 1988, p. 231) gives the example of the painter Pedro Urzanque copying landscapes from prints.

Spanish court would cause the best Flemish artists envy.[671] Francisco de Collantes became a highly successful specialist in the genre of landscape, whose style and subjects appear to derive from northern models rather than the observation of the Castilian landscape; his paintings, in turn, were also widely imitated.[672] Juan van der Hamen, whose name and background were Flemish, painted Flemish-style landscapes for private collectors.[673] Antonio de Pereda, who had Flemish family connections, appears to have done so too and may have painted his Flemish-style mountain scene around 1636, when he sold two small landscapes for the Buen Retiro collections.[674] Juan de la Corte, a Fleming who had been trained in landscape in the north, was a very popular artist at court despite his limitations as a figure painter.[675] A whole host of artists of lesser talent could have based any number of landscapes on northern prints and have sold these to undiscerning clients at the lowest end of the market.[676]

In his house at Huesca, the collector Don Vincencio Juan de Lastanosa hung many landscape paintings by Spanish masters, including Pedro de Orrente, Cristobal de Vargas ("el Sevillano"), and Francisco de Collantes, as well as local artists Pedro de Urzanque and Miguel de San Juan.[677] Moreover, in one room Lastanosa hung a series of convex mirrors that reflected the real landscape outside and brought this into the interior.[678] The landscape backgrounds of Velázquez's portraits may have looked more "realistic" to viewers in the 1620s because of the contrast with Flemish landscapes that represented the norm in Madrid.[679] Some landscape painters were reported to have worked from nature, the prolific Cordoban painter Antonio del Castillo and Don Lorenzo de Soto making drawings from the motif.[680] However, landscape paintings appear to have been appreciated as imaginative evocations and generealised natural scenes. Thus, Palomino admired José Antolínez's landscapes for their great beauty and imaginative qualities ("capricho").[681] His pupil, Alonso dela Barco, "pintor paisista," is said to have made excellent and skilled landscapes entirely "from memory, without looking at anything, with such variety and beauty that it was a wonder".[682] A distinctively different style of landscape painting initiated by Velázquez and based on Italian prototypes was typified by the work of Juan Bautista del Mazo, who painted topographical views and imaginary subjects, and his pupil Benito Manuel Agüero, who was particularly inspired by the classical landscapes of Claude Lorrain.

Maps and Flemish views of cities in Philip II's collection and those of private individuals in the sixteenth century related to Spanish imperial hegemony in Europe.[683] Views of Flemish towns and battles in the Dutch wars which were painted in tempera

671. Carducho, ed. 1979, p. 177. The view also reminds the Disciple of prints by Gerolamo Muziano (1528–1592). Muziano was also mentioned as a landscape specialist by Pacheco (ed. 1990, p. 512), and his works were widely known from prints by Cornelis Cort and Nicolás Béatrizet.
672. Angulo and Pérez Sánchez 1983, pp. 36–62.
673. Jordan 1985, p. 109.
674. Angulo and Pérez Sánchez 1983, p. 237, nos.162, 163–164.
675. Angulo and Pérez Sánchez 1969, pp. 349–368.
676. Juscpe Martínez (ed. 1988, p. 231) speaks of the painter Pedro Urzanque, who painted landscapes from prints.
677. Sánchez Cantón 1941.
678. Ibid. p. 290.
679. The background of a lost equestrian portrait of Philip IV by Velázquez of 1626 was said to be "all painted from nature". López-Rey 1963, pp. 186–188, no. 186.
680. Palomino, ed. 1986, p. 212, 301.
681. Ibid., p. 244, "Tuvo gran genio para los paises, que los hizo con extremado primor, y capricho".
682. Palomino, ed. 1986, p. 280; ibid., ed. 1987, p. 269.
683. Morán and Checa 1985, pp. 51–52, 121, 123, 124. R. Kagan (1984, p. 89) noted the popularity of map collecting in the sixteenth century.

were listed in Spanish collections, but the loss rate for such a fragile medium appears to be extremely high.[684] Views of royal palaces were also painted in the 1630s by Spanish artists, although Mazo's depictions differed in their emphasis on royal gardens and court life.[685] However, urban views were painted in Spain and are listed in seventeenth-century sources. Juan de la Corte appears to have made a specialty of these, and works by him exist today, such as the *Plaza Mayor with Juego de Cañas* (Madrid, Museo Municipal). A view of Toledo by El Greco was inventoried in the Madrid collection of Doctor Pedro Pacheco (Doc. 71), along with 16 views of cities in Flanders.

Some collections in the period were made up almost entirely of landscapes, and a number of these appear to have made up sets of works. In 1622, for instance, the pictures of Don Francisco de Alarcón, a knight of Santiago and member of the Council of Castile, comprised 85 landscapes, some of which were Flemish, which represented the Seasons, fables, hunting and fishing, and hermit saints.[686] In 1662, 139 landscapes, "perspectives," and battle paintings numerically made up more than half of the 207 pictures in the collection of Doctor Pedro Pacheco, a member of the councils of Castile and the Inquisition in 1662 (Doc. 71), which was appraised, appropriately enough, by the landscape painter Benito Manuel Agüero. While most of these were listed without an author, some were Italian and Flemish pictures, and there were landscapes by Cajés, Collantes, Pedro Cotto, and Núñez. In this collection it was possible to see landscapes with animals attributed to the Bassano and the "Spanish Bassano" Pedro Orrente, and an undoubted rarity was the *View of Toledo* attributed to El Greco. The inventory of 1661 of Don Francisco de Aponte y Chaves reflects this collector's remarkable taste for mythological and classical subjects and landscapes.[687] His paintings were also appraised by the landscape painter Benito Manuel Agüero, who did not give attributions, except for four small landscapes "which contain the gypsies of Calot". Valuable works depicting scenes from the Trojan Wars (The Rape of Helen, Burning of Troy), the story of Dido and Aeneas, and the Judgement of Paris recall subjects painted by Juan de la Corte and Francisco Collantes. Another 50 paintings were listed as landscapes (*paises*), which included architectural settings, ruins, and two seascapes, and whose subjects included saints and mythological scenes. The collection of Manuel Monje in 1677 comprised some 24 landscapes and 12 "perspectives" by Italian, Flemish, and Spanish hands, which included works by Agüero's pupil, Don Lorenzo de Soto (ca. 1634–ca. 1688). Palomino notes that Soto was of noble birth and based his landscapes on drawings from nature. While sets of his landscapes were popular among private collectors, Palomino also describes how a decline in quality of

684. The collection of Pedro Pacheco (Doc. 71) included 26 views of Flemish towns, and six paintings of named Flemish towns were listed in the collection of Francisco González Cossío de la Hoz (Doc. 88). These represent an older genre, and one which was more common in sixteenth-century collections.

685. M. Morán and F. Checa, *Las casas del rey*, Madrid 1986.

686. AHPM, Prot. 7.833, ff. 719–750v, Madrid 21 January 1643, for the postmortem inventory of Alarcón. Ibid., f. 839v for the *Pintura* listed in a copy of an earlier inventory of 4 February 1622: "Pintura en q entran nueve payses muy grandes de arvoles y cacas y pescas y otros quatro mas largos De los tiempos y seys Un poco menores flamencos de fabulas e ystorias y diez algo mas pequeños de lo mismo y Un mapa grande y veynte y cinco payses de vara poco mas de largo y dos tercias de ancho de hermitaños y diez y seys de vara Y quarta de largo Y vara de ancho de padres del yermo y quince mas pequeños de lo mismo que valdran todos 400 ducados antes mas q menos".

687. For the postmortem inventory of Aponte y Chaves, described as a Procurator (*agente y procurador general ... de estos Reynos*), see AHPM, Prot. 6.713, ff. 459–471, Madrid 30 December 1661; Getty Provenance Index No. E-98. The paintings were valued by Agüero on 9 January 1662 (ibid., ff. 492–494v).

his later work led to a corresponding decline in the calibre of his clientele, until the artist was reduced to selling his pictures on the street.[688]

The documents list landscapes by such well-known figure painters such as Caxés, Núñez, and Antolínez, which are unknown or unrecognised today.[689] More common, however, are works listed by artists who cultivated a specialty in landscape and "perspectives," some of whom are all but unknown today; Pedro de Orrente, Francisco de Collantes, Manuel de Azevedo, Pedro Cotto ("El Mallorquín"), Cristóbal de Vargas ("El Sevillano"), and Juan de Solís. An entry in the 1643 inventory of capital of Don Alamo de Parada y Mendoza lists "Mas tres paises de collantes dos de rruelas Dos de lanchares Uno de açevedo," in which the name of the landscape specialist Francisco Collantes appears next to those of the figure painters Juan de Roelas (?) and Antonio de Lanchares, and the now obscure landscape specialist Azevedo.[690]

The landscapes of Juan de Solís and Manuel de Azevedo were undoubtedly popular with collectors, who were able to order pictures directly from them. In 1623, the *escribano* Francisco Enríquez commisioned Manuel de Azevedo to paint eight large landscapes in which the narrative subject (*historia*) was to be of the patron's choice, a clause which implies that Azevedo's landscapes could accommodate different figurative subjects according to the individual requirements of clients.[691] In the same year, Juan de Solís contracted to paint for Don Luis de Mendoza, *mayordomo* of the Duque de Pastrana and knight of the Order of Alcántara, 12 landscapes, made up of four of hermits, four of gardens and fountains ("payses y fuentes y casas"), and four with hunting scenes ("payses y monteria").[692] An important clause in the document stipulating that these be by Acevedo's own hand was intended to guarantee the quality of the paintings. In contrast, in 1628 the landscape painter Cristóbal de Vargas Colmenar sold his landscapes through the shop of Francisco Barrera, with whom he contracted to supply pictures for a piece rate over a period of two years.[693] Francisco Collantes may also have worked for Barrera in 1630, and it may have been common for artists who painted landscapes and still lifes to sell their works through dealers and shops.[694] Sale by private commission, however, was the most prestigious means of working and which, at least in theory, could allow most creative freedom. Thus Collantes' works were sought out by the collector Francisco Merchant de la Cerda, who commissioned landscapes from the young painter for his own remarkable collection of pictures by

688. Palomino, ed. 1986, p. 301.

689. A landscape by Caxés was sold in Paris in 1837. See Angulo and Pérez Sánchez 1969, p. 255, no. 195.

690. Agulló 1978, pp. 196–197. It is unclear from the documents whether the painter referred to is Manuel de Azevedo, who was brother of the Toledan painter Luis de Tristán and a landscape painter in Madrid who sold landscapes for the Buen Retiro, or Cristóbal de Azevedo, mentioned by Díaz del Valle as landscape specialist. See Díaz del Valle, ed. 1933, p. 365; Angulo and Pérez Sánchez 1972, p. 111; Pérez Sánchez 1992, p. 254.

691. AHPM, Prot. 3.982, ff. 322–323, Madrid, 31 October 1623. The landscapes were to be 2½ by 1½ *varas* and finished in five months for the sum of 700 *reales*. Enríquez was not legally bound to accept the works if for whatever reason he was unhappy with them, even if they were to be declared perfect by other painters.

692. AHPM, Prot. 4.959, ff. 724–725, Madrid, 13 October 1623. The paintings were all to measure 1½ x 1½ *varas*, to be finished within six weeks and for an agreed price of 42 *reales* each.

693. AHPM, Prot. 4.568, ff. 616v–617v, Madrid, 10 April 1628. Vargas contracted to paint only for Barrera for two years and his pictures to allow his pictures to be sold through his *Cassa y tienda*. Barrera agreed to pay Vargas 20 *reales* for pictures of 1½ x 1 *varas* and 24 *reales* for pictures of 1 x 1½ *varas* which depicted landscapes with hermits and single figures (Y esto se entiende de hermitaños of figuras sueltas). Vargas was to receive 64 *reales* for each painting of 2 *varas* in size, which depicted landscapes with narrative subjects (que An de ser Paises de istorias). Barrera had paid Vargas 572 *reales* on account of the primed canvases which he was to supply him; those of 1½ *varas* at 6 *reales*; 1½ *varas* at 8 *reales*; those of 2 *varas* at 20 *reales*.

694. AHPM, Prot. 3.923, ff. 143–143v, 247–248. On 6 May 1630, Barrera agreed to repay Collantes' debt of 813 *reales* to the artists and dealer Francisco Verjés. On 3 August 1630, Verjés signed a receipt for this amount received from Barrera.

living artists. In a 1628 document, Collantes was paid by Merchant de la Cerda for a painting of the Assumption of the Virgin, and contracted to paint for him two landscapes, one with ruins and the other with trees, mountains, and figures.[695] These paintings were still in Merchant de la Cerda's collection when it was inventoried in 1662, nearly thirty-five years later.[696]

Landscapes are not usually described in documents; in the case of artists who enjoyed a reputation as specialists in the genre, their names appear in the documents much like trademarks. Pictures listed as *paises de Orrente* could have been painted by the artist or followers, such as the Madrid painter Mateo de Orozco (active 1634–1652), and would be typified by Bassanesque rustic landscapes, with or without a religious subject.[697] Battle paintings were the specialty of Juan de Toledo, called El Capitán because he had been a soldier, and their actual appearance was almost never recorded in the documents. The development of this genre too may owe something to the importation of foreign examples onto the Spanish market.[698] Earlier in the seventeenth century, battle paintings by the Flemish specialist Sebastian Vranckx were considered too expensive for the Spanish market, and Spanish versions may have been cheaper and sold better.[699] In the collection of Don Gregorio Ortiz de Santecilla, a knight of Santiago, in 1676 (Doc. 95) a battle picture by Toledo worth 30 ducats was paired with a copy of a work by the renowned Italian specialist Aniello Falcone, which was worth 10 ducats more. Battle paintings which appear in the inventories of nobles and knights, such as Don Juan de Casteñeda in 1694, might reflect a romantic nostalgia for the military role that had traditionally distinguished their caste.

Scenes from the story of Troy were extremely popular among court collectors, as testified by the numbers in seventeenth-century inventories. A complete cycle of easel paintings of the story of Troy were commissioned from Juan de la Corte by the Conde de Villalcázar de Sirga for his residence at Málaga; remarkably, they are still in situ.[700] The Burning of Troy was the most painted subject from classical history in Spain, and was a specialty of the painters Juan de la Corte and Francisco de Collantes.[701] For contemporaries, these hellish images may have carried sobering reminders of historical catasrophe and reversals of fortune. In pictorial terms their appeal depended upon

695. AHPM, Prot. 5.247, ff. 105–106v, Madrid, 10 March 1628. By this document, Collantes agreed to repay Merchant de la Cerda a loan of 220 *reales* and a further 59 *reales* that he had overpaid him for "un lienzo de nuestra ss(eñor)a de la asunzion con los doce apostoles" (2½ x 1½ *varas*). He was also to paint him "dos liencos de dos paysses uno de Ruinas y otro de Arboles y Penas" (2½ x 1½ *varas*) "que Cada uno tenga su ystoria diferente hechas de mi mano a satisfacion y Contento del dho fran(cisc)o de la cerda". The paintings were to be completed within two months and were to cost 40 ducats for the pair. Collantes was unable to sign the document, and his age was given as 24 years old. On 18 January 1632, Collantes contracted with another private patron, Don Francisco de la Hoz Villegas, to paint a *St. Jerome* and a *St. Peter* (1½ *varas*), within one and a half months, for 300 *reales*. This document bears the comparatively crude signature of the artist. AHPM, Prot. 5.248, unfoliated. These are the only known archival documents for this artists published to date. Curiously, a year later, when Collantes appraised the small number of religious paintings left on the death of one Francisca González de Sepúlveda (wife of Pedro González de Sepúlveda, Inqusitional notary), he did not sign the document because he said he did not how (AHPM, Prot. 5.956, ff. 8v–9, Madrid, 29 December 1633).

696. For the *Assumption*, see Agulló y Cobo 1981, p. 215; Angulo and Pérez Sánchez 1983, p. 48, no. 25. For the two landscapes, see Agulló y Cobo 1981, p. 214; Angulo and Pérez Sánchez 1983, p. 60, nos. 96, 97.

697. See the collection of Gaspar de Ledesma Meriño for "Un quadro que llaman pays de pedro rrente tasaronlo En çien rreales" (Doc. 4, no. 46)

698. Nine paintings of sieges by Jan Snellinck (I) were listed in the collection of Juan de Echauz in 1687, for instance, (Doc. 113, no. 1).

699. Denucé (1934, doc. 17) cites a document of 1624 which mentions the price of Vranckx's oil paintings as an impediment to their sale in Seville.

700. López Torrijos 1985, pp. 83, 206–213.

701. Ibid., pp. 224–226. As Pérez Sánchez (1993, p. 174) has pointed out, these probably derive from Neopolitan prototypes painted by artists such as Aniello Falcone and Mico Spadaro.

the amount of dramatic incident and the number of small figures in these scenes. The belief that the management of light effects in night scenes were a greater challenge to the artist's skill probably ensured such subjects a place in the collections of discerning connoisseurs.[702] In the Madrid Alcázar a large painting of the Burning of Troy appropriately hung over a fireplace.[703] Two large and expensive paintings of the *Burning of Troy* and the *Banquet of Mark Anthony and Cleopatra* were in the collection of the Marqués of Montesclaros (Doc. 13), and were acquired from his *almoneda* by the wealthy Genoese merchant and banker Pablo Justiniano in 1628 (Doc. 19).

Juan de la Corte and Francisco Collantes were widely admired specialists in scenographic paintings with small figures, depicting themes from the Bible, mythology, and classical and modern history. A battle painting by Juan de la Corte is listed in the collection of Gaspar de Ledesma Meriño in 1618 (Doc. 4); he seems to have enjoyed a reputation with such paintings from an early date. He also made a specialty of paintings of topical contemporary scenes, such as his *'Juego de Cañas' in the Plaza Mayor* (Madrid, Museo Municipal). The patronage of private collectors must have been the mainstay of the careers of Collantes and De la Corte, and Díaz del Valle and Palomino note that their works were to be found in many "casas particulares" of the court.

The inventories reflect the increasing popularity in the second half of the seventeenth century of a specialist category of pictures known as "perspectives," which denoted subject pictures with small figures in elaborate architectural settings. Perhaps the importation of works of this type by specialists in Italy caused more native painters to take up the genre. Six perspectives by Didier Barra, called Monsú Desiderio in Spain, were listed in collection of Don Fernando de Tinoco in 1652 and are among the earliest documented in a Spanish collection (Doc. 54). Manuel Monje's collection boasted a set of 12 perspectives from Palermo (Doc. 96). The paintings of Viviano Codazzi were extremely popular in Spain among those collectors who could afford them, such as Ana María de Lezcama, widow of Joseph Pardo de Figueroa, *Consejo de Castilla* 1678 (Doc. 99, no. 6), and Joseph Márquez de Escalante, *Presbítero y Ayuda de Oratorio de la Reina* 1680 (Doc. 103, no. 1).

Earlier in the century, Juan de la Corte had a reputation for such works. De la Corte combined a perspective setting with portraits of the royal family in one large painting (Keir, Stirling Maxwell Collection), which may have been the work that headed the 1646 inventory of the collection of Juan Siburi y Espinola, the Genoese wife of Don Juan Hurtado de Tapia, a royal accountant.[704] Around the middle of the seventeenth century, Lázaro Díaz del Valle particularly noted the expertise of Francisco de la Corte and Francisco Gutiérrez as painters of perspective.[705] Gutiérrez appears to have been one of the most popular practitioners of the genre in the second

702. Diego de la Vega (*Paraíso de la gloria de los santos*, 1607, t. I, p. 329, cited in Herrero García 1943, p. 214) remarks on the artistic challenge of the night scene ("suela la mano artificiosa de un pintor mostrar su destreza en una pintura de noche") and gives the examples of an *Agony in the Garden* and a *Burning of Troy* ("donde se ven los medios edificios caídos, las torres que vienen a tierra, las llamas que suben trepando tanto humo, tantas sombras, y descubiertas las medias figuras a media luz y no mas") Herrero García 1943, p. 177 for similar comments by Alonso de la Cruz (*Discursos evangélicos*, 1599) , who adds two other religious subjects. Pacheco (ed. 1990, p. 514) also believed the subject of the Burning of Troy required "great skill and care" (*gran destreza y observancia*) in the handling of the lighting.

703. Orso 1986, p. 21.

704. Barrio Moya 1984, p. 462: "Primeramente dos lienços grandes, de quatro baras de largo y dos y media de alto con sus molduras de pino teñidas de negro, que en el uno esta pintada la vatalla de las Dunas de neoporte en los estados de flandes = y en el otro una perspectiba con los reies y principe y otras figuras, pintados por Juan de la Corte, fueron tasados en 2.500 reales."

705. Díaz del Valle, ed. 1933, pp. 369 and 371, respectively.

half of the century.[706] In 1665 Gutiérrez valued two of his own works in the collection of Ana María de Peñaranda most highly of all (Doc. 76). His works were esteemed enough by the widow of a royal secretary, who took them with her into retirement in a convent in 1698.[707] His pictures were sometimes composites from foreign prints, the figures lifted from Cigoli, for instance, and architectural settings from manuals of perspective, such as that of Hans Vredeman de Vries.[708] Despite the fact that they derived from other images, they were often works whose size, complexity, number of figures, and sheer amount of labour made them comparatively more expensive than many pure landscapes. While many of these paintings remain in the storerooms of galleries today, or are exhibited as curiosities, they represent an important aspect of taste for paintings in the seventeenth century which is proved by their incidence in inventories of contemporary picture collections.

706. Angulo and Pérez Sánchez 1983, pp. 70–74.
707. Ibid., p. 72, nos. 1–4.
708. Ibid., pp. 72–73. Chrysostoom van Immerseel, the Flemish merchant in Seville who dealt in art, was importing books by Vredeman de Vries from the 1630s. See Denucé 1934, doc. 16.

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A GOLDEN AGE OF COLLECTING

Marcus B. Burke

The Reigns of Charles V and Philip II

The accession in 1516 of a "foreign" monarch, Charles of the Austro-Burgundian house of Hapsburg (who was soon to be Holy Roman Emperor as well as king of Spain), injected an international orientation into Spanish collecting at the highest level.[1] Charles's youth was spent in Flanders, but his taste was oriented toward Italy, at least after his political and military career had brought him into contact with the High Renaissance.[2] In time Charles became an important patron of Titian as well as the Leoni, artists who would continue to be favored under Philip II.

Whether we can consider Charles to have been a "picture collector" is somewhat more problematic. Modern art collections tend to place painting, graphic art, and sculpture into a category separate from the "decorative arts," but this was not the case in Spain in the later Middle Ages and early Renaissance. Paintings were among several types of precious objects placed in the care of the *guardajoyas,* or "keeper of the royal treasures,"[3] and there is no indication, as in Florentine collecting by the fifteenth century,[4] that works of "high" art and the artists who made them enjoyed a higher status than, for example, jewelry and the artists who made it. We do not know if Charles shared this attitude, although his commissioning tapestries after cartoons by Jan Cornelisz van Vermeyen instead of a series of paintings to celebrate the victories in the campaign against Tunis suggests a lingering medieval frame of mind.[5]

Even if Charles was not a "picture collector" as such, it is nonetheless certain that he possessed a large picture collection, albeit one scattered among the various cities in Europe where the peripatetic monarch held court. In Spain alone Charles owned

1. The history of collecting in sixteenth- and early seventeenth-century Spain is still being written, although recent studies by J. Miguel Morán, Fernando Checa, Angela Delaforce, Jonathan Brown, Barbara von Barghahn, and Sarah Schroth have provided both the essential framework of the phenomena and a host of useful details.

2. See H. Trevor-Roper, *Princes and Artists: Patronage and Ideology at Four Habsburg Courts, 1517–1633,* New York 1976. Trevor-Roper's insistence on the Flemish aspect of Charles's taste may be overstated. For example, his palace in the Alhambra at Granada and the upper story added to the interior court of the Alcázar at Seville are Italianate in style. A proper study of the history of Charles's taste has yet to be made.

3. According to a description of the household of Charles V presented in the 1570s or 1580s by Jean Sigonney, Comptroller of the Household to Philip II, the *guardajoyas* was one of a number of court officials supervising various aspects of the royal possessions. These included the royal clockmaker, ornamental ironworker, tapestry conservators, and silversmith. The *aposentadores*, or officials in charge of the maintenance, furnishing, and supply of the Household, were a separate department. Madrid: Biblioteca Nacional, ms. 1080. (I am indebted to Profs. Jonathan Brown and John Elliott for bringing this manuscript to my attention.) See also the discussion on the palace duties of Velázquez under Philip IV in J. Brown, *Images and Ideas in Seventeenth-Century Spanish Painting*, Princeton 1978, pp. 94–96.

4. See the memorandum written in the 1470s by Giovanni Rucellai of Florence, who lists the important pictures in his family's collection by artist's name only. According to C. Gilbert, *Italian Art 1400–1500: Sources and Documents,* Englewood Cliffs, NJ,1980, pp. 110–111, Rucellai's list is the first inventory of a private art collection that is a "collection" in the modern sense of the word. Rucellai's inventory is published in translation by Gilbert on p. 112.

5. The Tunis tapestries and van Vermeyen's designs have been studied by H. J. Horn, *Charles V's Conquest of Tunis: Cartoons and Tapestries by Jan Cornelisz Vermeyen*, Ph.D. dissertation, Yale University, 1977; published as *Jan Cornelisz Vermeyen, painter of Charles V and his Conquest of Tunis,* Doornspijk 1989.

more than 600 paintings. Madrazo notes the 470 paintings inherited from Queen Isabella; a collection of more than 100 paintings, plus 40 not inventoried, which came to Charles from his aunt and guardian, Margarita of Austria; and additional paintings belonging to his mother, Queen Juana, and therefore (presumably) to his grandfather, King Ferdinand.[6] To these may be added hundreds more in foreign centers and yet others commissioned during his reign.[7] By the time of Charles's death, moreover, painting and sculpture had begun to acquire the pre-eminence among the arts which they have since enjoyed. Indeed, the change to a more modern attitude toward painting finds its *terminus ante quem* in the events following the emperor's demise.

Together with his Flemish, Spanish, and Italian dominions and worldly goods, Charles had bequeathed an enormous burden of debts to Philip II, who therefore had to decide which parts of his royal inheritance were worth preserving and which could be sacrificed to keep the estate solvent. At the *almoneda*, or public sale, which followed the settlement of Charles's will in 1571, Philip bought in all the paintings and certain jewels of importance for Hapsburg imperial history and gave up most of the other valuable objects.[8] Apparently Philip found the symbols of his family's suzerainty and the picture collection more important than the other treasures of the crown. Already made aware, by virtue of his travels, of the wider world of European art, Philip would soon develop into one of the most important connoisseurs, collectors, and patrons of his age.[9] By the time of his death, Philip had given more than 1,000 works to the Escorial alone.[10]

Philip's appreciation of fine pictures was neither unique nor unprecedented, even in the history of patronage in Spain. Rather, his decision to keep his father's collection intact was the result of cultural forces that had been gathering strength throughout Europe for many decades. Among the most important of these forces were the influence of Humanism and Neoplatonism,[11] the vast increase in the amount of theorizing about art that took place in the Renaissance,[12] a greatly enlarged knowledge of ancient literature, artistic practice, and aesthetic values,[13] and Renaissance princes' desire to

6. Madrazo 1884, pp. 30–33.

7. The 1561 inventory of Charles's possessions at Simancas, a 1563 inventory of imperial robes and crowns, and the inventory of Mary of Hungary have been published, along with many other documents relating to sixteenth-century Hapsburg artistic matters, by R. Beer in *Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses Vienna*, vol. 12, 1891, part 2 ("Quellen"), pp. xci–cciv (= nos. 8347–8483). Cf. the Simancas inventory and Charles's inventory at Yuste in 1558, cited by Madrazo 1884, pp. 31–44.

8. Madrazo, pp. 46–48. Apparently Philip sought at the end of his life to create something like crown jewels for the monarchy, a desire that his successors never realized. See N. Horcajo Palomero in *Reales Sitios*, year 31, no. 123, 1995, pp. 2–9.

9. Brown 1986, p. 28; Brown 1995.

10. His collection has recently been catalogued in Madrid: Patrimonio Nacional, *IV Centenario del Monasterio de El Escorial. Las colecciones del rey. Pintura y escultura*, Madrid 1986 [hereafter: Escorial 1986]. Useful overviews of his career as a collector may be found in Jonathan Brown's article in this volume and in "Philip II as Art Collector and Patron," in Richard Kagan, ed., *Spanish Cities of the Golden Age: The Views of Anton van den Wyngaerde*, Berkeley 1989, pp. 14–39.

11. See E. Panofsky, "The Neoplatonic Movement and Michaelangelo," in *Studies in Iconology*, New York 1962, c1939, Chapter 6, pp. 171–230 (with bibliography), as well as the following: Panofsky, *Meaning in the Visual Arts*, Garden City 1955, pp. 132, 148; Panofsky, *Idea: A Concept in Art Theory*, Columbia, S.C., 1968, passim; C. de Tolnay, *The Art and Thought of Michelangelo*, 5 vols., Princeton [1943–60] 1969–1971, passim.

12. For a treatment of this subject see A. Blunt, *Artistic Theory in Italy*, Oxford 1940, passim.

13. This is especially true of the uses to which the "ut pictura poesis" concept was put. Renaissance aestheticians used the relationship between painting and literature,which Horace formulated as a tool for literary criticism, as a means of elevating the social value of the visual arts. See R. Lee, "Ut pictura poesis: The Humanistic Theory of Painting," in *The Art Bulletin*, 22, 1940, pp. 197–269 (also published separately). H. W. Janson, in *History of Art*, New York 1969, pp. 277–279, notes that Boccaccio had also used a similar concept when he spoke of Giotto's having raised art to a status not held since antiquity. In Janson's analysis, Boccaccio was using Giotto's popularity to bolster Petrarch's new Renaissance-consciousness.

harness the social power of art to political ends.[14] The result was an important role for the arts in Renaissance society and politics, as well as a marked increase in the material rewards and social status enjoyed by painters and sculptors.[15]

The first peak in this artistic ascent was reached in 1533, when Charles V made Titian a Count Palatine and Knight of the Golden Spur. As Levey has noted, Titian's achievement is even more notable for having been the result of his skill as a painter instead of some other quality or service.[16] In addition, Charles V's desire to play Alexander to Titian's Apelles had actually preceded their first meeting: it was Titian's works themselves that commended him to the emperor.[17] It is no surprise, then, that Charles's son came to value both Titian and Titian's works so highly. But many years would pass before the royal admiration for painting was translated into an improved social status for Spanish painters. Not until the late seventeenth century, when collecting pictures was well established as an aristocratic pastime, did Spanish painters at last achieve recognition as artists rather than craftsmen.[18]

One final explanation of Philip's preservation of his father's pictures lies in the role these paintings played in royal propaganda. Along with his collection, Philip inherited a strong family tradition of using the arts to glorify the state, exemplified by commissions such as Dürer's allegorical prints for Maximilian I and the already-mentioned Tunis tapestries of Charles V.[19] Indeed, Charles went so far as to bring the designer of the tapestries, van Vermeyen, along on the North African campaign as a sort of "battlefield artist".[20] The *Wunderkammer* of Rudolph II (Hapsburg cousin to Philip II and Holy Roman Emperor, 1576–1612) was both an expression of imperial magnificence and a symbol of the emperor's claim to power.[21] Previous rulers of Renaissance Spain had been equally aware of the value of artistic propaganda. One may cite the triumphal arch that Alfonso V of Aragon built after 1453 to commemorate his conquest of Naples, the projects of Alfonso's successors in southern Italy, and the buildings with highly political decorative schemes that the Catholic monarchs built

14. M. Levey, *Painting at Court*, New York 1971, Chapters 2 and 3 – "Courts of Earth" and "Propaganda for the Prince." Cf. F. H. Taylor, *The Taste of Angels*, Boston 1948, Chapters 1–4, passim. On Philip II's patronage, see also C. Justi, "Philipp II als Kunstfreund," *Miscellaneen aus drei Jahrhunderten spanischen Kunstlebens*, 2 (no. 12), Berlin 1908, pp. 1–36; see especially "War Philipp II ein Kunstverständiger?" (pp. 31–36).

15. Blunt 1940, Chapter 4, pp. 48–57; one should contrast this to the earlier situation as reported by Taylor, p. 48. See also Levey 1971 passim, and the documentation now provided by Martin Warnke, *Hofkünstler: Zur Vorgeschichte des modernen Künstlers*, Cologne 1985; English translation, Cambridge and London 1993.

16. Patent of nobility published in F. Beltrami, *Cenni illustrativi sul monumento a Tiziano Vecellio*, Venice 1852, pp. 99–103. According to Levey 1971, p. 119, earlier knighthoods, such as that given to Carlo Crivelli by Ferdinand, King of Naples, were rewarded almost in spite of the artist's profession. Cf. Levey 1971, pp. 117–118 (citing Vasari).

17. This information is from Aretino's account in a letter to Charles V's wife, cited by J.A. Crowe and G.B. Cavalcaselle, *Life and Times of Titian*, London 1881, p. 361. See Levey 1971, pp. 119–120. The chronology of the first actual meetings between Charles and Titian, and the sequence of paintings resulting from these meetings, is the subject of scholarly debate. For a summary of the problem, see C. Hope, "Titian's Early Meetings with Charles V," *The Art Bulletin*, 59, no. 4, 1977, pp. 551–552.

18. The social status of artists in Golden Age Spain has been investigated by J. Gallego, *El pintor de artesano a artista*, Granada 1976; by M.C. Volk, "On Velázquez and the Liberal Arts," in *The Art Bulletin*, 60 [incorrectly printed as 58], no. 1, 1978, pp. 69–86; and by Brown 1978, pp. 87–110.

19. Dürer's work for Maximilian has been investigated by E. Panofsky, *The Life and Art of Albrecht Dürer*, 1, Princeton [1943] 1955, pp. 172–197. See also the catalogue for the Boston Museum of Fine Arts exhibition, *Albrecht Dürer: Master Printmaker*, Boston 1971, pp. 247–257. For a discussion of the circumstances surrounding the commission of the Tunis tapestries, see Horn 1977.

20. See Horn 1977, passim, and Trevor-Roper 1976, pp. 26–28.

21. T. DaC. Kaufmann, "Remarks on the Collections of Rudolf II: the Kunstkammer as a Form of *Representatio*," in *The Art Journal*, 38, no. 1, 1978, pp. 22–28.

on the Spanish mainland.[22] While still a prince, Philip II had enlisted the arts to support his claim to inherit the Holy Roman Empire.[23]

Two other actions of Philip II were to influence Spanish collecting in the next century: the importation of Italian artists (the so-called *escurialenses*) to decorate his monastery-mausoleum-palace at the Escorial, and the establishment of Madrid as the fixed capital of Castile and (implicitly) the other nations ruled by Spain. At the Escorial, Philip established the precedent of turning to Spain's non-Iberian possessions, especially Italy, for certain types of artistic products: in his case, for large-scale decorative programs and frescoes, to which secular subject matter would be added in the next century. Indeed, in bringing the Italians to Spain, Philip may be said to have secured an Italian foundation for the development of the seventeenth-century Spanish school of history and religious painting, just as his having brought Antonis Mor to the Iberian Peninsula added Netherlandish influence to Spanish portraiture.[24] Both Flemish and Italian influences were present in the architecture of the Escorial and Flemish art was heavily represented in Philip's picture collection.

In architecture the movement from the Plateresque style, with its intensely decorated portals and windows separated by areas of blank wall, to the severe, somewhat mannered classicism of Charles V's palace at Granada and the Escorial, may be thought of as removing decoration: hence the term *estilo desornamentado*. The interior of the Escorial was, considerably less "unadorned" than the exterior, although, oddly, in spite of the remarkable amount of scholarship directed at Philip II as patron and collector at the Escorial, there is confusion about the exact scheme of decoration that existed during his lifetime. Of course, many sections of the complex – the library, the Hall of Battles, the sacristy cloister – still preserve original frescoes. Similarly, fragments of the secular decoration, such as highly decorative intarsia doorways, still survive, although these have apparently been moved from their original locations.[25] The use of tile dadoes also suggests a controlled sumptuousness with much closer ties to the Plateresque and to earlier *mudéjar* traditions than the severe exterior would suggest. Pictures would have added greatly to the effect, just as they do today in the royal apartments and the museum areas. Philip had a great many pictures; if we add his own works kept at the Escorial to the more than 1,000 he deeded over to the institution, we arrive at an enormous figure.

22. See E. R. Driscoll, "Alfonso of Aragon as a Patron of Art," in L. F. Sandler, ed., *Essays in Memory of Karl Lehman*, New York 1964, pp. 87–96; G.L. Hersey, *Alfonso II and the Artistic Renewal of Naples, 1485–1495*, New Haven 1969; ibid., *The Aragonese Arch at Naples*, 1443–1475, New Haven 1973 (reviewed by Driscoll, *The Art Bulletin*, 57, no. 2, 1975; and by H. W. Kruft, *The Burlington Magazine*, 116b, November 1974, p. 679 – reply, 117a, June 1975, pp. 393–394).

23. For a discussion of these early commissions of Philip II, his supervision of the building of the Escorial, and related matters, see M. Tanner, *Titian: The "Poesie" for Philip II*, Ph.D. dissertation, New York University Institute of Fine Arts, 1976, pp. 4–13.

24. Among an increasing number of works on the subject of Italian influence on Spanish painting, the following may be cited: A.E. Pérez Sánchez, ed., *Caravaggio y el naturalismo español* (catalogue of the exhibition held at Seville in 1973), introductory essay, n.p., and extensive bibliography (hereafter: Seville 1973); Pérez Sánchez, "La crisis de la pintura española en torno a 1600," in *España en las crisis del arte europeo*, Madrid 1968, pp. 167–177; H. Soehner, "Forschungs und Literaturbericht zum Problem des spanischen Caravaggismus," *Kunstchronik*, 10, 1957, pp. 31–37. See also the entries for R. Longhi 1951, S. Jacob 1967–1968, and Pérez Sánchez 1964 in Seville 1973. Most recently, Jonathan Brown has proposed a model of cultural and artistic diffusion from Italy to Flanders and from both Italy and Flanders to Spain, with an autonomous Spanish response, as the basis for understanding the development of the Spanish national school from the *escurialenses* to the end of the seventeenth century. See Brown 1991, p. 2 and passim.

25. See Jesús Saenz de Miera, "La historia de El Escorial en sus objetos: Las puertas taraceadas del Palacio Privado," *Reales Sitios*, 28, no. 108, 1991, pp. 29–36.

In the long run, the establishment of the court at Madrid would prove even more important for the arts, since the previous system of moving the court among many locations in Old and New Castile necessarily dispersed royal patronage instead of focusing it on one spot. The peripatetic court was also a symptom of the crown's relative weakness in relation to the great noble families, a political balance that the Hapsburgs continually sought to overturn to their favor throughout the sixteenth century. Nevertheless, although both Charles V and Philip II selectively excluded the grandees from the centers of power from the time of the *Comuneros* onward, their potential presence in a national (and indeed, an international) capital at Madrid eventually resulted in a great concentration of patronage and collecting there once the members of the aristocracy began to re-assert themselves under Philip III and Philip IV.

For these reasons – not to mention the concentration of documents in the Madrid archives – this study has focused on Madrid. Let us therefore pause in our historical survey to make some observations about life in the capital during the Golden Age.

The Urban Environment: Madrid in the Seventeenth Century

Although geographically central to the Iberian Peninsula, Madrid in many other ways is ill suited for a major national capital. Situated on an arid plateau with an uncertain water supply, it had an extremely irregular topography and, at the time of Philip II's ascension, almost no monumental buildings other than a cramped fortress-palace, the Alcázar. Thus, when Philip decided to move his court from Toledo to Madrid in 1561, the selection seems to have represented, as Brown and Elliott have put it, "the triumph of policy over plausibility." [26] Indeed, Philip himself found it necessary to retire to the foothills of the Guadarrama mountains to build his major monument, the Escorial, although he also sponsored construction at the *alcazares* of Madrid and Toledo, the El Pardo Palace, and elsewhere. Perhaps because Philip's patronage was focused on the Escorial, Madrid never developed into a real metropolis under his leadership, although it became of necessity something of a boom town. Philip II's successor, Philip III, and the new favorite, the Duque de Lerma, attempted to move the court to Valladolid in 1601, but eventually returned to Madrid in 1606.

In spite of heroic efforts during the reign of Philip IV, the Alcázar of Madrid remained an awkward, uncomfortable residence, while the new summer palace built in the 1630s, the Buen Retiro, was a hastily constructed, sprawling affair distinguished more for its gardens and interior decor than for its exterior façades. The houses in the town were even worse: since there were no convenient sources of stone or lime, many dwellings were essentially adobe structures.[27] Only the Plaza Mayor, initially built from 1617 to 1619 under Philip III and Lerma's patronage by the architect Juan Gómez de Mora,[28] had any sort of monumental aspect, although it was eventually joined by distinguished individual government buildings, such as the court jail, and a number of fine churches built during the reigns of Philip IV and Charles II.

Many noble Spanish families (the Duques de Infantado and their Mendoza relatives, the Marqueses de los Vélez, along with the Alcalás and Lerma) had built significant palaces in the sixteenth and early seventeenth centuries, but none of these was

26. Brown and Elliott 1980, p. 1.
27. For a survey of the urban history of Madrid, see Ramón de Mesonero Romanos, *El antiguo Madrid* (Madrid 1861; also reprinted in an edition of 1976); see also the bibliography cited in Brown and Elliott 1980, p. 259.
28. See Madrid: Museo Municipal (essay and catalogue by V. Tovar Martín), Juan Gómez de Mora (1568–1648), exhibition catalogue, Madrid 1986.

located in Madrid. The return of the grandees to the center of power under the leadership of Lerma, Olivares, and Haro was therefore a return to an urban environment in no way prepared to receive them. Perhaps because so many of the grandees were of Valencian, Toledan, or Andalusian origin – all three areas have a strong Moorish aspect – the nobles who came to Madrid also seem to have stressed the interiors of their dwellings, which were often modest *mudéjar* brick structures with stone portals and trim, arranged around or set in small *huertas*, or gardens.

Indeed, the garden pavilion seems to have been especially popular with collectors. Duque de Lerma's garden can be seen in the map of Madrid ca. 1630 by De Wit (now in the Biblioteca Nacional). The Conde de Monterrey also, had a house with garden on the Prado de San Gerónimo across from the Buen Retiro (that is, on the modern Paseo del Prado, where the Banco de España now stands), which Gómez de Mora had expanded to include a picture gallery opening onto the boulevard, somewhat in the manner of the Frick Collection in New York.[29] (Apparently, Monterrey, like Frick, sought to enable some form of public access to his private museum.) According to a contemporary account, Monterrey's *sala*, or main gallery, was 120 feet long and decorated with the finest of the Monterrey canvases.[30] The grounds were set about with ancient statues and casts after the antique, acquired during his service in Italy.[31]

In contrast, the palace of Monterrey's brother-in-law, Don Luis de Haro (the 6th Marqués del Carpio), was composed of a series of smaller houses, as was often done at Toledo and, at Valladolid from 1601 to 1606 in order to provide a residence for Philip III. Don Luis's son, Gaspar de Haro (7th Marqués del Carpio), followed his uncle Monterrey's example and built as his principal residence a garden pavilion (which he called "mi jardín," or "my garden") on the site where the Palacio de Liria and its gardens now stand (as we have noted, the Carpio and Alba estates were merged in the early eighteenth century).

Like Monterrey's garden house, Don Gaspar's house seems to have been conceived as a museum, and this may also have been true of the house and collection of the ninth Almirante de Castilla, whose son, the tenth *almirante*, rearranged the palace as a series of exhibits based on the attributions of the pictures displayed in each room (see the introductory remarks to Docs. 43 and 117). The Imperial German ambassador, Ferdinand Harrach, wrote in 1674 that when he visited the tenth *almirante* he was stunned by the collection, the interior decor, and the garden, but unimpressed by the exterior architecture of the palace, which, like that of Monterrey, was located on the Prado de San Gerónimo, and including, like that of Monterrey, a gallery.[32] In short – and in contrast to Italian cities such as Venice, Genoa, and Naples – Madrid was a city of interiors, some arranged as private museums.

29. See P. Sagües Azcona, *La Real Congregación de San Fermin de los Navarros en Madrid*, Madrid 1963, pp. 119–120; cf. Pérez Sánchez, *Pintura Italiana del siglo XVIII en España*, Madrid 1965, p. 66, and 1977, p. 422.

30. See F.J. Silvestre Gómez, *Jardín flórido del Conde de Monterrey* (Madrid 1940), cited by D. de Alba, *Discursos leidos ante la Real Academia de Bellas Artes de San Fernando en la recepción pública del Excmo. Sr. Duque de Berwick y de Alba*, Madrid 1924, pp. 44f.

31. The statues on the grounds probably included a Venus, an Apollo, and a gladiator sent to Madrid in the shipment of December 1637. See Brown and Elliott 1980, pp. 123 and 269, note 61; Alba 1924, p. 40; and Pérez Sánchez, "Las colecciones de pintura del Conde de Monterrey (1653)," *Boletín de la Real Academia de la Historia*, 174, no. 3 (1977), pp. 419f., citing Cartas de Jesuitas, in *Memorial Histórico Español*, 14, p. 346.

32. From the diary of the Graf Ferdinand Harrach, Imperial Ambassador to Madrid; dated in Madrid 16 May 1674, published in Harrach, Ferdinand B., Graf, *Tagebuch ... 1673–1674*, F. Mencik, ed., Vienna 1913, p. 91. (I am indebted to Enriqueta Harris Frankfort for this reference.) [16 May 1674] "Das Gebäu des Hauses is sonst

Moving from the greatest nobles down to the next level of society – lesser aristocrats, prelates, highly placed court officials, commanders of military orders or holders of similarly lucrative positions, other wealthy *hidalgos*, and particularly wealthy commoners – we find that only a difference of scale separated their homes from those of the grandees. Marcelin Defourneaux has sketched out the typical Spanish townhouse of the sixteenth and seventeenth centuries, with its entrance hall, or *zaguán*, on the ground floor and the reception rooms on the *piano nobile*, beginning with an antechamber and followed by a series of drawing rooms (*estrados*), including, in the wealthier households, a grand salon, or *estrado de cumplimiento,* for important occasions.[33]

Some idea of what these interiors looked like may be derived from an engraving published in José García Hidalgo's *Principios para estudiar el nobilísimo y real arte de la pintura* [1693] (Madrid 1965) (Fig. 14). Although we must be careful not to assume that García Hidalgo was depicting an actual interior (some of the furniture suspiciously resembles pieces known to be in the royal palace), his engraving does allow us to make some generalizations about interior design and the role of pictures. The room seems to be a vestibule of some kind, since the door appears to open onto either the street (as it would in Madrid) or a patio (as in Seville or Valencia). The rich decor, however, suggests a salon or receiving room of some importance, so that we may apply his visual evidence to the *estrados* on the principal floor of larger houses as well: note that the woman in the central doorway raises a curtain to reveal what may be a room of similar size beyond, so that the room depicted may have been intended to be understood as one of a series. Paired Spanish secretaries (*vargueños*) with their trestle stands (*puentes*) and a larger Flemish or Italian-style secretary, as well as chairs for guests, make up the furniture. Other than a few pieces of ceramic over the door, the decor otherwise consists entirely of pictures, in this case edifying religious subjects in keeping with García Hidalgo's exemplary program. To judge from the inventories recorded here, a wealthier noble household, or even the royal palace, would have had more of these rooms, with certain ones distinguished by especially fine decoration in keeping with some special function or other importance. Less prosperous houses would have had smaller or fewer rooms, decorated with smaller or less expensive pictures. García Hidalgo's image is misleading on two points, however, since there are no portraits and no landscapes. (We know from the inventories that portraits were common in at least the aristocratic households and that the great majority of collections, from the king's down through those of commoners, contained landscapes, usually Flemish.) Nevertheless, it can easily be seen how the pictures in such a room could be used to infer certain qualities of their owner: their devoutness, career, or particulars of family genealogy, for example.

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schlecht und irregulier, und siht man, dass ein Stokel an das andere geflickt worden, inwendig aber mit unterschidlichen alcoven und Berschlag von Spiegelgläsern gar sauber geziert.... [He mentions a garden with two water-play fountains.] ... Die ganz läng des Garten lasst er Schupfen oder Gewölber machen in Form einer Galeria, auf selben eine Terasse mit seinen Palustren und Statuen.... [a hermitage chapel] ... Der Garten und Haus ligt al Prado viejo." Harrach also mentions (p. 51) the Equestrian Statue of Philip III (by Tacca) on the grounds of the Casa del Campo, as well as a visit to the gallery of the Duque del Infantado (p. 87), of which he gives no details. On 30 May 1674, the Duque del Infantado sponsored a gala in honor of the feast of San Fernando (p. 95). Harrach also cites the works by Titian in the Royal Collection (p. 87), along with tapestries and statues, some of the latter being copies after ancient works.

33. M. Defourneaux, *Daily Life in Spain in the Golden Age*, London 1970 (Paris 1966), pp. 148–149.

Sixteenth-Century Noble Collections

The collections of the great nobles under Philip II have only recently begun to be studied. Perhaps because of their secondary political role, the grandees tended to absent themselves from court, remaining for long periods at their seigniorial estates, surrounded by cliques of retainers.[34] As a result, documentation of art collections for this period is more scattered and more difficult to access than that for the seventeenth century.

Stirling-Maxwell has suggested that the Duque de Alba's collections were housed in two palaces: La Abadia in Extremadura and the ducal seat in Alba de Tormes. He also cites as important collectors of Italian painting the Mendozas in Guadalajara; the Duque de Villahermosa in Zaragoza; Luis de Ávila, *Comendador Mayor* of the Order of Alcántara in Plasencia; the de Silvas in Buitraga; the Sandoval y Rojas family in Valencia; the Pimentels (Condes de Benavente); and Antonio Pérez, Secretary to Philip II.[35]

The Berwick y Alba archives – so rich in information about the Carpio and other family collections – ironically contain only fragmentary evidence on the Alba collection in the seventeenth century. However, a number of objects that have either been listed in the surviving inventories or been preserved in the Berwick y Alba art collection are from the sixteenth-century holdings of the "Gran Duque." These include Titian's *St. Martha and Christ* and *General Pardon Conceded to Flanders by the Duque de Alba*, and a curious statue, closely related to sixteenth-century satirical engravings, showing the Duque de Alba crushing a three-headed serpent whose heads represent Queen Elizabeth I of England, the Protestant Elector of Saxony, and the Pope.[36] Alba is also known to have confiscated works by Bosch in Flanders and sent them to Philip II in Madrid.[37] The Pimentel (Benavente) and Infantado collections, discussed below, also began to be prominent at this time.

The investigations of Delaforce and others have thrown considerable light on the collecting activities of the government officials surrounding Philip.[38] Philip II is also known to have bought heavily from the estates of Don Felipe de Guevara, Don Luis Manrique, and Cardinal Gaspar de Quiroga, as well as from the *almoneda* of Don Juan de Austria, his half-brother,[39] whose names may be added to the list of private collectors at the time.

Art Collecting under Philip III

By the time of Philip II's accession, picture collecting had been identified as an attribute of royalty, and therefore worthy of the king's subjects. The Italianate bias of royal patronage, established under Charles V, continued under Philip II, especially at the Escorial, although a strong Flemish presence was also to be found. The Escorial also seems to have set a standard for interior decoration in which the picture collection played a central, dominant role. What is more, a number of noblemen and other private

34. See J. H. Elliott, *Imperial Spain: 1469–1716*, Harmondsworth and New York, 1970, c1963, p. 259; and in *The New Cambridge Modern History*, 4, Cambridge 1971, pp. 442–444.
35. W. Stirling-Maxwell, *Velázquez and his Works*, London 1855, pp. 9–12; cf. Taylor 1948, pp. 279–280.
36. Illustrated in Trevor-Roper 1976, p. 70. See also Alba 1924, pp. 81 and 84.
37. Trevor-Roper 1976, p. 78.
38. See Delaforce 1982, passim.
39. Madrazo 1884, p. 64.

collectors started to assemble picture galleries of their own. In the reign of Philip III, these still fluid patterns of sixteenth-century connoisseurship coalesced into the forms that came to characterize the great collections of the seventeenth century.

The failures of Philip III as a ruler have unfairly clouded the assessment of his role as a cultural leader, for his reign was not without its artistic and political achievements, as the recent studies of Sarah Schroth, J. Miguel Morán Turina, and Antonio Feros have demonstrated.[40] A number of important examples of the "Court Style" in Spanish architecture date from this period,[41] as do significant attempts at organized urban planning, such as the Plaza Mayor in Madrid and the palace complex at Lerma. Likewise, the era is important for the history of painting in Spain. Not only did the generation of foreign artists who came to work on the Escorial give way at this time to a new group of hispanicized or native-born artists (the younger Carducho, Caxés, Mayno, Orrente, Tristán), but the masters who would soon bring Spanish art to its Golden Age were also maturing. We thus find Philip III's seal on the apprenticeship contracts of Velázquez, Cano, and Zurbarán.

Nor was Philip III inactive as a collector. Rubens, for example, brought several dozen pictures – gifts of Vincenzo Gonzaga – to Valladolid in 1603.[42] Shortly thereafter, Philip III purchased the collection of Peter Ernest, Graaf Mansfeld, who died in 1604. These chiefly Italian works came to Madrid via Flanders in 1608 and were installed in El Pardo Palace, which Philip III was refurbishing after a disastrous fire.[43] Also in 1608, Philip III ordered a sale of the paintings of Philip II, but he bought in all but a handful of devotional works[44] (the *almoneda* seems to have been a legal formality taken as an opportunity to refine the collection). Finally, Philip III furnished a complete palace, which was in fact assembled out of houses purchased from his favorite, the Cardenal-Duque de Lerma, in Valladolid. The decoration of this palace, like that of El Pardo, leaned heavily toward Italian – principally Venetian – art.[45] In this, Philip III's taste foreshadows that of private collectors during his son's reign.

Lerma, the de facto ruler of Spain from 1599 to about 1618, was a Valencian who had originally held the title of Marqués de Denia. In 1599 he was created Duque de Lerma, a title deriving from a small city near Burgos convenient to the court in Valladolid. Prodigiously converting the king's favor into material assets, Lerma soon carved out a Castilian empire of land holdings, offices, and royal gifts – the total worth 200,000 ducats (74,800,000 *maravedíes*) a year by 1602.[46] With this wealth, the king's *privado* or *válido* (favorite) soon became one of the foremost patrons in Spanish

40. Cf., for example, Trevor-Roper in *The New Cambridge Modern History*, Cambridge 1971, pp. 263ff., and Elliott [1963] 1970, pp. 300ff. ("The Failure of Leadership"). Cf. Harris 1940, pp. 26–28. See also J. M. Morán Turina, "Felipe III y las artes," in *Anales de historia del arte*, 1, no. 1, 1989, pp. 159–179; and M. Morán and F. Checa, *El coleccionismo en España: De la cámara de maravillas a la galería de pinturas*, Madrid 1985, pp. 223–230. Cf. S. Schroth, "The Private Picture Collection of the Duke of Lerma," (Ph.D. Dissertation, New York University, 1990), p. 97, note 3, and the works of Feros, cited in note 53 below.

41. These examples include the church of La Encarnación in Madrid (1611–1616), the churches of Las Bernardas and the Jesuits in Alcalá de Henares, much of the construction on the hospital at Medina del Campo, and the Diputación in Barcelona. See G. Kubler, in G. Kubler and M. Soria, *Art and Architecture in Spain and Portugal and their American Dominions*, Baltimore 1959, pp. 15–21.

42. See M. Díaz Padron, *Museo del Prado: Catálogo de Pinturas (Escuela Flamenca)*, 1, Madrid 1975, p. 312 – citing M. Rooses, *L'Oeuvre de P.P. Rubens*, Antwerp 1886, I, p. 202; Rooses-Ruelens, *Correspondence de Rubens*, Antwerp 1887, 1, p. 197.

43. Madrazo 1884, p. 82, citing Madrid: Archivo del Palacio, Sección de la Casa del Rey, leg. 17.

44. Ibid., p. 78.

45. Ibid., pp. 100–102.

46. Elliott 1970, p. 301.

history. The ducal palace at Lerma, conceived as part of a planned urban environment,[47] was already a tourist attraction during the duque's lifetime, as shown by the account of Sir Richard Wynn, an Englishman visiting Spain in 1623, who praised the uniformity of the architecture. Wynn was surprised by the relative lack of furniture,[48] but does say that there were pictures in the palace. (Cervera Vera's recent reconstruction of the palace interior, based on seventeenth-century inventories, portray more sumptuous surroundings.)[49]

Lerma was an important picture collector as well; his picture collection, unlike the furniture of his palace, until recently had been little studied: Cervera Vera published only a few pictures among other decorative objects. In a complete inventory of his estate taken at the command of Philip IV, Lerma stated that he had 222 paintings worth a total of 57,018 *reales*, but this included collections in all three of his seigniorial seats of Lerma, Ventosilla, and Denia.[50] The relatively low valuation of the paintings, as compared to the 80,000 *reales'* worth of tapestries actually hanging in the palace and many other tapestries and valuables turned over to Carlo Estrada (Carlo Stratta, a Genoese banker) and Diego de Meneses as collateral for large loans, suggests that Lerma was not as interested in picture collecting as he was in decorating his new architectural masterpiece.

The duque, however, collected more actively than the paintings inventoried at Lerma indicate. Earlier in his career, he had donated to the monastery of San Pablo in Valladolid[51] 238 papal portraits and 43 other pictures, including works attributed to Tintoretto, Bassano, and Cambiaso; copies after "Marcello" and Leonardo da Vinci; and unattributed works identified as "Roman" or "made in Italy." To these data might be added Lerma's payments to Bartolomé Carducho in 1603, at least a few of which seem to be for imported paintings, according to the analysis of Angulo and Pérez Sánchez.[52]

Indeed, we now know that the documents previously available have hidden Lerma's activities in the artistic sphere. These have been revealed in stunning detail by the work of Sarah Schroth, just as Lerma's role in the international political life of the age

47. The town complex at Lerma has been studied in great detail by the Spanish architect-scholar L. Cervera Vera. See his *El conjunto palacial de la Villa de Lerma*, Valencia 1967a; *Bienes muebles en el Palacio Ducal de Lerma*, Valencia and Madrid 1967b.

48. R. Wynn, Account of the Journey into Spayne (1623), in Hearne's *Historia vitae et regni*, ..., Oxford 1729, p. 322. Wynn's description of the Lerma complex reads as follows:
"The next Day wee traveled seven Leagues to a town called Lerma, where the Duke (the great favourite of the late King) has a goodly Pallace, built all of stone, and more uniform then Houses in this Country are. Little furniture there was within it, besides pictures, onely the Chappel was richly set forth with ... things that usually adorn such places." Wynn's comments on the sparse furnishings of the Lerma palace might merely betray an Englishman's lack of familiarity with the *desornamentado* style of Spanish Golden Age interior design, or it might reflect the contemporary custom of moving furniture from one palace to another as the residence of the owner changed. Cf., for example, the account in Sir Robert Bargrave, *A Description of my Voyage* (1654), Oxford University Bodleian Ms. Rawlinson C. 799, f. 148: "Aranjuez is altogether unfurnished, as indeed are most of ye Kings Palaces, except that in Madrid and ye Retiro; his Custome being to send his Harbingers before him to ye other Palaces, with only such Necessaries as will barely suffice his short Stay." The study of English visitors' accounts of Golden Age Spain has been admirably begun by P. Shaw Fairman, "El Madrid y los madrileños del siglo XVII segun los visitantes ingleses de la epoca," in *Anales del Instituto de Estudios Madrileños*, 1, 1966, pp. 137–145. I am indebted to Enriqueta Harris Frankfort for advice concerning these early accounts and for sharing materials in the library of the Warburg Institute, London.

49. Cervera Vera, 1967b, pp. 27–32, notes pp. 55–56, 80–87.

50. See AHNM, Sección Osuna, legajo 1955-3 – printed document with notarial seal.

51. García Chico 1946; partially transcribed in Burke 1984, vol. 2, Document I.2.

52. *Historia de la Pintura Española, Escuela Madrileña del primer tercio del siglo XVII*, Madrid 1969, p. 25.

has been rehabilitated by Antonio Feros.[53] Schroth published nine new inventories that document the picture collection throughout Lerma's career and indicate his leadership role in the artistic life of the period, not just in Spain but to some extent internationally. Not the least of this influence was directed at the royal collections, since, as Schroth estimates, some 631 of the approximately 700 pictures that Philip III added to the royal collections in fact came from Lerma. At its peak the Lerma collection consisted of about 1,500 pictures, making it one of the largest collections of its time. Certainly larger than any other Spanish collection, it competed at least in size with Italian collections such as those of the Cardinals Pietro Aldobrandini and Francesco Maria del Monte.[54] Any assessment of quality is made difficult by the limitations the Lerma inventories place on our interpretation: for example, only about 25 percent of the entries are attributed, and of these, one-fifth are copies and only about 100 can be traced to extant paintings.[55] Nevertheless, it is clear that the collections contained much of value: three works by Titian, plus 19 copies; original works and copies after Tintoretto and Veronese; an original Correggio; pictures by Bosch and Massys; and numerous works by Spanish masters. Schroth plausibly suggests that the roster of artists indicates Lerma's reliance (and, implicitly, Philip III's as well) on the taste of Philip II, especially in imitation of what the elder Philip had done at the Escorial.[56] This is corroborated by the fact that many of the other collections of the era – for example, the Infantado, Ficallo, and Pozo collections mentioned below – were also begun under Philip II. Thus, with Lerma and his contemporaries we see an early glimpse of what would become a standard aspect of the collecting phenomenon in Golden Age Spain: the close (or symbiotic) relationship between the royal collections and private acquisitions, with the previous royal collections serving as a standard for private collections that would in turn influence royal acquisitions. Lerma's emphasis on Italian, particularly Venetian, and Flemish masters will also prove paradigmatic, although his patronage of Spanish artists would not always be duplicated by other noble collectors.

The impact of the Sandoval y Rojas family upon Spanish private collecting was not limited to Lerma himself. His uncle, Juan de Borja, Conde de Ficallo, possessed more than 200 pictures; another relative, Francisco de Rojas, Marqués de Pozo, owned nearly 300.[57] Schroth's research, as well as the documents presented here, also documents collections for Juan de Acuña, Marqués del Valle (377 pictures), and Pedro Franqueza, Conde de Villalonga (246 pictures).

In 1599 Lerma promoted another uncle, Don Bernardo de Sandoval y Rojas (d. 7 December 1618), to the archbishopric of Toledo. Under Sandoval y Rojas' leadership, the Cathedral of Toledo continued to be a leading source of patronage, and the archbishop himself played a role in the careers of such Toledan artists as Tristán.[58]

53. Schroth, 1990. See also A. Feros Carrasco, "Gobierno de Corte y Patronazgo Real en el Reinado de Felipe III" (M.A. thesis, Universidad Autónoma de Madrid, 1986); "Lerma y Olivares: La prática del valimiento en la primera mitad del siglo XVII," in J.H. Elliott and A. García Sanz, eds., *La España del Conde-Duque de Olivares*, Valladolid 1990; and *The King's Favorite: The Duke of Lerma, Power, Wealth, and Court Culture during the Reign of Philip III of Spain, 1598–1621*, Ph.D. dissertation, Johns Hopkins University, 1994.
54. Schroth 1990, pp. 97–98ff.
55. Ibid., pp. 100–101.
56. Ibid., pp. 103–104.
57. Schroth 1985, pp. 28–39 and 98, note 4; Pozo (or Poza) is cited by Pérez Pastor, vol. 2 [*Memorias de la Real Academia Española*, vol. 11, 1914], Madrid, p. 111, no. 559 (AHPM, notary Diego Román, Prot. 1.605, ff. 28ff. – given by Schroth as AHPM Prot. 2.176, ff. 206–232); cf. Pérez Sánchez 1965, p. 65. Ficallo's inventory is found at AHPM, no. 933, ff. 379v–386v. See also the entries for the respective documents, below.
58. Pérez Sánchez is currently investigating the role of the Cardinal in art patronage.

Two documents that have come to light in the Madrid archives, the cardinal's will and a later inventory,[59] reveal something of the archbishop's personal collection, which passed in part to the family of his late *contador mayor*, Don Luis de Oviedo, and was subsequently inventoried during 1663–64 in the estate of Don Luis's son, Don Francisco de Oviedo, who had also been in the Cardinal's service along with his brothers.[60] (Observations on the Oviedos' roles as collectors may be found in the entry for the document.) The Oviedo family apparently purchased or retained only a portion of the archbishop's pictures, because Philip III is also known to have bought several still-life canvases at an *almoneda* following the prelate's death,[61] but what they acquired seems to have been maintained largely intact from 1618 to the 1660s.

If we therefore assume that the Oviedo inventory is a reliable window into the 1618 Sandoval collection, we find the cardinal active in bringing tenebrist naturalism to Spain. For example, confusion in the documents between Reni and Tristán in the attribution of no. 65 (*A Philosopher*) suggests that the Reni works owned by the cardinal had been painted in his early, Caravaggesque period. Similarly, the *St. Sebastian* attributed to Ribera in the documents (no. 15) may be one of the earliest works by this artist to have reached Spain. Ribera had known ties to the Duque de Osuna, Viceroy of Naples under Philip III and Lerma, and was also from Valencia, the original home of the Sandoval y Rojas family. Even more important is the *Madonna with Pilgrims*, attributed to Caravaggio, no. 1 in the *tasación* – presumably a copy of the famous *Madonna of Loreto* that Caravaggio painted for the Church of San Agostino in Rome around 1604. There were also works attributed to Carlo Saraceni and to Spanish painters active in the reign of Philip III, especially those in the first wave of tenebrist naturalism: Luis Tristán and Juan Sánchez Cotán. The court circles were represented by the gentleman-painter and collector, Don Juan de Jaureguí, and by Vicencio Carducho and Eugenio Caxés, who were active as a team at the Toledo cathedral in 1614.[62] Northern art works included pieces by Frans Floris, two copies after Dürer, Flemish landscapes, flower pieces, and still lifes.

The image that emerges from the inventory of the collection presumably owned by the cardinal-archbishop is one of a connoisseur with modern tastes. Sandoval y

59. Barrio Moya 1979a and AHPM, Prot. 2.310; ff. 1202–1218; the former is re-transcribed here as Doc. 73.

60. The 1663–1664 Oviedo inventory has also been published by J. L. Barrio Moya in *Revista de Archivos, Bibliotecas, y Museos*, 82, 1979, pp. 163–171. Barrio Moya does not comment on the art-historical significance of the collection, nor does he suggest a provenance to the collection of Cardinal Sandoval y Rojas, but he does give a useful summary (most of it from the document) of the biography of Don Francisco de Oviedo. It should also be noted that the Oviedo family was apparently very close to the Cardinal. Not only did all the sons of the *Contador* hold posts in the Cardinal's household, but the Cardinal also endowed the widow of the *Contador* with an annuity for life. See AHPM, Prot. 2.310, ff. 1202–1218, partially transcribed in Burke 1984, Doc. 1.5, and the essay with Doc. 73.

61. Madrid: Archivo del Palacio, El Pardo, legajo no. 8, 10 September 1619 – "se le libraron 100 reales a Juan Vanderhamen por pintar un lienzo de frutas y caza para la galeria del mediodia ... de El Pardo, en correspondencia de otros que se compraron de la almoneda del Cardenal de Toledo para las sobrepuertas." (Published by the Marqués del Saltillo in *Boletín de la Sociedad Española de Excursiones*, 1953, p. 168.) I am indebted to W. B. Jordan for reminding me of this document; see his *Juan van der Hamen y Leon*, Ph.D. dissertation, New York University Institute of Fine Arts, 1967, pp. 14, 184. (Jordan is now revising his work on van der Hamen, to be published by Yale University Press.)

62. Saltillo 1947b, pp. 608–609. The Cathedral Chapter's role in the importation of Italian tenebrist naturalism into Spain lies just outside the scope of the present study. It is, however, worth noting that in addition to the three canvases now known to be by Saraceni, there is another Italian work cited in the documents of 1614. This is an *Assumption of the Virgin* of unknown authorship, which is also said to have been "brought from Rome" (Saltillo 1947b, p. 609).

Rojas was clearly in touch with Caravaggesque circles in Rome. He not only owned works by Saraceni but also seems to have possessed one of the earliest direct copies of Caravaggio to have reached Spain. The obvious attempt to include works by earlier Spanish masters that would be compatible with the "modern" pictures in the collection (e.g., works by Navarrete and Blas del Prado) and the presumed patronage of Tristán are logical parallels to the cardinal's taste in Italian art.

Two other important private collections assembled during the reign of Philip III, those of the Infantados and the Benaventes, are discussed at length in the introductions to the relevant documents, but should be mentioned here as well, along with that of these patrons' colleague, the Duque de Osuna. The Infantados – archenemies of the Albas in the intrigues and factional struggles of Philip II's reign and occasionally suspected of direct opposition to the Crown itself[63] – acquired a particularly interesting gallery. In addition to numerous Flemish canvases, the 1601 estate of Don Iñigo López de Mendoza, Duque del Infantado, contained Italian pictures that had been sent to Guadalajara from Rome by Cardinal Mendoza and the Duque de Feria.[64] There were also paintings, presumably Italian, that the late duque had bought in Madrid from "Juan Tiroldino Milanés" – apparently an Italian picture dealer (see the discussion of Carducho's activities below). The collection was of further significance in that it contained a relatively large number of secular subjects, following the lead of the royal collections under Philip II and anticipated developments in the collections of Philip III and the Duque de Lerma and his circle. As Schroth has pointed out, the presence of still-life compositions and *bodegones* (still life with figures) in the Infantado, Loaysa Girón, Sandoval y Rojas, Ficallo, Lerma and royal collections is an undeniable indicator of the patrons' acceptance of still-life compositions as independent works of art.[65] The still lifes also show the collectors' support of contemporary artistic developments.

Also of great interest is the collection of Don Juan Alfonso de Pimentel, 8th Conde de Benavente, who was Viceroy of Naples from 1603 to 1610. Like the Infantados before him, Don Juan made use of his service in Italy to acquire many fine works of art. Indeed, we may think of him as the first great viceroy-collector of the seventeenth century, and his collection as the prototypical noble collection of the period after that of Lerma. Of particular interest is Don Juan's patronage of Caravaggio, with whom Don Juan may have been the only Spanish collector to have direct contact. According to Bellori, Benavente brought a *Crucifixion of St. Andrew* back to Spain at the end of his tenure in Naples: that is, around 1611.[66] This is corroborated by the 1653 inventory of the Benavente collection, which lists such a picture.[67] This work may be identified with a *Martyrdom of St. Andrew* attributed to Caravaggio, now in the Cleveland Museum.[68] Along with the copy of the *Madonna of Loreto* in the Oviedo collection, already cited above, and an original half-length *David* and a *Portrait of a Young Man* said to have been in the collection of the Conde de Villa

63. See Elliott 1970, pp. 261–267.
64. AHNM, Sección Osuna, leg. 1948–5.
65. Schroth 1985, pp. 28–39.
66. G. P. Bellori, *Le vite de' pittori* ..., Rome 1672, p. 214. According to a late seventeenth-century account, Benavente left Naples on 11 July 1610. See A. T. Lurie and D. Mahon, "Caravaggio's Crucifixion of St. Andrew from Valladolid," *The Bulletin of the Cleveland Museum of Art*, 64, no. 1, January 1977, pp. 3 and 21, note 2.
67. García Chico 1946; published here as Document 56.
68. Formerly in the Arnaiz collection, Madrid. Lurie 1977, pp. 3–24, offers a strong argument in favor of the identification, but cf. Seville 1973, no. 4.

Mediana,[69] Benavente's *St. Andrew* is among the first documented works by Caravaggio to have reached Spain. Back in Italy Don Juan is known to have been the donor of Caravaggio's *Madonna of the Rosary*.[70]

Don Pedro Téllez Girón, Duque de Osuna, also made an important contribution to the dissemination of Caravaggism in Spain. It has always been assumed that Osuna, Viceroy of Sicily from 1611 to 1616 and of Naples from 1616 to 1620, brought back a *Crucifixion* and four other works by Jusepe de Ribera for the Collegiate Church of Osuna. Until as recently as 1991 no documentary evidence specifying dates for this commission had come to light.[71] Study of the matter was greatly complicated by the duque's political disgrace and the events that happened after he returned to Madrid.[72] We now know, however, that the *Crucifixion* was in fact an Osuna commission – from the duquesa.[73] In addition to providing an important benchmark in the dating of Ribera's oeuvre, the new data provide us with further evidence of the role of collectors in the artistic interchange between Italy and Spain and the involvement of women patrons in Spanish and Italian art of the era.

Non-Noble Collectors under Philip III

Among the non-aristocratic members of Philip III's government involved in picture collecting was Lerma's secretary, Rodrigo Calderón, who maintained a collection and was a patron in his own right.[74] Don Alonso Ramírez de Prado, a member of the Council of Castile arrested for corruption on 20 December 1606, may also have been a collector.[75] Don Alonso's goods were sequestered at the time of his arrest, and the subsequent inventory showed him to have amassed a fortune in real property and personal goods. Contemporary accounts describe an estate containing 41,000 *escudos*' worth of silverware, 40,000 ducats' worth of jewels, and 94,000 ducats' worth of tapestries and hangings.[76] No paintings are specified in the account, but the Duque de Berwick y Alba, writing in 1924, cited a *Diana at her Bath* on panel that was said to have entered the Alba collection from that of Ramírez de Prado in 1606.[77] Certainly, later members of the family, such as the Alonso Ramírez de Prado who served on the Councils of

69. Bellori 1672.

70. See Jonathan Brown, "A new identification of the donor in Caravaggio's '*Madonna of the Rosary*,'" *Paragone*, year 35, no. 407, Jan. 1984, pp. 15–21.

71. See Pérez Sánchez's entry on this painting in the catalogue of the exhibition, *The Golden Age of Spanish Painting*, London 1976, pp. 47–48, no. 25.

72. Osuna was recalled from Naples in 1620 and was immediately imprisoned, mostly for political reasons, upon his arrival in Madrid – see Elliott 1970, p. 325.

73. See Gabriele Finaldi, "The Patron and Date of Ribera's 'Crucifixion' at Osuna," *The Burlington Magazine*, 133b, no. 1060, July 1991, pp. 445–446.

74. J.J. Martín González, "Bienes artísticos de don Rodrigo Calderón," *Boletín del Seminario de Estudios de Arte y Arqueología, Universidad de Valladolid*, 1988, pp. 267–292; also cited by Schroth 1990, p. 99.

75. See Elliott 1970, pp. 317–318.

76. J. de Entrambasaguas, *Una familia de ingenios: los Ramírez de Prado*, Madrid 1943, p. 28, note 1 – citing Cabrera de Córdoba, *Relaciones ...*, n.d., pp. 296ff. Entrambasaguas' figures give Ramírez 904,000 ducats in tapestries and *colgaduras*. Elliott 1970, p. 318, reads 90,000 *escudos*, or approximately 94,000 ducats (20 ducats were worth about 19 *escudos*). The 94,000 ducat sum is undoubtedly correct. Ramírez' total worth exceeded one million ducats, or more money than the Silver Fleet brought to Spain each year in the last decade of Philip III's reign. The figures may have been inflated in the reporting: Cabrera de Córdoba's entry for 1608 suggests that the by then deceased Ramírez left an estate worth only about 220,000 ducats.

77. Alba 1924, p. 81: "... de los bienes secuestrados a D. Alonso Ramírez de Prado en 1606, cargo 74." It is not known where the duke got item 74. One might also note that a later member of the Ramírez de Prado family, Don Lorenzo Ramírez de Prado, also owned pictures. See J. Fayard, *Les membres du conseil de Castile a l'epoque moderne (1621–1746)*, Geneva-Paris 1979, p. 464, n. 67, citing AHPM 6.280, f. 407 – document dated 19 May 1657.

Castile and the Indies and died in 1674, had significant collections. The second Don Alonso left more than 200 lots of unfortunately unattributed paintings, some with high valuations (not transcribed here).

Similarly, non-noble officials in the households of prelates and members of the landed aristocracy had an opportunity to develop their own collections on the periphery of their patron's acquisitions. As mentioned above, the death of the cardinal-archbishop Don Bernardo de Sandoval y Rojas of Toledo in 1618 occasioned the transfer of a large segment of his collection to the ownership of his *contador*, Don Luis de Oviedo. Pérez Pastor's archival investigations have also added a small number of names to the roster of non-noble collectors under Philip III: the courtier-architects Francisco and Juan Gómez de Mora, a Don Juan de Herrera, a Hernando Briviesca and his wife, Doña María de Moscoso, and a Juan de Villela, who may have been an Italian – not to mention the collections of such artists as Leoni, Carducho, García, and Giacomo Trezzo the Younger.[78] To this list we can add the collection of Don Juan de Morales, who died in 1624 but whose pictures seem almost certainly to have been acquired before 1620;[79] those discovered by Schroth;[80] and three collections documented in this publication: those of Francisco de Brizuela y Cárdenas, Agustín de Villanueva, and Gil Ramírez de Arellano.[81]

Philip III's reliance on his favorite, the Duque de Lerma, brought the upper nobility from the peripheral position they occupied under Philip II into a central role in governing the nation. Lerma's patronage system offered sizeable rewards to those who supported the *privado*. Nobles chosen for service abroad had the additional opportunity to obtain significant works of foreign art; some developed into serious connoisseurs. In short, by the end of Philip III's reign, Spanish society and politics had established conditions favorable to private art collecting.[82]

The royal picture gallery, enriched by treasures from Italy and the Netherlands during the reigns of Charles V and Philip II, continued to grow and to reflect an interest in contemporary European art. Furthermore, Italian artists had established a new school and a succession of new styles in Spain and, most significantly, had begun importing "foreign" works for collectors who were unable to go abroad. Important ecclesiastical commissions, such as those at Toledo, funneled Italian works into Spain. At Valencia and Toledo, as well as at court in Valladolid or Madrid, collectors cultivated a taste for Caravaggesque and other Italian styles of the day, including the reformed manner associated with the Counter-Reformation. The visit of Rubens to Madrid, as well as the continuing obsession of the Spanish court with the political and religious situation in the Low Countries, maintained the traditional artistic connection with Flanders.

Standards of taste regarding older works of art had solidified under Philip III. Although there is not yet enough data to allow us to identify all the artists who were appreciated as "old masters" by 1620, several names appear frequently in the collections, which suggests that they were the artists whose work was highly prized. These of course included Titian and the other Venetians, particularly Bassano, followed by Raphael, Correggio, the reformed Mannerists, the *escurialenses*, and the early seventeenth-century tenebrists, as well as selected Flemish masters, such as Bosch and the emerging Rubens.

78. See Pérez Pastor 1914, p. 120, no. 608; p. 121, no. 614; p. 123, no. 627; p. 132, no. 674; p. 133, no. 680; p. 145, no. 741; p. 151, no. 778; and p. 170, no. 859.
79. AHPM, Prot. 2.674, ff. 905–1040.
80. Cited in W. Jordan, *Spanish Still Life*, Fort Worth 1985, pp. 28–39.
81. Fifty-eight such collections are included among the documents at the Getty Provenance Index.
82. These observations are based on Trevor-Roper 1971, pp. 263ff., and Elliott [1963] 1970, pp. 300ff.

Philip IV as a Collector

> In the palace [of the Buen Retiro] we were surprised by the quantity of pictures. I do not know how it is adorned in other seasons, but when we were there we saw more pictures than walls.... I assure you, Sir, that there were more than in all of Paris. I was not at all surprised when they told me that the principal quality of the deceased King was his love of painting, and that no one in the world understood more about it than he.
>
> Jean Muret, 1677[83]

Philip IV was born in 1598 and ascended to the throne in 1621. Trained in drawing by the painter-friar Juan Bautista Mayno, he quickly developed the artistic interests that would so brilliantly characterize the nearly forty-five years of his reign, until his death in 1665. Nevertheless, only now it is possible to begin to give a precise account of Philip IV's collecting.[84] No comprehensive inventory of the royal collections was taken either during Philip's lifetime or at his death. Partial listings were begun in 1636 and 1666, but the Alcázar in Madrid was not completely inventoried until 1686,[85] and the Buen Retiro remained without an inventory until the death of Charles II.[86] Charles II was so inactive as a collector, however, that even the inventories of 1701 offer considerable insight into the decoration of the royal palaces in Philip IV's day.[87] The studies of Pérez Sánchez, Bottineau, Brown, Elliott, Orso, and von Barghahn have augmented this picture considerably, enabling us to have extensive information on Philip's artistic interests.[88]

Philip IV can lay strong claim to being the foremost patron and collector of paintings in his or perhaps any other age. Although his collection would eventually be rivaled (in numbers, not in quality) by the holdings of Don Gaspar de Haro, it was still incredibly vast. At the time of Philip's death there were about 2,600 pictures in only four of the many royal residences, out of a total that may have been as high as 5,500,[89] not to mention hundreds more assembled by royal initiative at the Escorial! Nor were

83. Jean Muret, a French clergyman who visited Madrid in 1677, and recorded his impressions in a journal; quoted from Brown and Elliott 1980, p. 114.

84. A long step toward an understanding of Philip's relative importance as a collector has been taken by Jonathan Brown, whose 1994 Mellon Lectures at the National Gallery, Washington, on the topic, "Kings and Connoisseurs: Picture Collecting at Four European Courts in the Seventeenth Century," was published in 1995. See also Brown 1987, pp. 4–20.

85. An inventory was begun in 1666, but appears not to have been completed. See Y. Bottineau "L'Alcázar de Madrid et l'inventaire de 1686," *Bulletin Hispanique*, 58 (1956), pp. 421–425.

86. Published in B. von Barghahn, "The Pictorial Decoration of the Buen Retiro Palace and Patronage during the Reign of Philip IV," Ph.D. dissertation, New York University, 1979. An inventory had also been begun in 1664–1666, but, like that of the Alcázar, was left incomplete. The 1701 inventory of the Alcázar was published by the Museo del Prado in 1975 (hereafter: "Alcázar 1701/1975").

87. With the obvious exception of works whose authors were active after the death of Philip IV, we may assume, with von Barghahn and Brown and Elliott (p. 269, note 48), that most of the pictures in the Buen Retiro at the death of Charles II had originally been placed there during the reign of Philip IV.

88. Bottineau 1956/58, Pérez Sánchez 1965, Brown and Elliott 1980, S.N. Orso, "In the Presence of the 'Planet King': Studies in Art and Decoration at the Court of Philip IV of Spain," Ph.D. dissertation, Princeton University, 1978, and von Barghahn 1979.

89. The 1686 inventory lists 1,547 pictures in the Alcázar; von Barghahn 1979 cites another 926 in the Buen Retiro in 1701, although certain of the Retiro pieces were added during the reign of Charles II, yielding approximately 850 for the reign of Philip IV. Brown and Elliott 1980 also cite 171 works at the Torre de la Parada and 96 at the Zarzuela Palace (1980, p. 114). The inventories of 1701 cite 330 works at El Pardo and 150 at the Casa del Campo, but only about 60 at the Torre, indicating about 370 additional works. A handful of works may have remained at Aranjuez, Valladolid, Seville, Granada, Segovia, etc. I thus calculate some 3,000 pictures in Philip's collection. Brown 1987, pp. 17–18, and 1991, p. 204, counts 5,539 pictures in the twelve

these riches merely the result of fortuitous inheritance: as Brown and Elliott have pointed out, at least 2,000 of the 2,600 works entered the royal collections during Philip IV's reign, with the total perhaps surpassing 2,500.[90] Furthermore, Philip was an amateur painter who, in spite of the social prejudices of his age, established relationships with Rubens and Velázquez that went far beyond the usual dealings of artists and royal patrons. In this, as in his collecting, he set the pattern for what the British ambassador Hopton called the Spanish "affection" for painting.[91]

The Alcázar Collection

As Philip's principal residence and therefore the seat of government for the various crowns in the Spanish monarchy, the Alcázar in Madrid was necessarily decorated with political and dynastic iconography. But, as Orso has shown, another motive behind the decoration of a room such as the Hall of Mirrors might have been the simple desire to provide a suitable showplace for the king's pictures.[92] In other words, the Alcázar functioned at least in part as a museum of art. For those who wished to emulate the king's love of collecting, the Alcázar would have been the obvious model, and therefore deserves special attention.

The 1686 Alcázar inventory is of interest on several counts. Because it was not taken at the death of a monarch, it was done with a deliberation that might not have been possible in a time of governmental transition. Furthermore, the inventory is prefaced by a summary list of the most important painters represented in the collection. This summary, compiled by the appraiser, Bernabé Ochoa (the *jefe de la cerería*, or chief chandler of the palace), is an important aesthetic document in its own right. In effect, it summarizes Philip's taste along with his collection. At the same time, however, the summary is far enough removed from Philip and his generation to offer a wider view of seventeenth-century Spanish connoisseurship. The summary tells us, in effect, which European artists late seventeenth-century Spaniards thought significant; it defines a canon of masters whose works were considered benchmarks for the normative aesthetics of the age.[93] Finally, the summary documents Spanish acceptance – even in the minds of bureaucrats, notaries, and accountants – of the Renaissance idea that a painting is not only a precious object but also an expression of the creative personality of a particular artist.[94]

The largest group of masterpieces attributed to individual artists in the 1686

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palaces and country seats of the crown in the 1701 inventories, of which he estimates as many as half entered the collections during Philip IV's reign.

90. See the previous note, and Brown and Elliott 1980, p. 114.

91. Trapier, "Sir Arthur Hopton and the Interchange of Paintings between Spain and England in the Seventeenth Century," *Connoisseur*, 164 (1967), pp. 239–243, and 165 (1967), pp. 60–63.

92. Orso 1978, pp. 104–105. The connoisseurship aspects of the decoration of the Alcázar have also been emphasized by Vicente Lleó Cañal in his book review of Orso's text in *The Burlington Magazine*, 129a, no. 1007, February 1987, pp. 119–120.

93. Panofsky 1968, p. 109, discusses the development of normative aesthetics in the thought of the *Seicento* Italian critic, Bellori. As I have argued elsewhere, Bellori's normative approach was anticipated in the writings of the Spanish painter and theorist, Francisco Pacheco, who may be said to have affected taste at court through his son-in-law, Velázquez. See "Diego Velázquez and Religious Genre Painting" M.A. thesis, New York University 1973, pp. 24–45; also see Panofsky 1986, p. 217, notes 67–68; p. 219, note 74; and p. 225, note 28. In any case, the list of High Renaissance artists selected by Ochoa for his summary is quite similar to that repeatedly cited by Pacheco when he wishes to call forth the best in earlier art (see, for example, Pacheco 1956, vol. 1, pp. 23 or 475–477).

94. Cf. Gilbert 1980, pp. 110–112; Blunt 1940, Chapter 4, pp. 48–57.

inventory was executed by masters of the sixteenth-century Venetian school (29 percent of original works; 22 percent of all attributed works); the artist with the greatest number of original works was Titian (78 pictures). Philip had inherited many of these works from his predecessors, Charles V and Philip II, who had commissioned them; others had been acquired by his father and by himself. Many of Titian's pictures had probably assumed an aura of dynastic or political significance along with their aesthetic value, but in any event their prominent role in the decoration of the Alcázar would itself have been sufficient to establish Titian as the Renaissance artist most sought after by Spanish collectors. A strong second place was held by northern European painting of the sixteenth and early seventeenth centuries. Works of this school constituted 17 percent of the collection (and possibly more, since the inventory does not always distinguish between sixteenth- and later seventeenth-century Flemish painting).

As might be expected, Philip was not very interested in the Central Italian Mannerists (less than 2 percent of all attributed works), although a certain Venetian equivalent can be found in the works of Tintoretto, Bassano, and El Greco (about 80 pieces in all, or 13 percent of the attributed works). Of more importance were the High Renaissance paintings, which were not particularly numerous (about 3 percent of all attributed works) but included some of Philip's most significant acquisitions. There were also a number of works by the highly valued Correggio.

Among pictures by contemporary (seventeenth-century) artists, however, the Flemish school and, above all, the works of Rubens led the way. Indeed, seventeenth-century Flemish paintings seem to have been the single most numerous group in the entire collection (269 pieces, or about 28 percent of all attributed works and 20 percent of those works whose author is specified in the summary, although precise reckoning is again made difficult by the potential confusion between sixteenth- and seventeenth-century Flemish works). In contrast, only about 15 percent of the attributed works in the inventory were of the Italian *Seicento* (about 5 percent of the attributed works were by the tenebrists, including Ribera; 4–5 percent were of the Bolognese school; and about 6 percent were by other contemporary Italian artists), although the Italian works were distinguished by specific mention of artists' names in the summary.

Most surprisingly, only 13–14 percent of the royal pictures were attributed to Spaniards other than Ribera and El Greco – or about 18 percent, if one includes the two. There were only 28 pictures by Spanish artists other than El Greco active before the reign of Philip IV, and only eight works by El Greco. Indeed, there were only 104 other works by Spaniards, and nearly half of these were by Velázquez (43 works, or about 7 percent of the originals whose authors are specified in the summary). Even if we were to add Ribera to the roster of contemporary Spanish artists – in spite of his Italian career and style – we could count only 142 contemporary Spanish works. On the other hand, the inventory summary also mentions 579 "paintings by unknown hands, among which are many tempera landscapes, descriptions [i.e., city views?], maps, and portraits of great antiquity."[95] These must have included many Spanish pieces.

In general, Philip IV's collection in the Alcázar displayed a remarkable balance. Slightly less than half of all attributed works had been created before Philip's reign: contemporary works therefore enjoyed a slight majority among the attributed pieces, while older works predominated by a two-to-one margin overall. Looked at without

95. Archivo del Palacio, Sección Inventarios Reales, Alcázar, 1686, bound with the Alcázar inventory of 1666.

regard to date, attributed Italian and northern European works were almost equal in number (approximately 420 Italian; 438 German, Netherlandish, or Flemish; and 22 unspecified French), with Spanish works a poor third. Among the contemporary works, the Flemish school (269 works?) seems to have outnumbered the Italian and Spanish schools put together (242 works).

The large numbers of Flemish works in the Alcázar may be explained by noting that Flanders, like Naples, was as much a part of Philip's dominions as was Castile. Indeed, given the constant focus of foreign policy on the Low Countries during the reigns of Philip II, Philip III, and Philip IV – not to mention that the so-called "House of Austria" had in fact come to Spain from Flanders – it would have been surprising not to find many Flemish works in the royal palaces. However, among the northern works were many small landscapes (by Bril, for example) and other decorative pieces, which would have had less aesthetic impact than the great Venetian pictures. Furthermore, some 103 of the contemporary Flemish pieces in the Alcázar were either attributed to artists of too little importance to have been mentioned in the 1686 summary or were not attributed at all: that is, we may assume that they were also primarily decorative in function. Of the remaining works, two-thirds were said to be by or after Rubens. In short, Flemish predominance in the Alcázar was to a large extent the result of Philip IV's patronage of Rubens.

What is more, the influence of the Italian school was apparent even within the Flemish segment of the Alcázar collection. Van Dyck, for example, had spent a large portion of his career in Italy, and most of the paintings by Rubens in the Spanish royal collection (including those copied by Mazo and others) were products of his late period, when a renewed interest in Titian, sparked by Rubens' re-encounter with the Spanish royal collection, had augmented the Fleming's own colorism and led him to develop an Italianate *sfumato* and blond tonality in his works. It might be objected that this is tantamount to saying that Italy had been the fountainhead of all European art since the Renaissance, and Titian one of the sources of the Baroque style, but other, less Italianate Flemings – Jordaens, for example – were not so prominently featured at the Alcázar. (Jordaens is not mentioned in the inventory summary of 1686.) We may also observe that Philip's two favorite Spanish-born painters, Ribera and Velázquez, had both been decisively influenced by the Italian school.

The Buen Retiro

The Alcázar was not the only palace housing Philip IV's collection; nearly as prominent was the Palace of the Buen Retiro. In a sense, the Alcázar and Buen Retiro collections complemented each other. The Alcázar demonstrated Philip's talents as a connoisseur of the great masterpieces of the past; the Buen Retiro displayed his achievements as a patron and collector of contemporary art. But the Buen Retiro's complement of nearly 800 pictures was a group effort involving many of the greatest collectors of the age.[96] As Brown and Elliott have demonstrated, the haste, amid financial restraints, with which the palace was completed made it necessary to draw upon the resources of many people in order to assemble enough works to cover the walls literally from chair-rail to ceiling.[97]

96. See von Barghahn 1979, pp. 71ff., and Brown and Elliott 1980, pp. 105ff.
97. See von Barghahn, passim, and especially, the comments in Brown and Elliott 1980, p. 114, quoting the French cleric, Jean Muret, who visited the Retiro in 1667.

The surviving evidence indicates that, outside the Hall of Realms, which featured the Spanish court artists and Zurbarán, the palace collection was in fact dominated by Italian works. To be sure, there were Flemish pictures in the Retiro, but they seem to have played a much less obvious role in the palace's iconographic programs than at the Alcázar. Many of the Flemish works in the Retiro were unspecified landscapes, still lifes, hunting pieces, or genre scenes: that is, they were purely decorative in purpose.[98] To this we may contrast the series of Roman scenes by Lanfranco and others which were located, according to von Barghahn's reconstruction, in the room that the king crossed just before entering the Hall of Realms. The imperial theme in these works was apparently intended to augment the imperial theme in the Hall of Realms itself.[99]

Noble Collectors and the Royal Collection

While his artistic interests ranged over the whole of Europe, Philip IV himself remained on the Iberian Peninsula, and so had to rely on others – his viceroys in Naples, ambassadors in Rome and London, governors-general in Milan and Flanders – to acquire the works he sought. This process affected Philip's taste, and the taste of the agents themselves, who were often collectors in their own right.

As we discuss later, one nobleman-collector who bridged the regimes of Philip III and Philip IV was Don Fernando Enríquez Afán de Rivera, third Duque de Alcalá de los Gazules (1583–1637).

It is difficult to say whether Alcalá had a direct effect on Philip IV. Certainly, his collecting efforts came just as Philip's own interests were developing, so that it is worth asking whether the display of antiquities and Spanish art at his family's Casa de Pilatos[100] in Seville might not have stimulated Philip's budding interest in collecting and patronage. Although there seems to be no evidence that Philip visited the Casa de Pilatos during his trip to Seville in 1624,[101] he must surely have heard of the collection and of Alcalá's collecting activities in Italy before 1631 – perhaps from Olivares, who intermittently resided in Seville during Alcalá's most active period there. Brown and Kagan suggest that Olivares' awareness of Alcalá's learning may have led to his being chosen as Ambassador to Urban VIII; it is not difficult to imagine Olivares applauding Alcalá's cultural achievements before the young king.[102]

The contributions of four other noblemen to the royal collection are better documented. These are Don Manuel de Azevedo y Zúñiga, 6th Conde de Monterrey; Don Manuel de Moura, Marqués de Castel Rodrigo; Don Ramiro de Guzmán, Duque de Medina de las Torres; and Don Luis de Haro, who would eventually become the 6th Marqués del Carpio. Like their contemporary, the Marqués de Leganés (discussed separately below), all of these men came up in the royal service under the rule of their kinsman the Conde-Duque de Olivares; indeed, Don Luis de Haro became the king's

98. In von Barghahn 1979, pp. 86–94; Brown and Elliott 1980, pp. 130–132.

99. For the location of the pictures see von Barghahn 1979, vol. 1, pp. 151–153, and vol. 2, pp. 286ff. The imperial theme in the decoration of the Buen Retiro will be the subject of a forthcoming article by the present author.

100. According to Jonathan Brown in a correspondence of 6 June 1995, Alcalá's house – the Casa de Pilatos – dervived its name from the fact that it served as a Station of the Cross in the annual Easter procession.

101. See Joachín Mercado Egea, *Felipe IV en las Andalucias*, Jaen 1980. I am indebted to Jonathan Brown and Steven N. Orso for advice on the question of Philip in Seville.

102. Brown and Kagan 1987, p. 234; see also Elliott 1986, pp. 153–154, 158, 165; R.A. Stradling, "A Spanish Statesman of Appeasement: Medina de las Torres and Spanish Policy, 1639–1670," in *The Historical Journal*, 19, 1976, pp. 54–55.

favorite after Olivares' fall from power. Monterrey, Castel Rodrigo, and Medina de las Torres served in Italy, while Luis de Haro manipulated Spain's international network of viceroys, governors, ambassadors, and agents to obtain pictures for the king.

As Olivares' brother-in-law, Monterrey was particularly active in acquiring paintings for Philip IV, especially in the 1630s, when as Viceroy of Naples he was the principal agent for commissioning Neapolitan and Roman works for the Buen Retiro Palace. (This is perhaps what Hopton meant in part when he said that Monterrey had returned to Madrid "with the best of Italye." [103]) Monterrey had also undertaken the transport of two of the most famous works of art to change hands in *Seicento* Italy: Titian's *Andrians* and *Worship of Venus* (Prado, nos. 418 and 419). The pictures, which formerly belonged to Cardinal Aldobrandini, had come into the possession of the Ludovisi family, who were associated with Spain. (For example, Niccolò Ludovisi, the last Italian owner of the pictures, became Viceroy of Aragón.) Monterrey was therefore able either to purchase the pictures outright or (more likely) to serve as the agent responsible for giving them to Philip IV on behalf of the Ludovisi.[104] In any event, the Tuscan Ambassador at Madrid, Bernardo Monanni, in his dispatch of 27 February 1638, assumed that the pictures had belonged to Monterrey, whose "brother" (that is, Olivares) presented them to the king.[105] It was these works by Titian ("particulerly the Baccanalian") that so impressed Hopton.

Pre-eminent among the contemporary works that Monterrey commissioned for the Buen Retiro was a series of scenes from the life of imperial Rome by Lanfranco (Prado, nos. 234–36, 2943, and the Royal Palace of Aranjuez). These works were matched by the large *Funeral Games* (*Exequies*) by Domenichino (Prado, no. 2926) and other works with a Roman imperial theme by the younger artists Camassei, Fracanzano, Codazzi, Falcone, Andrea de Leone, and Micco Spadaro, as well as by the Roman artists Perrier, Cerquozzi, and Romanelli.[106] According to Monanni, Don Manuel sent twelve cartloads of paintings to the Buen Retiro in the fall of 1633.[107] It is probable that other works for the Retiro came to Madrid later, either in separate shipments or upon Don Manuel's return in 1638.[108] In acquiring contemporary pictures for the king in Naples, Monterrey also made contacts that resulted, as we will see, in acquisitions for his own collection and for the convent of the Agustinas Descal-

103. Trapier 1967.

104. H. Wethey, *The Paintings of Titian*, London, vol. 3, 1975, p. 147, assumes that Prince Niccolò Ludovisi was the actual donor of the works, ca. 1637, as they had been inventoried in his possession in a Ludovisi inventory of 1633. If so, Olivares (and Monterrey) seem to have been able to capture completely any public relations value the gesture may have had. (See the following note.)

105. Florence: Archivo di Stato, Mediceo 4964, cited by Wethey, vol. 3, 1975, p. 147.

106. For further information on this subject see von Barghahn 1979, pp. 74–80, and Brown and Elliott 1980, p. 123.

107. Dispatch dated 26 November 1633; Florence: Archivo di Stato, Mediceo 4959 – cited by Brown and Elliott 1980, p. 123 and note.

108. See Brown and Elliott 1980, pp. 123 and 269, note 61, who cite a payment of 31 December 1638 for repairs to "painted pictures which the Conde de Monterrey sent from the Kingdom of Naples." It is not clear whether this payment refers to the shipment of 1633, to works brought back when Monterrey returned in the winter of 1637–1638, to a subsequent shipment also dating from 1638, or to some other envoy. Alba 1924, p. 40, cites a receipt of December 1637 from a Master Lorenzo Penza, for secular and religious statues – the latter intended for Salamanca – sent to Spain in galleons under the charge of a M. Blanquin. The cost of transport was 1,352 ducats. Pérez Sánchez likewise cites a Jesuit letter from the same time which refers to some 8,000 crates of luggage brought back to Madrid from Naples at the cost of 60,000 ducats (1977, p. 419f. – citing Cartas de Jesuitas, in *Memorial Histórico Español*, 14, p. 346). Note that Don Gaspar de Guzmán, while Viceroy of Naples in the 1680s, used both private merchant ships and Spanish naval vessels to transport works of art back to Spain. Don Gaspar's many shipments were spread out over a long period of time.

zas in Salamanca, which the Monterrey family sponsored. Thus, what the king and Olivares wanted affected what Monterrey collected, while Monterrey specified what was bought and what the artists painted.

Medina de las Torres, who had been married to Olivares' daughter (she died in 1626), followed Monterrey as Viceroy of Naples, 1638–1643. Before leaving Spain, he had given the king three works by the Bassani, inventoried in the Alcázar in 1636.[109] It is commonly assumed that Medina de las Torres commissioned Ribera's *Martyrdom of St. Philip* for Philip IV in 1639.[110] While viceroy, Medina (not unlike the French Marechal Soult in Spain during the Napoleonic wars) forcibly acquired Raphael's *The Madonna of the Fish* (Prado no. 297) for Philip.[111] Medina de las Torres is also known to have given an important work by Correggio (*Noli me tangere*, Prado no. 111) and possibly a work by Giorgione (*Madonna with SS. Anthony and Roch*, Prado no. 288) to the king in the 1650s for use in the redecoration of the Escorial.[112] His principal contribution to matters of taste, however, would seem to have been his role as a patron of Ribera at the high point of the expatriate artist's career and a means of bringing his works to Spain.

Castel Rodrigo, whose service as Ambassador in Rome overlapped the administrations of Monterrey and Medina de las Torres in Naples, was also instrumental in acquiring works to decorate the Buen Retiro. Indeed, his patronage of the important series of at least 24 Italianate landscapes by Poussin, Claude Lorraine, Dughet, Jan Both, and others has been the subject of scholarly discussion until recently, when documentary evidence and new arguments have appeared to support Castel Rodrigo's role in the commission.[113] We should add that he was an important patron of Borromini as well.[114]

The range of aesthetic values represented by the commissions of each of the nobles was distinct, reflecting in part their different locations in Italy, just as the collections of Leganés and the Conde de Fuensaldaña (see below) were affected by their service in Flanders. But the distinctions also reflect the different artists each had brought into his circle of retainers. In particular, Monterrey, who supported artists

109. J. Bassano, *Expulsion of the Moneylenders*; L. Bassano, *Lazarus and Dives* and *The Return of the Prodigal Son* (Prado, nos. 27, 29, and 39) – listed as gifts of Medina de las Torres in the 1636 Alcázar inventory (Madrid: Archivo del Palacio), cited in Prado 1972, pp. 29–30.

110. Prado 1101; signed and dated 163[illeg.– 0 or 9]. A date of 1630 has been ruled out for this work on stylistic grounds. In was in the Alcázar in 1666. For a review of scholarly speculation on Medina de las Torres as the patron, see E. du G. Trapier, *Ribera*, New York 1952, p. 149.

111. Provenance cited in Prado 1985, p. 526; cf. Brown 1991, p. 208.

112. According to Padre de los Santos' 1657 description of the Escorial (p. 239; also cited in Prado 1985, p. 166), Medina de las Torres gave the Correggio to Philip IV, who sent it to the Escorial. Prado 1972, p. 243, following a suggestion by A. Morassi, states that the Giorgione, which was at the Escorial by 1657, was similarly a gift of Medina de las Torres.

113. Pérez Sánchez 1977, p. 419, suggests Monterrey's patronage for these works, but the details and dates of his career do not fit into the known circumstances of the commission. M. Röthlisberger (*Claude Lorraine*, New Haven 1961, pp. 158–159), F. Haskell, *Patrons and Painters: Art and Society in Baroque Italy*, New York 1971, c. 1963, p. 173, and E. Harris, "G.B. Crescenzi, Velázquez, and the 'Italian' Landscapes for the Buen Retiro," *The Burlington Magazine*, 122b 1980, passim all suggest G. B. Crescenzi as the patron. Brown and Elliott 1980, pp. 125–129 and 269–270, note 69 reject both this hypothesis and that of Pérez Sánchez, who suggests that Monterrey commissioned the works. Instead, Brown and Elliott, following Von Barghahn 1979, pp. 84ff., advance the more plausible theory that the patron was the Marqués del Castel Rodrigo, who succeeded Monterrey as Ambassador in Rome. They offer further documentary and circumstantial evidence for this hypothesis in "The Marquis of Castel Rodrigo and the landscape paintings in the Buen Retiro," *The Burlington Magazine*, 129a, no. 1007, February 1987, pp. 104–107.

114. See Joseph Connors, "Borromini and the Marchese di Castel Rodrigo," in *The Burlington Magazine*, 133b, no. 1060, July 1991, pp. 434–440.

painting histories and figure subjects in the Bolognese tradition, as well as urban scenes, and Castel Rodrigo, who commissioned pastoral landscapes (also derived from the Carracci, but emphasizing a different set of values), exploited different sections of the contemporary Italian artistic spectrum. Since both groups of artists had obvious ties to the old masters the nobles knew the king admired – particularly Titian and the Venetians, but the Carracci and Reni as well – the commissions honor the king's taste, but the nobles' intervention also added new dimensions to the king's collection, introducing him to aspects of art that he could not previously have known. After receiving Philip's approval, the new pictures became part of the mass of aesthetic information available to other collectors in Madrid by virtue of being located in the royal collection.

Although less concerned with contemporary art, Philip's most important and most intimate collecting relationship was with Don Luis de Haro, who served as Philip's *privado* from the fall of Olivares in the 1640s to Don Luis's own demise in 1661. An overview of Don Luis's personal collection may be found below and in the entry introducing the Carpio documents, but it will be useful here to describe in some detail his contributions to the royal collection.

The International Trade in Pictures

The wars and other social upheavals that convulsed Europe during Don Luis's lifetime also contributed to a massive redistribution of artistic treasures, which one modern scholar has gone so far as to call "the plunder of the arts in the seventeenth century."[115] In the first place, paintings continued to be diplomatic stock-in-trade, even as they had been in the Renaissance. Thus, Charles I of England, when Prince of Wales, left Spain in 1623 with gifts of Titian's *Venus del Pardo* and other works.[116] But much more important were the estate sales that followed the political demise or deaths of prominent figures: the sale of the collection of the Cardinal Ferdinando Gonzaga, Duca di Mantova, to Charles I of England in 1627–28;[117] the sales in England of the Arundel, Pembroke, and Buckingham collections, and eventually the royal collection;[118] and the sales in Rome of the collections of important prelates, such as Cardinal Camillo Massimi, whose estate was auctioned in 1677.[119]

Spain's widespread European possessions, not to mention those of the Hapsburg allies, meant that there would be a Spanish viceroy, ambassador, or agent within reach of any important sale. Thus, as we have implied, Leganés, Monterrey, Pastrana, the *almirantes*, and their contemporaries took advantage of service abroad to enrich either

115. H. Trevor-Roper, *The Plunder of the Arts*, London 1970.
116. Carducho 1633, f. 154; Pacheco 1648, p. 98 (ms. ed. 1956, vol. 1, p. 152ff.) – both reprinted in Sánchez Cantón, *Fuentes*, vol. 2, pp. 108 and 136, respectively.
117. A. Luzio, *La galleria Gonzaga venduta*, Milan 1913; cf. P. Askew, "Ferdinando Gonzaga's Patronage ...," in *The Art Bulletin*, 60, 1978, pp. 274–296.
118. Trevor-Roper 1970, p. 58. On the English royal collection see O. Millar, Abraham van der Doort's *Catalogue of the Collections of Charles I*, The Walpole Society Publications, 37, London, 1958–1960; Millar publishes the sales of the Commonwealth's agents in the 1970 volume of the same series. See also W.L.F. Nuttall, in *Apollo*, 82, 1965, and C. Phillips, *The Picture Gallery of Charles I*, London 1895. The Arundel collection has been analyzed by L. Cust and M.L. Cox, in "Notes on the Collections formed by Thomas Howard, Earl of Arundel and Surrey, K.G.," *The Burlington Magazine*, 19, no. 101, August 1911, pp. 278–281 and (inventory transcribed by M.L. Cox) pp. 282–286; continued in 20, November 1911, pp. 97–100, 233–236 (January 1912), and 341–343 (February 1912); and in 21, August 1912, pp. 256–258. For further bibliography on the collection of Charles I and other English collectors of the age, see Wethey 1969, p. 3, note 20.
119. J.A.F. Orbaan, *Documenti sul barocco in Roma*, Rome 1920, pp. 516–519, also Harris 1957, p. 137.

their own galleries or that of the king. By 1645 the king himself had written to Alonso de Cárdenas, the Spanish envoy in London, responding to information about the collections of Charles I and Buckingham that Cárdenas had sent to Madrid.[120] During the next four years Cárdenas continued to keep the king, his Consejo de Estado, and Don Luis de Haro informed of the English sales.[121] (Since Cárdenas was acting on Don Luis's orders, it is difficult to separate those activities benefiting the king from those undertaken only on Don Luis's account.) Similarly, the Conde de Fuensaldaña sent David Teniers the Younger to England in 1651 to purchase paintings at the Pembroke and presumably other sales.[122] Teniers – somewhat against the wishes of Cárdenas, as the testy language in his report to Don Luis suggests – left 44 of these paintings for Cárdenas to send back to Spain.[123]

Other noblemen also made use of agents to buy art, but none of these collectors could claim the resources and access to Spanish diplomatic channels that Don Luis de Haro possessed as the *privado* of Philip IV. As Brown has described it, Haro was a major beneficiary of the massive dispersal of pictures following the English Civil War.[124] It is remarkable how specific Don Luis's instructions were, for example, on what kind of subjects were to be bought and how concerned he was that Cárdenas understand the reactions of Velázquez and the other connoisseurs at the Spanish court. Cárdenas, for his part, responded with determination, sound connoisseurship, shrewd bargaining, and an occasional display of humor. He was willing to pursue a *Holy Family* by Raphael for the better part of a year – perhaps even for four years. He carefully kept Don Luis apprised of any paintings for sale.[125] He often waited until the price was right and almost always bought at considerably below the estimate.[126] He knew whom to bribe and when to do it,[127] and he was well aware of the subjective nature of the art market.[128] If, as the documents suggest, he went to Holland to buy pictures, then his pursuit of art took him considerably beyond the usual boundaries of Spanish culture.

Don Luis was also aware of what other nobles were doing, including the work of Teniers the Younger for Fuensaldaña. Fuensaldaña would, of course, give many of the better pieces to Philip IV, but Teniers' haste also gave Don Luis de Haro an opportunity to look over Fuensaldaña's purchases. A number of the Fuensaldaña works had also been sought by Don Luis; 21 of them would eventually enter the Carpio collection, including a Bassano *Nativity* and an *Annunciation to the Shepherds*, a Palma Vecchio *Holy Family*, Titian's *Adoration of the Magi* (possibly now in the Prado), a portrait and a *Madonna* by Andrea del Sarto, six portraits by Tintoretto, two works by

120. Simancas: Archivo Histórico Nacional, Sección Estado, legajo 2576, s.f. published in part by Millar 1972. I am indebted to Jonathan Brown for this reference.
121. Ibid., Simancas, legajos 2576, 2523, 2526, and 2532.
122. Palacio de Liria, Madrid, Alba Archives, Caja 182–176; see Burke 1984, Doc. 3.2 for partial transcription; also see Vergara 1989, pp. 127–132.
123. Palacio de Liria, Madrid, Alba Archives, caja 182–176; see Burke 1984, Doc. 3.2 for partial transcription.
124. Brown 1991, p. 208.
125. Palacio de Liria, Madrid, Alba Archives, caja 182–166 through 182–195, items dated 1651–1660, items 36 bis, 37, 48 bis, and 49; see Burke 1984, Doc. 3.2 for partial transcription; and Berwick 1891, pp. 489–490.
126. Palacio de Liria, Madrid, Alba Archives, caja 182–166 through 182–195, items dated 1651–1660, items 1 and 36 bis, 10 and 20 bis, 12 and 32 bis; see Burke 1984, Doc. 3.2 for partial transcription.
Palacio de Liria, Madrid, Alba Archives, caja 182–185; see Burke 1984, Doc. 3.2 for partial transcription.
127. Palacio de Liria, Madrid, Alba Archives, caja 182–166 through 182–195, items dated 1651–1660, items 20–21; see Burke 1984, Doc. 3.2 for partial transcription.
128. Cf., for example, the comment of Cárdenas on Correggio's *Venus with a Satyr and Cupid*, in the sale of Charles I's collection: "This picture is in good condition, and as it is very profane, it is highly valued." (Palacio de Liria, Madrid, Alba Archives, caja 182–166 through 182–195, items dated 1651–1660; see Burke 1984, Doc. 3.2 for partial transcription.)

Van Dyck, and four by Veronese, possibly including the *Kneeling Magdalene* now in the Prado (no. 498).[129]

Similarly, Cárdenas was not Don Luis's only correspondent. In 1653 Don Luis exchanged letters with the Marqués de la Fuente in Venice, with regard to the acquisition of a version of Tintoretto's *Gloria*, which Velázquez had admired.[130] In 1657, Don Luis wrote to the Duque de Terranova in Rome about the purchase of statues for Philip IV.[131] In 1661, the Conde de Ayala, writing from Italy, asked Don Luis to pay for Raphael's *Christ on the Way to Calvary "Spasimo di Sicilia"*, Prado (298), Madrid which the Spanish king had been seeking to obtain.[132]

The list of works that Don Luis acquired either with the intention of giving them to Philip or acting on Philip's instructions is simply stunning. First place is held by Raphael's *Christ Carrying the Cross*. In addition there were the treasures acquired to redecorate the Escorial, to be discussed below, including works by Titian, Veronese, and Palma Giovane. Among other Venetian works given to the king were two small pictures by Mantegna, one of which, a *Death of the Virgin*, is also in the Prado (no. 248), (Fig. 18), as well as Tintoretto's *Rape of Helen*,[133] Titian's *Twelve Emperors*,[134] and Veronese's pair of *Hercules* and *Virtue and Vice*, the latter being the *Youth between Virtue and Vice* now in the Prado (no. 499), (Fig. 19). There was also a self-portrait (Fig. 20) and a so-called *Portrait of the Artist's Father*, both attributed to Dürer and now in the Prado (nos. 2.179 and 2.180). A *Madonna* by Parmigianino[135] and Ribera's *Tantalus* may also have been given to the king at this time.[136]

The Escorial

Many of the best works Don Luis purchased for the king were, however, destined for the Escorial. After the Alcázar and Buen Retiro collections, the monastery of San

129. Palacio de Liria, Madrid, Alba Archives, caja 182–166 through 182–195, items dated 1651–1660, items nos. 16, 17, 19–26, 28–32, 34, 35, and 41; see Burke 1984, Doc. 3.2 for partial transcription. The *Adoration of the Magi*, ascribed to Titian, is possibly also in the Prado – see Wethey 1969, pp. 65–66.

130. Palacio de Liria, Madrid, Alba Archive, caja 182–179; see Burke 1984, Doc. 3.2 for partial transcription; cited by Pita Andrade, "Dos recuerdos del segundo viaje a Italia," *Archivo Español de Arte*, 33, nos. 130–131 (1960), pp. 287f.

131. Ibid., caja 182–184 (see Burke 1984, Doc. 3.2 for partial transcription) and 1960b, p. 289, respectively.

132. Now in the Prado, no. 298; see Alba 1924, p. 92, and Pérez Pastor 1914, p. 180, no. 900.

133. Palacio de Liria, Madrid, Alba Archive, caja 182–185 (see Burke 1984, Doc. 3.2 for partial transcription); item 33 – marginal note indicates a location in the Escorial (not found in Santos 1657); probably now in the Prado no. 399 (1.86 x 3.07 m. – cf. Haro dimensions of 2⅓ x 3 *varas* = 1.96 x 2.52 m.). Two *Turkish Battles* by Tintoretto appear in the Gonzaga collection in Mantua in 1607; Prado 1972 suggests that no. 399 was one of these and was acquired by Velázquez in Venice. The Prado entitles the work *An Episode from a Battle between Turks and Christians*, but C. Bernari and P. De Vecchi, *L'opera completa del Tintoretto*, Milan 1970, no. 280, identifies it as an *Abduction of Helen*, the same subject as the Tintoretto that Cárdenas bought in England.

134. In the Alcázar in 1666; destroyed in 1734 – see Wethey 1975, p. 236.

135. Berwick 1891, p. 491.

136. Palacio de Liria, Madrid, Alba Archives, caja 182–185, item 6 (2½ x 2 *varas* = 2.14 x 1.71 m.); see Burke 1984, Doc. 3.4 for partial transcription. For a complete discussion of possible identification of the Tantalus – as tortured as the subject itself – see Burke 1984, vol. 1, notes to Chapter 3, p. 312, note 57. To summarize, A. Palomino de Castro y Velasco, *El museo pictórico y escala óptica*, Madrid [1724] 1947, p. 877 speaks of a set of four *torturati* (*Titius, Ixion, Tantalus, and Sisyphus*) by Ribera and says that one of these – the *Ixion* – had been in the house of Jacob Uffel in Amsterdam but was taken back to Italy, reunited with the other three pictures, and eventually brought to Spain. The *Titius* and *Ixion* are now in the Prado, nos. 1113 and 1114 (both 2.27 x 3.01 m.), and the *Tantalus* and *Sisyphus* are lost. Palomino may have been confused about the title of the piece in Amsterdam; I find it much more reasonable to suppose that it was the *Tantalus* purchased by Cárdenas, possibly in Holland. See also the four *tormentos* inventoried in a middle-class collection, as noted in AHPM, Prot. 6.297, f. 776v.

Lorenzo del Escorial represented the most important repository of art within the royal domain. In the years following the death of Balthasar Carlos in 1645, the king had turned his attention to the Escorial and its Royal Pantheon, which was completed by March 1654. Subsequently, the project came to include the decoration of the sacristy, an ante-sacristy, and the *salas capitulares* (especially, the prior's and vicar's chapter room) and would therefore have required devotional paintings.[137] This explains in part Philip's particular interest in the pictures being sold in England in the wake of the Civil Wars, 1645–50, and it also explains Palomino's assertion that Velázquez, who was in charge of the redecorations, assembled the needed paintings from the *almoneda* of Charles I of England as well as from his own purchases in Italy and from pieces provided by the Conde de Castrillo,[138] although we now know that it was actually Don Luis de Haro, through Alonso de Cárdenas, was the actual purchaser of the English pictures.[139]

Philip indicated in 1656 that he had formed, "for some time, the intention to adorn [the sacristy of the Escorial] with the most beautiful pictures that could be obtained, given that his remains were going to rest here for all time."[140] Several years earlier Don Luis had also expressed concern about the pictorial decoration of the palace, but his concern was motivated more by what we would today call public relations rather than religious piety:

> Although there are some very great things by Titian at the Escorial, there are a lot of other paintings that are very bad, unworthy of being in that place among the other pictures; and since that place is a theater where so many foreigners continually stop by at all times of the year, and they admire it as such a great marvel, I wouldn't mind if all the bad were to be taken away and replaced, if not by first class masters, then at least by [better] ones ...[141]

It is worth noting that Philip and Don Luis had become so identified with the issues of dynastic tradition and the status of the monarchy that they both assume that fine pictures are not only desirable but also necessary. Don Luis's comments also

137. The history of the collection at the Escorial is confused by a fire in 1671 and Charles II's decision to augment the monastery's decoration in 1676. Our basic source is Padre Francisco de los Santos, *Descripción breve del monasterio de San Lorenzo el Real del Escorial*, Madrid 1657, with subsequent editions in 1667, 1671, 1681, and 1698. Excerpts reprinted in Sánchez Canton, *Fuentes literarias para la historia del arte español*, vol. 2, pp. 225–319. See J. Zarco Bacas y Cuevas, *El monasterio de ... El Escorial*, Third Edition (Madrid 1926), pp. 188ff.; A. Bonet Correa, in *Archivo Español de Arte*, 33, nos. 130–131, 1960, pp. 215–249; and D.F. Darby, "Ribera and the Wise Men," *The Art Bulletin*, 44 (1962), pp. 279–280. (Rosemary Mulcahy's recent study of aspects of the decoration scheme under Philip II was still in the press at the time of this writing, as were Jonathan Brown's Mellon lectures on the collection of Philip IV, so that we have not been able to take advantage of the light that each will surely throw on Philip IV's activities at the Escorial.) See also Beroquí y Martínez, "Apuntes para la historia del Museo del Prado," *Boletín de la Sociedad Española de Excursiones*, 38 (1930), pp. 123ff., and Berwick 1891, pp. 488, note 2 and 492.

138. Palomino 1947, pp. 227–228.

139. See Palacio de Liria, Alba Archives, cajas 182–176, 182–178, 182–180, and 182–195. The documents indicate that Don Luis paid for the purchases made by Cárdenas out of his own pocket. It is not known if he was in some way reimbursed by the Crown.

140. From the chaplain Jacques Chifflet's account of the visit Philip paid to the Escorial in 1656; see Chifflet 1656/1964, p. 407: "... diciendo que hace tiempo tenía intención de adornarla con lo más bello que hubiera en este arte, puesto que sus restos van a descansar aquí para siempre."

141. Berwick 1891, p. 492; also quoted in Beroquí 1930, p. 123: "porque aunque en S. Lorenzo el Real hay tantas cosas tan grandes del Ticiano, hay otro pedazo de pintura muy malo, indigna de estar en aquel lugar y entre las otras; y como aquél es un teatro adonde continuamente van a parar todo el año tantos extranjeros, y lo admiran por maravilla tan grande, holgaría yo que se pudiese ir quitando todo lo malo, y subrogándolo, puesto que no no se podrá con obras de los Maestros de 1.ª clase, por lo menos con otros de m ..."

imply a relatively high level of public access (if only by the wealthiest members of society) and suggests that the foreign, "tourist" presence in Golden Age Spain was substantial, perhaps much larger than is commonly assumed.

Some of Philip IV's gifts to the Escorial are recorded in the 1657 edition of Padre Santos' *Breve descripción*, which was written in part to celebrate the king's completion of the Royal Pantheon and concurrent redecoration of the Escorial sacristy and other areas.[142] (The decoration of the chapter rooms was not finished until after 1657, so we must rely on later editions and other sources to recreate the decoration schemes.) Padre Santos' account corroborates the Alcázar inventory of 1686, which mentions 41 works sent to the Escorial by Philip IV in 1656, along with 20 more sent by Charles II in 1675.[143] Santos' descriptions often include works that Haro acquired from English collections.

The initial decoration of the Escorial had, of course, been entrusted to Italians and Italian-trained Spaniards such as Navarrete, and the collection there included some of the best examples of Titian's art in Spain.[144] The works still remaining at the Escorial today (or conserved in the Prado with provenance to the Escorial) suggest that Philip IV maintained this highly Italianate decorative scheme, especially in the sacristy, although it also had two pictures by Van Dyck and the chapter rooms had works by Rubens, Daniel Seghers, and Van Dyck (at least one picture by the latter from a Milanese collection, and therefore presumably from his Italian period).

Among the pictures Don Luis bought for the sacristy were Raphael's *Madonna della Perla* (Prado, no. 301, probably painted with Giulio Romano) (Fig. 11), possibly his *Madonna della Tenda* (now in the Alte Pinakothek, Munich, H.G. 797) (Fig. 21),[145] Andrea del Sarto's *Madonna and Child with an Angel and St. John the Evangelist (Madonna della Scala)* (Prado, no. 334) (Fig. 22), and Tintoretto's *Lavatorio* (Prado, no. 2824). For the prior's chapter room, Don Luis provided a *Conversion of St. Paul* and a matching *Triumph of David* by Palma Giovane (Prado nos. 272 and 271) (Figs. 24 and 25), as well as Veronese's *Christ and the Centurion* (Prado, no. 492) (Fig. 26), which Antonio Ponz called "the finest Venetian painting in the Escorial."[146]

In their efforts to redecorate the Escorial, Philip IV and Don Luis had enlisted several other members of the aristocracy, just as Olivares had done twenty years earlier in decorating the Buen Retiro. Thus, as noted elsewhere, the Conde de Benavente, the Duque de Medina de las Torres, and the Marqués de Leganés all contributed pictures, and a number of others were bought from the estate of the Almirante de Castilla in 1647. In the 1660s, after Velázquez was already dead, a number of works from the

142. Santos 1657, 1667, 1671, 1681, and 1698. I am indebted to Elizabeth A. Nicklas and Samuel Heath for sharing unpublished essays on the decoration of the sacristy and chapter rooms, respectively. Aspects of their research were reported in Brown 1986. The material presented here relies heavily on their findings.

143. See Archivo del Palacio, Madrid, Sección Inventarios Reales, Alcázar, 1686, bound with the Alcázar inventory of 1666.

144. Wethey 1969, vol. 1, p. 383, lists 23 extant or lost but securely documented works by Titian at the Escorial.

145. Munich: Alte Pinakothek, H.G. 797 (tentatively identified by Nicklas); the citation in the Haro documents *Madonna and Child with St. John* gives dimensions of about 63 x 42 cm. versus 66 x 51 in Munich; Palacio de Liria, Madrid, Alba Archives, caja 182–185, item 40; see Burke 1984, Doc. 3.4 for partial transcription, According to Nicklas, the Munich piece was in England by 1813 (Sir Thomas Baring). Cf. Berwick 1891, pp. 490f.

146. A. Ponz, A., *Viaje de España (1772–1794)*, ed. M. Aguilar, Madrid 1947, p. 186; the Veronese is documented in Palacio de Liria, Madrid, Alba Archives, caja 182–185, item 1 (2½ x 3½ *varas* = 1.92 x 2.76 m.; compare the Prado dimensions of 1.92 x 2.97 m.); see Burke 1984, Doc. 3.2 for partial transcription. See Prado 1972, citing Santos 1657, for provenance.

Serra Collection in Genoa were acquired by the Conde de Peñaranda and used in the vicar's chapter room.

We have already seen how Monterrey and Castelrodrigo, by providing Philip with specific objects compatible with his tastes, could embellish the king's collection. But they and the other viceroys of Naples had the advantage of being in Italy, where the latest developments were taking place. (The same applies to Leganés and other Spanish connoisseurs in Flanders.) Don Luis was bound to Madrid, and he was, moreover, a particularly busy man with things other than pictures on his mind.

In any case Don Luis seems to have been willing to depend on the expertise of Velázquez, Angelo Nardi, and the other artists and connoisseurs at court.[147] His letters to Cárdenas often contain references to hoped-for approval from the experts:

> Velázquez has seen the Raphael, and it seemed to him a very great thing, as I hope will be the case with the others.[148]
>
> The other one which I have given to H.M. these days is the large Lavatorio by Tintoretto, and Velázquez as well as Nardi have not only taken it to be a great original but also ... [letter fragmentary].[149]

Indeed, two of Don Luis's intended gifts ran afoul of the expertise of Velázquez and Nardi. The *Portrait of Leo X with Cardinals Giulio de' Medici and Luigi dei Rossi* attributed to Raphael was held to be the copy by Andrea del Sarto mentioned by Vasari,[150] and the attribution of Correggio's *Mercury, Venus, and Cupid* was rejected – unjustly, as it now appears.[151] Don Luis kept both works for his own collection.

All of this suggests that we must not assume Don Luis was simply carrying out orders from Philip. In the case of the *Spasimo de Sicilia*, as Brown has noted,[152] the immense price of the picture and the necessity to establish a perpetual grant to the monastery that owned it, not to mention Philip's long-standing interest in the work, does indicate that Don Luis was receiving instructions from the king. Similarly, Brown describes Don Luis's purchases from the collection of Charles I of England via Cárdenas as a ruse to disguise the king's involvement (which would have been indiscreet, considering the fact that Charles had been executed by Parliament).[153] Even in its fragmentary state, however, the Haro-Cárdenas correspondence reveals Don Luis to be exercising independent judgment: he clearly knew what would please Philip IV, and he passed this information on repeatedly to Cárdenas, but his choice of words suggests that many of the decisions were his own.[154]

Don Luis and Philip IV were the same age, were both members of the same closed society, and had both matured under the shadow of Olivares. In a sense they were more closely related emotionally than brothers could ever be. Don Luis's son, speaking through the anonymous writer of his "authorized" biography, would later claim that Don Luis "agreed in every way with the disposition of the king" and remained Philip's *privado* because of "the uniformity of their characters."[155] On this

147. See E. Harris, "Velázquez as Connoisseur," *The Burlington Magazine*, 124, July 1982, pp. 436–440.
148. Berwick 1891, p. 491.
149. Ibid., p. 494.
150. Berwick 1891, pp. 488, 493; see Vasari, Vite, 1942 ed., vol. 2, pp. 149–150 and 297. A version of this work is now at Naples: Capidomonte, no. 138; Düssler 1971 gives it to Andrea del Sarto.
151. See Berwick 1891, pp. 493f.; the painting is now in the National Gallery, London, no. 10.
152. Brown 1991, p. 204.
153. Ibid., p. 202.
154. See Berwick 1891, pp. 488ff.
155. Biblioteca Nacional, Sección de Manuscritos, ms. no. 18722-56.

point we have Philip's own testimony. Writing to Sor María de Agreda, his confidant and advisor during the troubled later years of his reign, Philip explained his reliance on Don Luis thus:

> And although it is true that I have trusted him above my other retainers, it has been because he was brought up with me from childhood, and I have never recognized any ugly thing in him, neither in his habits nor in the things he has represented to me, for he has always lived moderately, and I take him to be a person of good intentions. And even though [all] this is true, I have always refused to style him my "minister," so that the untoward recent events [i.e., Olivares' later years] might be avoided.[156]

The same quality that kept Don Luis in power – his ability to be of the same mind as the king – also informed his contributions to the royal picture collection. It was not so much a question of interaction as identity.

With regard to the Escorial decoration, Don Luis's purchases for Philip IV had a second, more practical aspect to them. The Escorial project assumed for Don Luis something of the importance that the Buen Retiro had had for Olivares – we have already noted his concern for the public relations aspects of the monument. As the king's *privado*, Don Luis had an implicit responsibility to see the work completed in the best possible way, and he therefore tried to obtain the best "big name" artists: Raphael, Titian, Correggio. Unlike Olivares, however, Don Luis had to share his authority with Velázquez, who held an important court office and who was also firmly entrenched in the king's favor.[157] This is why Don Luis was so concerned that Velázquez approve Cárdenas' purchases; he was also following the long-standing Hapsburg tradition of using art for political ends, including his own career.

Don Luis was not, however, insensitive to the other qualities of the pictures he was collecting. For example, when doubts about the Raphael *Cardinals* and Correggio's *Mercury* led to their disattribution, Don Luis wrote to Cárdenas,

> But your Honor ought to temper this disappointment with the fact that, if these pictures are not found suitable for the king's quarters, they nevertheless will be hung in mine, with the good faith in which they ought to be held and in which the painters over there hold them ... 17 December 1654.[158]

A month later, Don Luis returns to this theme:

> but this displeasure ... has two recompenses ... That with these two pictures ... I will remain, and I will consider them to be originals ... [letter fragmentary; 22 January 1655].[159]

He goes on to tell Cárdenas that the *Venus* by Reni had found approval:

> And [my] not having written to your Honor about it was not because it had not been so esteemed, but rather that this master is not of the same level as the others.

156. Published in F. Tomás Valiente, *Los válidos en la monarquía española*, Madrid 1963, p. 182.
157. See Palacio de Liria, Madrid, Alba Archives, caja 182–186 through 182–195, items 1 and 36 bis, 10 and 20 bis, 11 and 12 bis, 12 and 32 bis, and Palacio de Liria, Madrid, Alba Archives, cajas 182–185, 182–194, 182–195. See Burke 1984, Doc. 3.2 for partial transcription.
158. Berwick 1891, p. 494.
159. Ibid., p. 494.

Evidently Don Luis's artistic values allowed him to rank Reni below Tintoretto and Raphael, although it must be added that he kept the Reni, lesser master or not, for his own collection.

The Serra Collection

The purchases of works from foreign collections by Fuensaldaña, Haro, and the king suggest that in Madrid the acquisition of works of art did not occur in a vacuum but was rather part of an international, European phenomenon, in which the tastes of collectors in one country could influence decisions in others, especially when groups of pictures moved from one collection to another.

One more "international" collection ought to be mentioned briefly. Among the Haro-Cárdenas documents of 1654 in the Palacio de Liria is an inventory or list that covers some 44 paintings in the collection of a "Marqués Serra": that is, the Marchese Giovanni Francesco Serra di Cassano, a Genoese general who had fought for Spain.[160] This collection was apparently well known in its time; in addition to the Haro list it is also catalogued in seventeenth-century Italian inventories preserved in Mantua and Modena, first published by G. Campori in 1870.[161] The collection was seen before 1657 in Milan by F. de Scanelli,[162] and also by the young Oratorian priest Sebastiano Resta, who later recalled the visit in the following way:

> In Milan I have seen a most beautiful large picture by his hand in the gallery of the Marchese Francesco Serra of Genoa, Field Marshall General in Italy of His Catholic Majesty, Philip IV, along with a Venus by Titian and another made by Annibale Carracci in the good manner [*buon gusto*] of Correggio, and other pictures from the aforesaid gallery, which, in the year just passed of 1664 were bought for 5,000 [doubloons?] by the Conde de Peñaranda, Viceroy of Naples, and sent to His Majesty in Spain.[163]

The works, principally north Italian as we would expect, had been assembled with refined connoisseurship: for example, as both Serra and Campori's anonymous

160. Palacio de Liria, Madrid, Alba Archive, caja 182–194. (No date, but datable to before 1666.) "Relaçion de los cuadros del Marques Siera." No other identification given, but the document is found among papers relating to the collections of Don Luis de Haro. See Burke 1984, Doc. 3.2 for partial transcription.
For a discussion of the Serra collection and its acquisition by Philip IV, see Antonio Vannugli, *La collezione Serra di Cassano*, Salerno 1989; also cited in Brown 1991, p. 204.

161. G. Campori, *Raccolta di cataloghi ed inventarii inediti,* Modena 1870, pp. 453–455; Campori cites nearly identical entries. Compare, for example, his description of a *Venus and Adonis* with that of the Alba/Carpio Serra list, item 39: (Campori 1870, p. 455) "famosa Venere con Adone e Cupido di mano d'Anibal Carraccio, fatta da lui ad emulazione di quella di Tiziano" (No. 39) "la famosa Venus con Adon y Cupido de mano de Anibal Caracio, hecha de el a emulacion de la que hizo el Tician." As I indicated in 1984, we may therefore assume that the inventory in Campori describes the collection of the Marchese Serra. Vannugli 1989 independently came to the same conclusion, using Campori's document to reconstruct the collection and compare it to the Spanish Alcázar inventory of 1666/86. See also D. Posner, *Annibale Carracci,* London 1971, vol. 2, p. 21, no. 46.

162. Scanelli da Forli, *Il microcosmo della pittura,* Cesena 1657, p. 222 – cited by Wethey 1975, vol. 3, p. 194, and by Crowe and Cavalcaselle 1877, vol. 2, p. 239 note: "[I saw] in Milan, in the House of the Marquese Serra, a famous and worthy picture, which contains the fable of Venus and Adonis, both figures being of the rarest beauty."

163. Rome: Biblioteca Vaticana, Fondo Ottoboniano, Cod. Ottob. lat. 2977; published in Vannugli 1991, p. 11: "In Milano hò visto un Belliss.^{o} quadro grande di costui nella Galleria del March.^{e} fran.^{co} Serra Genovese M.^{o} di Campo Generale p. S.M. Cat.^{ca} filippo 4.^{o} in Itaglia, qual quadro con una Venere di Tiziano et un altra d'Annibale Caraccia fatta nel p.^{o} buon gusto del Correggio, et altri quadri della d.^{a} Galleria quest'anno passato del 1664 furono comprati in cinquemilla doble dal Co: di Pignoranda Vice Ré di Napoli e mandati in Spagna a S. M'tà."

source indicate, both Annibale Carracci's *Venus and Adonis* after Titian and a *Venus and Adonis* by Titian are present (nos. 40 and 4).

In 1664, as Resta indicates, the outgoing Spanish Viceroy of Naples, Gaspar de Bracamonte y Guzmán, Conde de Peñaranda, an important statesman and a collector in his own right, purchased at least part of the Serra collection for Philip IV. Apparently, 39 paintings from the collection were bought for Madrid. A number of these may be identified with extant works in the Prado, Academia de San Fernando, or the Escorial. These include Carracci's *Venus and Adonis* already mentioned (Serra no. 39, Prado no. 2631), Parmigianino's *Portrait of One of the Counts of San Secundo* (no. 13, Prado no. 279), Lorenzo Lotto's *Messer Marsilio and his Wife* (no. 10, Prado no. 240 Fig. 23), Reni's *Atalanta and Hippomenes* (no. 3, Prado no. 3090), and Reni's *Christ with the Cross* (no. 38).[164] Among the works sent to decorate the vicar's chapter room in the Escorial were *Esther before Ahasuerus* attributed to Tintoretto (no. 8)[165] and Vincenzo Catena's *Christ Giving the Keys to St. Peter* (no. 15, attributed to Bellini, Prado 20). One of Van Dyck's versions of *Santa Rosolea* (no. 8; Prado no. 1494?),[166] a *St. Jerome* by Campi (no. 5, Prado 59), Bassano's *Expulsion of the Moneylenders* (no. 23), and a copy after Leonardo (no. 19) may have gone to the Escorial, but the provenances are confused with those of similar works in the collection of the *almirante*, Medina de las Torres, the royal collection, and the Escorial itself. With regard to other collections in Madrid, there is the possibility that the *Apollo Flaying Marsyas* by Ribera, no. 1 in the Serra inventory, can be identified with a work of the same title in the Carpio collection in 1689.[167]

The Noble Collectors

As we have already indicated in our summary of the age of Philip III and Lerma, almost all the great noble collectors shared certain resources and political or social experiences that allowed them to amass the cultural treasures that are the subject of this study. Let us therefore pause before surveying the collections of the reign of Philip IV to examine the qualities they had in common.

The first of these was proximity to the king and the royal collection, the latter for its influence on the collector's developing taste and the former for the financial and travel opportunities that royal favor could provide. Often, proximity to the king meant being part of the circle of the favorite then in power: Lerma's friends and relatives, in the case of Philip III, or the Castrillo-Olivares-Carpio group (the Guzmán and Haro families) under Philip IV.

Second, to be a successful, the collector (and patron) usually needed to serve abroad, either in Flanders or in Italy, as Ambassador, Governor-General, or Viceroy. In fact, every one of the great collecting families had at least one member who served in a high position in Italy. However, almost every one of the Spanish collectors active in Italy had to some extent formed his or her own tastes before leaving Spain, so that the relationship between Spanish and Italian artistic values was by no means one-sided. At the same time, the collectors who remained behind in Spain, including the king and many members of the monied non-noble group (which we have somewhat anachronistically

164. Madrid: Academia de San Fernando, no. 291; see Pérez Sánchez 1965, pp. 174–175.
165. Authorship disputed. See L. de Vecchi, *Tutta l'opera di Tintoretto* (Classici dell'arte), Milan 1970, no. 63b; the canvas remains in the Escorial. I am indebted to Samuel Heath (note 142) for sharing unpublished information about works thought to have been present in the chapter rooms.
166. See Prado 1972 for possible provenance.
167. In the 1689 Carpio inventory (Doc. 115, no. 19, no dimensions). Until a reliable death inventory is found for Don Luis, there can be no way to know when the work entered the Carpio collection.

identified as a "middle class"), could count on a steady supply of works from Italy and Flanders coming back to Spain. Eventually, and surprisingly quickly in some instances, many of these works circulated in a type of art market by means of *almonedas*.

Given the massive debts of the Spanish grandees, one may wonder how the great noble collectors found the means to acquire their collections. Would-be collectors in Golden Age Spain could tap a variety of sources for the income they needed. Even when their estates were burdened with debt, the grandees' annual flow of rents generated liquid assets that could be diverted to purchases. In addition, royal favor occasionally resulted in direct grants of money or legal assistance against creditors.[168] Royal favor could also lead to the grant of a title with income-producing lands attached, such as those given to Lerma, Olivares, Medina de las Torres, and many other collectors cited here. Moreover, participation in the government could result in control over such income-producing entities as the Chancery of the Indies and the rental properties of the military orders. Thus, even the heavily mortgaged Infantado estates nevertheless provided an annual flux of approximately 100,000 ducats, or 1,100,000 *reales*. The buying power of such a sum may be better understood in the light of mid-seventeenth-century wages: Infantado brought in 3,000 silver *reales* a day (Sundays included), while a worker in the 1620s and 1630s earned between one and five *reales* each day he worked at what we would today consider unskilled to semiskilled labor. That is, Infantado's cash flow was 600 to 3,000 times greater than the wages of an ordinary person. Although we lack a precise modern equivalent, it would nonetheless be in the millions of dollars a year. Lerma's relatively unencumbered estates yielded twice this amount.

The Thirty Years' War gave the nobility yet other opportunities for personal enrichment, which they were quick to exploit.[169] The vast expenditures necessary to maintain Spain's newly aggressive foreign policy directed a stream of income from the silver mines of Potosí and the *millones* tax in Castile out to the captain-generalcies of Spain's European network. Furthermore, Spaniards in foreign service received salaries or reimbursements for expenses and, depending on their status, might also find ways to skim local tax receipts.

One example of the large sums involved may be cited. The Marqués de Leganés, who had received his title and its income as a royal grant, also held a series of military positions in Flanders and Italy, as well as the governorship of Milan, for all of which he would theoretically have drawn salaries. More importantly, as governor he would have been allowed to tap the resources of Spain's military and political establishments in northern Italy. In 1640, Leganés suffered a military defeat at the hands of the French, losing, along with the battle, some 50,000 *escudos* (59,000 ducats) in cash, representing buying power somewhere between 3 million and 20 million dollars today. Although it is not clear whether the money was his own or actually the Crown's (he may have financed the campaign out of his own pocket in the expectation of reimbursement), Leganes' contemporaries understood the sum to have been relatively modest compared to his total wealth.[170]

168. See Elliott 1963/70, pp. 312–315, and H. Kamen, *Spain in the Later Seventeenth Century*, London 1980, pp. 232ff. See also the *cédula real* issued by Philip III in favor of the Duques del Infantado in 1618 – AHPM, Prot. 2.662, II.

169. Trevor-Roper (in the *New Cambridge Modern History*, vol. 4, 1971, pp. 278–281) and others have suggested that it was the international Spanish bureaucracy – or perhaps directorate, since we are dealing with such high-born nobles as the Duque de Osuna, the Marqueses de Bedmar and Villafranca, and the Conde de Fuentes – who actually fomented the change from the pacifistic stance of the Lerma regime to the more bellicose posture of Olivares and Philip IV. (See also Elliott 1968, pp. 325–327.)

170. López Navio 1962, p. 264.

Leganés was, of course, one of the foremost collectors of the age; among the spoils taken by the French at Milan were also a number of his paintings. Men who dealt at this level of finance (and in cash at that) had little difficulty finding a few hundred ducats for a choice work by Annibale Carracci, or even a few thousand for a canvas by Raphael or Correggio, especially since they were already in Italy or Flanders, where they held the reins of power. Furthermore, it was difficult for the government in Madrid to supervise the foreign officials – all the more so if the *privado* depended on their support to maintain his own power. Thus, as Brown and Elliott have remarked, a Viceroy of Naples like the Conde de Monterrey could, in effect, bleed the kingdom dry for the dual goals of Spanish arms and personal greed.[171]

Entailments

An incident in Florentine-Spanish international relations during the reign of Philip IV not only illustrates the importance of art collecting in official policy at the time but also points to the close interrelationship between the king's taste and attitudes and those of the grandees. Recent research by Edward I. Goldberg has revealed a series of letters between the Grand Duke of Florence and his ambassador in Madrid, concerning the proper gift to offer Don Luis de Haro in thanks for having negotiated the sale of a fortress town to the Grand Duchy of Tuscany. After much wrangling, the Grand Duke finally sends a sculpted equestrian portrait of Philip IV. The Ambassador gives the piece to Don Luis, who immediately gives it in turn to the king:

> This morning, Don Luigi went to present [the statue] to the King. His Majesty was gratified in the extreme, and he personally showed it to all the courtiers, who agreed that the statue and buffet are without equal in the world. His Majesty had it placed in the Octagonal Room between the two galleries; the walls of this room are decorated with pilasters and niches of jasper and with beautiful statues, and it is here that the king keeps his most precious things, as the Grand Duke does in his Tribuna [that is, in the Gallery of the Uffizi].
>
> In the King's presence, Her Majesty the Queen and the Infanta both made their case: the Queen claiming it for her first male child and the Infanta saying that she would take it with her when she leaves to marry. The King laughed, telling them both that they had figured it wrong; since the horse and the table were placed in this Tribuna, it no longer belonged to him. Anything that enters that room is understood to be made over to the Crown.[172]

Two aspects of this report should be noted: first, Luis de Haro's having given the horse to the king – typical of his self-effacing ability to please the monarch – and second, Philip IV's attitude toward the works of art in the Octagonal Room. Given the presence of dynastic portraits by Titian in the Octagonal Room, Philip's response is

171. Brown and Elliott 1980, p. 225 and 278, note 25, citing a letter of Fulvio Testi, *Lettere,* Bari 1967, vol. 3, letter 1345 (19 November 1638).

172. From the correspondence of Ambassador Monsignor Lodovico Incontri to secretary G.B. Gondi for the Grand Duke Ferdinando II de' Medici, 1649–1651; Archivo di Stato Fiorentino, Florence. I am indebted to Edward Goldberg for sharing this document with me; see his article, "Spanish Taste, Medici Politics, and a Lost Chapter in the History of Cigoli's *Ecce Homo*," in *The Burlington Magazine*, 134, no. 1067, February 1992, pp. 102–110.

characteristic of the Spanish Hapsburg rulers from at least Philip II on. In Hapsburg Spain works of art held a special significance for the king and, indeed, for the Crown.

Goldberg has properly connected this incident with the grandees' attempts to entail their art collections. During the seventeenth century, a number of noble collectors sought to make their collections a permanent part of their estates, in the way that certain royal pictures were apparently understood, in Philip's words, to be "made over" to the Crown. Accordingly, the best parts of the Benavente, Carpio, and Leganés collections were entailed in an attempt to prevent their dispersal. Thanks to the efforts of López Navio and Mary Crawford Volk, we have extensive information on Leganes' attempt to incorporate (*vincular*) his art collection into the *mayorazgo* of the marquisate of Leganés – that is, into the estates pertaining to and inalienable from his noble titles.[173]

The word *mayorazgo*, related to *hijo mayor*, means, literally, "primogeniture" or "an estate inherited by primogeniture." It may be translated very loosely as "an entailment" or "an entailed estate": an estate whose property may be inherited only by a specified line of heirs in such a way that the property can never be transferred legally. As Volk points out, a specified succession was part of Leganes' motivation for authorizing the *escrituras de mayorazgo* that detailed his estates in 1630 and 1642.[174] (An obsession with the inheritance of his estate also marked Olivares' final years: his will reflects a desperate attempt to specify his legal heirs.)[175] What is more, one of the documents presented in this volume contains evidence that "courtier class" (non-noble propertied subjects) collectors were also seeking to entail paintings for inheritance by the eldest surviving child through the legal device of a *patronazgo* (as opposed to a *mayorazgo*).[176]

In an age when feudal rights were fast becoming obsolete, and when income was likely to be mortgaged heavily, the ability to catalogue the precise real property, fixtures, and movable goods adhering to a given title – and to protect this property from alienation via an almost inevitable *almoneda* – was an important, even necessary device for keeping a great estate together. However, as far as this study has been able to determine, seventeenth-century nobles who sought to found *mayorazgos* were more often successful at specifying what was to be inherited than they were at determining who could inherit it. The history of the estates of Olivares, Infantado, Pastrana, Carpio, Benavente, and (in the eighteenth century) Alba suggests that the Spanish courts tended to uphold the rules of genealogical succession and the exigencies of particular legal situations rather than the wishes of the founders of noble houses.[177] Furthermore,

173. López Navio 1962, p. 261. Volk 1980, p. 257, notes that the ability of Leganés to incorporate his paintings into his entailed estate was dependent upon his status as a grandee, which was accorded him along with his marquisate in 1627. See also AHNM, Sección Osuna, legajos 440/2-29, 440/2-33.

174. Volk 1980, pp. 257–258.

175. Olivares' will was dated 16 May 1642; AHPM, Prot. 6.233, ff. 717–763.

176. AHPM, Prot. 6.303, ff. 427v–430v; originally published by J.L. Barrio Moya, *Revista de Archivos, Bibliotecas y Museos*, 82, 1979, pp. 163–71; also AHPM, Prot. 6.303, entire volume; published here as Doc. 73 – see the previous discussion of the collection of Cardinal Sandoval y Rojas and the entry to the document, below. The legal history of Spanish entailments remains unclear; until the appearance of this document, many scholars had assumed that entailments (in the sense of *mayorazgos*) were the privilege of the nobility. Perhaps the creation of a *patronazgo*, with analogy to the foundations established for convents, hospitals, and the like, was a legal experiment, an attempt to get around social restrictions. The matter clearly warrants further study.

177. See AHNM, Sección Ordenes Militares (Santiago), expediente 5274; Volk 1980, pp. 256 notes 4 and 5, 257 note 7 and 266ff; Sánchez Canton, 1923–1941, vol. 2; López Navio 1962, pp. 268 notes 1 and 12, 269ff. On the lawsuit over the Olivares estate, see AHPM, Prot. 6.292, ff. 460–472; on the Alba lawsuits, see Palacio de Liria, Madrid, Alba Archive, caja 157–44; AHPM, Prot. 6.292, ff. 447ff; AHPM, notaries Andrés de Caltañazor, 1660–1691, nos. 9799 ff. and especially no. 9819, and Lorenzo Matamoros, nos. 8976–77; on the Benavente estate and the lawsuits of 1653–1657, see AHNM, Sección Osuna, legajo 440, section 2, 440/2–20. The Benavente paintings were also entailed: see AHNM, Sección Osuna, legajo 440/2-33; cited by Saltillo 1947,

"primogeniture" in Spain could mean succession by the eldest daughter in the absence of a male heir. As a consequence, surviving daughters could, and often did, inherit noble titles and their estates. When these daughters married, their titles and estates could be "captured" by other noble families. (Thus, the Carpio, Monterrey, and Olivares collections all came to be part of the Alba estates, and the houses of Infantado and Pastrana were merged.)

As a result of this complex legal situation, very few galleries survived in the form that their founders envisioned. But the grandees' success or lack of it is not the real issue: what is important is their intent. Spanish noblemen and noblewomen – particularly those in the circle of Olivares – thought enough of their art collections to want to incorporate them into their very titles, to be passed down to future generations along with their lands, castles, palaces, and aristocratic status. With the new evidence provided by the Florentine Ambassador, we may also understand the noble entailments in relation to the Hapsburg attitude toward works of art: like their rulers, the nobles came to understand ownership of works of art as an important aspect of the ruling family's traditions.

The Alcalá Collection

The first collector we will discuss is Don Fernando Enríquez Afán de Rivera, the third Duque de Alcalá de los Gazules, whose career spans the transition from Philip III and Lerma to Philip IV and Olivares. His collection has been published elsewhere [178] but is worth reviewing here at some length because it may be taken as a paradigm for the noble collections of the following reign.

The Duques de Alcalá, Marqueses de Tarifa (family name Afán de Rivera) were Spanish collectors and patrons of art, architecture, archaeology, and literature. Their palace at Seville, the Casa de Pilatos,[179] was begun at the end of the fifteenth century and completed in the 1530s by Don Fadrique Enríquez de Rivera, the first Marqués de Tarifa. Don Fadrique's nephew and heir, Don Per Afán de Rivera, first Duque de Alcalá de los Gazules, subsequently assembled a large collection of antiquities around a group of marbles given to him by the Pope Pius V, whose papacy coincided with Don Per Afán's tenure as Ambassador to Rome and Viceroy of Italy, 1566–1572.

The third duque, Don Fernando, was born in Seville in 1583; he served as Viceroy of Cataluna from 1618 to 1622, Ambassador to Rome from 1625 to 1629, Viceroy of Naples from 1629 to 1631, and Viceroy of Sicily from 1632 to 1636. A member of

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p. 610. The merging of the houses of Pastrana and Infantado is discussed below and documented in AHNM, Sección Osuna, legajo 1948, secions 3 (a–b) and 4–5 (c–d); dated in Guadalajara 3 September 1601 and following (the document is a copy, made sometime between 1626 and 1633, of an inventory dated in 1601); AHPM, Prot. 2.674, ff. 1044–1442ff, cited by Pérez Pastor 1914, p. 170 no. 857; AHPM, Prot. 2.662, II; AHPM, Prot. 8.226, ff. 12–35, 36–39, cited by Pérez Pastor 1914, p. 179f. no. 899; AHNM, Sección Osuna, cartas, legajo 582 (partially transcribed in Burke 1984, Doc. 2.16a); AHPM, Prot. 2.679, ff. 496–98; AHPM, Prot. 10.432, ff. 1–23, 52v–548ff, AHPM, Prot. 10.437, ff. 29–53; AHPM, Prots. 8.224 and 8.225; Prot. 11.847, ff. 31ff.; AHPM, Prot. 14.916; AHPM, Prot. 2.676, ff. 216–255 and 1367–1455.

178. The standard biography of Alcalá is that of J. González Moreno, *Don Fernando Enríquez de Ribera tercer Duque de Alcalá de los Gazules*, Seville 1969; an informative summary account may be found in Darby 1957, pp. 202–203, and 1962, pp. 288–290, citing D. Ortiz de Zúñiga, *Anales de Sevilla*, Madrid 1677, pp. 659–666 and passim. For further information and bibliography, see Brown 1987, pp. 38–40 and notes; Burke 1984, pp. 50–56 and Casa de Pilatos, Seville, Alcalá Archives, inventory and *almondeda* of the Duque de Alcalá, dated in Genoa, 19 May 1637 and subsequent; Brown and Kagan, 1987), pp. 232–255; A. García y Bellido, *Archivo Español de Arqueología*, xxiv (1951), pp. 7–21; J. Gestoso y Pérez, *Curiosidades antiguas sevillanas*, Seville 1910, pp. 237–267; and M. Morales, *Rodrigo Caro*, Seville 1947.

179. For Alcalá's career in Seville, see Brown 1978, pp. 38–39.

Francisco Pacheco's "academy" of artists, writers, and intellectuals, Alcalá was a leading patron of the arts and letters in his native Seville during the reign of Philip III and a supporter of Rodrigo Caro, the father of Spanish archaeology. He was also the possessor of a remarkable collection of antiquities housed in the Casa de Pilatos. The Alcalá library, an important resource for the Sevillian literati, was decorated by Pacheco in 1604 with a complicated allegory of intellectual virtues symbolized by scenes from the ancient myths.[180] Pacheco's *Arte de la pintura* is laced with references to the duque's own love of collecting, not to mention his efforts as an amateur painter.[181] A measure of Alcalá's sympathy with his intellectual companions in Seville may be gathered from his correspondence with Pacheco about ancient art in Rome after his appointment as Ambassador there.[182]

By the time Alcalá arrived in Rome as Philip IV's Extraordinary Ambassador to Pope Urban VIII in 1625,[183] he had already become a discerning connoisseur of painting. In addition to collecting pictures, Alcalá continued to develop his interest in antiquities, as may be seen in the letters to Pacheco already cited above, to which may be added the evidence of the many marbles and ancient medals in his possession in Genoa at the time of his death in 1637. According to Pacheco, Alcalá also took the young Madrid painter, Diego Cincinato – son of the *escurialense* Rómulo Cincinato – to Rome with him in 1625,[184] presumably for the same reasons that Philip IV would later send Velázquez to Italy. Pacheco recounts the younger Cincinato's great success with a portrait of Urban VIII, which was unfortunately followed not long after by the painter's sudden death. Alcalá is also thought to have served as the intermediary who commissioned an influential painting of the *Immaculate Conception* from a recalcitrant Guido Reni in Rome in 1627.[185] The picture was intended for the Infanta María, Philip IV's sister. Pacheco also records Alcalá's patronage of Artemesia Gentileschi, several of whose pictures were among the pieces the duque sent back to Seville.[186]

In spite of the opposition of his predecessor, the Duque de Alba, Alcalá was appointed Viceroy of Naples in 1629, entering the city on 17 August of that year.[187] His principal associate at the time was Don Alonso de Cárdenas, a career diplomat who, as we have seen, would later play an important role in the artistic exchange between Spain and England.[188] In Rome, Alcalá had been a patron of Artemesia Gentileschi and of the *Bamboccianti*; in Naples, he became a patron of Ribera, who

180. For the iconographic program, see Brown 1978, pp. 78–81.

181. For example, see Pacheco 1956, vol. 1, pp. 58 (on a mosaic in the Alcalá collection), and 171 (on Alcalá's practicing the art of painting), and vol. 2, p. 175 (on Pacheco's attribution and restoration of works by Pedro de Campaña – analyzed by Brown 1978, p. 39).

182. Pacheco 1956, vol. 1, pp. 58–59, quoting a description of a recently discovered ancient painting (the *Aldobrandini Wedding*) sent to him by Alcalá from Rome. Alcalá had the painting copied and sent the copy to Seville in 1625. (Also cited by Brown 1978, p. 38 note 65.)

183. Pacheco 1956, vol. 1, pp. 150–151.

184. Ibid. .

185. Now in the Metropolitan Museum, New York, no. 59.32. C.C. Malvasia, *Felsina pittrice, vite de' pittori bolognese*, Bologna 1678, vol. 2, pp. 79–80 "Vita di Guido Reni" – translated by C. and R. Enggass, University Park, Pennsylvania, 1980 – recounts a stormy series of negotiations between Reni and the Spanish Ambassador in Rome, which were settled only after the intervention of the Pope (actually, the Pope's nephew). See H. Hibbard, "Guido Reni's Painting of the Immaculate Conception," in the *Metropolitan Museum of Art Bulletin*, 28, 1969, pp. 21 and 32. Malvasia does not give the ambassador's name. Both Alcalá and the Conde de Oñate held ambassadorships in Rome at that time.

186. Pacheco 1956, vol. 1, p. 148.

187. D.A. Parrino, *Teatro eroico, e politico de' Governi de' Vicere del Regno di Napoli Dal tempo del Re Ferdinando il Cattolico Fino al presente*, 3 vols., Naples 1692–1694, vol. 2, p. 188; cf. J. González Moreno *Don Fernando Enríquez de Ribera, Tercer Duque de Alcalá de los Gazules (1583–1637)*, Seville 1969, pp. 153ff.

188. Ibid., vol. 2, pp. 188ff. On Cárdenas, see Burke 1984, vol. 1, Chapter 3, passim.

referred to himself as the duque's "Apelles," a relationship cut short by Alcalá's recall to Spain in 1631.[189] (The unusual subject of the Venturi portrait may relate to the duque's scientific interests, as indicated by the many navigational, mathematic, and scientific instruments in his 1637 inventory.) Ribera's *Teoxenia* (partially destroyed in 1734; fragments in the Prado) has been related to a Hellenistic relief in the Alcalá collection,[190] while Ribera's *Christ Being Prepared for the Cross* (Cogulludo, Santa María), four images of philosophers (probably the works now in the Prado), and at least two other works by Ribera were recorded in his inventories.[191] He also possessed works by Andrea del Sarto, il Cavaliere d'Arpino, Guido Reni, and Guercino.

Alcalá's tenure in Naples was brief, ending in 1631, but he soon returned to Italy, serving as Viceroy of Sicily from 1632. Even from Sicily, he continued to commission works of art – including a *Mater Dolorosa* from Ribera – in Naples.[192] Charged with an embassy to the Holy Roman Empire, he died at Villach in 1637.[193] Alcalá's death inventories were taken in Seville and in Genoa, in preparation for an *almoneda* there in the late spring of 1637.[194] (The choice of Genoa is not explained: perhaps the duque had left his belongings there in anticipation of either shipment to Germany or return to Seville. Genoa was an ally of Spain, had a direct maritime link to the Peninsula, supported a wealthy and cultured mercantile class, and had a large Spanish community. It may have been chosen as the best location for an auction.)

Very few of the works recorded in Genoa were attributed, although these few are of some interest. There were two pictures by Titian – a *St. Lawrence* and a *Head* (evaluated at only 80 *reales*) – along with a piece by Caracciolo, a *Miracle of a Female Saint* attributed to Caravaggio, the already mentioned *Mater Dolorosa* by Ribera, and another work, an *Apollo Flaying Marsyas*, which may be one of Ribera's versions of this theme.[195]

Also of interest in the Genoa inventory are the several additional works attributed to Bamboccio (Pieter van Laer), although the Dutch artist's name could have been used as a generic term for a type of lowlife scene. As Haskell has demonstrated, Spanish patrons were especially important in the rise of the Bamboccianti in Italy.[196] Michelangelo Cerquozzi, for example, was so identified with his Spanish and Hispanophile patrons that he affected Spanish dress, and Alcalá's successor, the Conde de Monterrey, may have also been one of his early patrons. Furthermore, van Laer dedicated a series of eight engravings of animals to Alcalá in 1635 or 1636,[197] although it is not clear if these appear in the 1637 inventory. (At least one *estampa* was inventoried among Alcalá's pictures, but the evaluations on the lots given to Bamboccio, 100–200 *reales*, seem too high for them to be prints.) In any event, the inventory documents Alcalá's patronage of genre subjects.

189. Now in the Lerma Foundation, Hospital de Tavera, Toledo, Spain. Illustrated, with a transcript of the inscription, in Felton 1982, pp. 128–129.

190. See D.F. Darby, "In the Train of a Vagrant Silenus," *Art in America*, 31, 1943, pp. 140–150; Felton 1982, p. 122, offers a summary of the opinions on this question. The painting was reduced to fragments (Prado nos. 1122 and 1123) by the Alcázar fire of 1734.

191. Published in Brown and Kagan 1987.

192. Marqués del Saltillo, "Pinturas de Ribera," *Archivo Español de Arte*, 14, 1941, pp. 246–247; also Trapier 1952, pp. 85–86.

193. See González Moreno 1969, pp. 177–178, and Darby 1962, pp. 289–290.

194. See Brown, "Murillo, pintor de temas eróticos: Una faceta inadvertida de su obra," in *Goya: Revista de Arte*, nos. 169–172, 1982, pp. 35–43.

195. There are examples from the mid-1630s in Naples and Brussels; illustrated in Felton, *Jusepe de Ribera*, Fort Worth 1982, p. 179

196. Haskell 1971, pp. 135ff.

197. Ibid., p. 135–136.

Since the 1637 Alcalá inventory was taken for an *almoneda*, many of the works mentioned never reached Spain. Nevertheless, the sale was so well attended by members of the duque's household and by the Spanish community in Genoa that some portion of the collection might have found its way to the Iberian Peninsula. Furthermore, the long roster of buyers (many of whom were presumably creditors of the duque's estate) bears witness to the widespread dissemination of works of art that the *almonedas* brought about. The social strata represented by the buyers were equally diverse. At one end of the spectrum were nobles like the Marqués de Alcanizas and hidalgo members of the Spanish community, like Cárdenas and "the Secretary" Herrera. At the other end were people identified by only one name. In between were three members of the Spinola clan, as well as other Italians such as "Raggio" and "Imperiale," and a host of non-noble Spaniards. This pattern will also be seen to apply to estate sales in Madrid, where people of all walks of life were able to acquire works of art.

Collectors in the Circle of Olivares: The Monterrey Collection

Alcalá's collection differed from those assembled later in the seventeenth century in that it was intended to decorate a palace in Seville rather than in Madrid. Among the policies of the new king, Philip IV, and his *privado*, Olivares, was an attempt to centralize power around the Crown. As the contemporary phrase put it, "*Solo Madrid es corte*" – "only Madrid is the court." By about 1630, this meant that Madrid had become the principal seat of most of the nobility as well as the king. Although the great wealth of Seville continued to mean that important collections could be assembled there (especially by members of the second rank of nobility, the lesser aristocracy, and merchants), the galleries of the greatest nobles were increasingly to be found exclusively at Madrid.

One of the first great private collections assembled during the reign of Philip IV was that of Don Manuel de Azevedo y Zúñiga and Doña Leonor María de Guzmán, 6th Condes de Monterrey. Don Manuel's career, including his relationship with the royal collections discussed above, is in many ways typical of the great collectors of the age. Monterrey was closely linked to Olivares: each had married the other's sister. The resulting interlocking of the houses of Monterrey, Olivares, and Haro (the Marqueses del Carpio, Olivares' kinsmen) created a potent political alliance with ramifications in the world of art collecting.

Don Manuel benefited greatly from his family ties. As the stars of Zúñiga and Olivares rose at court, more and more members of their interrelated houses received governmental positions. The members of the family also participated in Olivares' vision of his family's service to the State. In keeping with the example set by the Conde-Duque, Don Manuel helped support the intellectual life of the capital, and in 1622 the sessions of the Madrid Academy were transferred to the house of Francisco de Mendoza, secretary to Monterrey.[198] In 1628, Don Manuel was appointed Ambassador in Rome; he was then Viceroy of Naples from 1631–37. It is noteworthy that, at the end of the seventeenth century, the Neapolitan historian Parrino cited Don Manuel's marital ties with Olivares to explain his appointment as viceroy.[199]

We have some details of Monterrey's activities in Rome.[200] Pacheco and Palo-

198. Brown and Elliott 1980, p. 42, citing G.A. Davies, *A Poet at Court: Antonio Hurtado de Mendoza*, Oxford, 1974, p. 60.

199. Parrino 1692, vol. 2, p. 215.

200. Pita Andrade 1960a, p. 401, states, "there remain, in the Palacio de Liria, minute accounts of how much

mino record Monterrey's intervention on Velázquez's behalf when the painter sought summer lodging in the Villa Medici during his first visit to Italy, 1629–31, and a French visitor to Italy, J.J. Bouchard, left the following description of Monterrey's palace (apparently in Rome, although the conde was already in Naples) in 1632:

> [The gallery of the Palace] was filled by the Conde de Monterrey with an infinity of beautiful originals by Raphael, Titian, and other excellent painters, which [pictures] have been grabbed up in Naples and Rome. [There were] rich furnishings in the rooms and a quantity of silverware.... and a little library filled with good books.[201]

Furthermore, the Monterrey inventory of 1653 (see Docs. 57 and 58 below) demonstrates that the conde's gallery also displayed works by contemporary Roman artists, such as the Cavaliere d'Arpino (nos. 99–100) and Antonio Tempesta (nos. 26, 97), as well as by Bolognese artists whose market centered in Rome (Reni and Albani, nos. 75, 217). As has been noted, there is also reason to suppose that Monterrey was buying works by Cerquozzi at this time.[202] Haskell, citing the notice by Bouchard just quoted, suggests that Don Manuel may also have acquired many of his Renaissance works in Rome before his appointment to Naples.[203] Later, in the mid-1630s, Monterrey undertook the transport of the two Aldobrandini works by Titian already discussed with regard to the royal collections (Prado, nos. 418 and 419).

Don Manuel's tenure in Naples was marked by a great surge of artistic activity there. In addition to supporting resident artists such as his fellow Spaniard, Ribera, and Stanzione – and encouraging the Neapolitan-born sculptor, Giuliano Finelli, to return from Rome – the new viceroy also brought Lanfranco to Naples in 1634 and protected Domenichino, who had arrived in 1630–31.[204] Furthermore, commissions from Don Manuel stimulated the careers of the younger generation of Neapolitan masters.

Two major projects dominated Monterrey's viceregal patronage in Naples. First, there was the assembling of a large group of pictures for the Buen Retiro Palace in Madrid, then under construction (already discussed above). The second artistic project was his commission for a high altar to be shipped to the Convent and Church of the Agustinas Descalzas (Recoletas) in Salamanca, Spain, which he clearly undertook in partnership with his wife, who had a picture collection in her own right. The Monterreys began to build the Descalzas convent in 1636, thus superseding an earlier scheme for the redecoration of the Church of the Ursuline Nuns, also in Salamanca.[205] The

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the Count and Countess spent." (Pita did not find any mention of Velázquez, whose visit to Italy in 1629 he was researching, but he did note a payment to Saavedra Fajardo.) I have been unable to locate the documents cited by Pita. A set of expense journals, dated in Italy from 1621? to 1622, do exist in the Alba Archives at the Palacio de Liria (Sección Monterrey, caja 147, sections 111–156), but they could not have originated in Monterrey's embassy, which took place in 1628–1631. The journals probably originated with the Duque de Alba, who was en route to the Viceroyalty of Naples at that time (see the Document).

201. Pacheco 1956, vol. 1, pp. 159–161; Palomino 1947, p. 902. Their observations have been documented by J.A.F. Orbaan, "Notes on Art in Italy: Velázquez in Rome," *Apollo*, 6, 1927, pp. 28–29. For Bouchard's journal, see L. Marcheix, *Un Parisien à Rome et à Naples en 1632*, Paris 1897, p. 61. (Also cited by von Barghahn 1979, p. 72.)

202. Haskell 1971, p. 136.

203. Ibid., p. 171.

204. See Haskell 1971, pp. 171–172; Brown and Elliott 1980, pp. 123–125; and Felton 1982, p. 170. Haskell and Felton assume that both Lanfranco and Domenichino came to Naples of their own volition and were subsequently appropriated, as it were, by the Viceroy. Brown and Elliott claim that Monterrey "invited" both artists to Naples.

205. Documents relating to the original commission for the (Ursuline) high altar were published by U. Prota-Giurleo 1957; relevant excerpts may be found in Felton 1982, p. 174 note 9. Brown and Elliott 1980, pp. 116

Descalzas altarpiece included architectural decorations by Cosimo Fanzago, sculptures by Finelli, an *Immaculate Conception* and a *Pietà* by Ribera, and peripheral paintings by Reni and Lanfranco (all in situ). Other works commissioned for the church include Ribera's *St. Januarius* and sculpted portraits of the conde and condesa by Finelli. Of course, the Monterrey's patronage of Ribera did not stop with this ensemble: eleven individual pieces and a set of six *Heads* are attributed to Ribera in the conde's 1653 inventory, along with two other works said to be copies.

Don Manuel's viceroyalty ended on 2 November 1637, and he left Naples ten days later, returning to Madrid that winter.[206] Works of art, including those destined for the Convent at Salamanca, were still arriving at the Monterrey house on the Prado de San Gerónimo across from the Buen Retiro from November 1638 to May 1639.[207] Carducho, writing before 1633, had located "grandiose drawings of *The Swimmers* in colored chalk by the hand of Michelangelo" in the Monterrey gallery and cited a *Holy Family* by Raphael, which Don Manuel had obtained from the Carmelitas Descalzas Convent in Valladolid.[208] What is more, most of the former viceroy's choicest contemporary acquisitions were also close at hand, most notably in the Retiro but also, as in the case of Titian's *Andrians*, in the Royal Collection at the Alcázar.

A lack of information, a certain disorganization and the relatively few works in the Monterrey inventories have made it difficult to arrive at a final assessment of the collection. To understand the activities of the conde and condesa as connoisseurs and patrons, we must therefore look to the Retiro and to Salamanca as well as to Carducho and other documents in order to supplement what we find in the inventories. Even restricting our view to the conde's inventory of 1653, we find that the collection was impressive: 17 works by Ribera (plus two copies), seven works attributed to the Bassani, five or six attributed to Titian (plus one copy and one or two dubious attributions), five to Luca Cambiaso, and lesser numbers to Bellini, Pordenone, Veronese, Raphael, Correggio (copy?), Borgianni, Arpino, Tempesta, Baglione, Reni, Albani, Lanfranco, and Van Dyck. Among plausibly identifiable pictures are an anonymous Venetian *Conversation of the Marchese di Pescara* and the *Madonna of the Parrot* by Salviati (Prado, nos. 526 and 177, respectively); the *Crucifixion* by Lanfranco now in the Agustinas Convent in Salamanca; and, somewhat more controversially, two works by Ribera, *SS. Peter and Paul*, (nos. 7 and 8 in 1653 – now in Vitoria). A *St. Catherine Adoring the Crucifix*, no. 72 in 1653, probably the painting now in Boston (no. 48.499), links the collection with the Carpio holdings.[209] The 1655 inventory yields

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and 268 note 41, publish a letter of 26 February 1636 from Don Manuel to Castel Rodrigo (Madrid: Archivo Histórico Nacional, Estado, libro 85, s.f.), explaining the Viceroy's decision to erect a new convent and altar. The decorative scheme has been studied by A. García Boiza, *Una fundación de Monterrey: la iglesia y convento de MM. Agustinas de Salamanca* (Salamanca, 1945); by A. Madruga Real, "Cosimo Fanzago en las Agustinias de Salamanca," in Goya, no. 125, 1975, pp. 291–297; and (in summary) by Felton 1982, pp. 170–172 and notes.

206. Parrino 1692, vol. 2, p. 253; G. Coniglio, *I Vicerè spagnoli di Napoli* (*Collana di Cultura Napoletana*, no. 16), Naples 1967, p. 269; see also Felton 1982, pp. 169ff. According to Haskell 1971, who unfortunately cites no source, Monterrey departed from Naples with "forty shiploads of booty" (p. 172).

207. See Saltillo 1953, p. 179.

208. V. Carducho, *Diálogos de la pintura; su defensa, origen, essentia, definición, modos y differencias*, Madrid 1633, ff. 148 and 151 – reprinted in Sánchez Canton 1942, vol. 2, pp. 100f. and 103. Carducho indicates that Don Manuel had the painting by Raphael restored and intended to take it to Italy. Pérez Sánchez identifies it with item 120 in the 1653 inventory. Carducho's report of the Michelangelo drawing is corroborated by contemporary Jesuit letters; see Pérez Sánchez 1977, pp. 419f. – citing Cartas de Jesuitas, in *Memorial Histórico Español*, 14, pp. 276 and 346.

209. The identifications, for the most part by Pérez Sánchez, are discussed at length in the entry for the Monterrey inventories.

only a bit more information: a mere ten pictures are attributed, and most of these, such as Lanfranco's *Crucifixion* or Titian's *Cupid*, are also present in the 1653 list. What the 1655 inventory may tell us is Doña Leonor's contribution to the joint collecting effort, since the pictures listed then seem to have been hers alone. We may be able to assume that those works present in 1653 but absent in 1655 were entailed or passed to the heir rather than remaining in the widow's possession.

Although Pérez Sánchez was surprised by the quantity of pictures with secular subject matter (44 percent) in the 1653 inventory, their number was in reality fairly modest, since 17 percent of the collection consisted of portraits. A comparison with the holdings of Don Gaspar de Haro may be instructive here: in Don Gaspar's 1651 inventory, nearly 80 percent of the works were secular in nature. Finally, there are the evaluations set on the *bodegones*, still lifes, genre pieces, and landscapes in the Monterrey collection. In almost every case, these are very low indeed, suggesting that the gradual appreciation and upward valuation of these works that took place in the seventeenth century had not yet become a reality in Madrid (cf. nos. 166 and 170).

Other Collectors in the Circle of Olivares: The Marqués de Leganés

The fact that those with the most direct access to royal favor had not only the means but also the best opportunities to collect is nowhere more clearly illustrated than in the cases of two other families allied with Olivares: the Marqueses de Leganés and the Marqueses del Carpio. Indeed, the Carpio holdings, had they ever been assembled into one cohesive collection on Spanish soil, would have rivaled the king's galleries, at least in numbers alone. The Leganés collection did not lag far behind; it contained, at the death of the first Marqués in 1655, more than 1,300 pictures, many of the highest quality.[210]

Leganés was born Diego Messía in Madrid around 1585, the fourth son of the Conde de Uceda (who would become an important official in the household of Philip III). Diego was taken to Brussels at an early age and served as a page in the archducal court of the Spanish governors. He returned to Madrid and, in the early 1620s, rose quickly to prominence under the protection of his cousin, the Conde-Duque de Olivares. He was with Spinola at Jülich in 1622 and went on to a prominent military career in the Low Countries, northern Italy, and Catalonia, serving, for example, as Governor of Milan from 1635 to 1641. He was created Marqués de Leganés in 1627 and shortly thereafter married Spinola's daughter, Policena. He changed his name from Messía to Felípez de Guzmán (Olivares' surname) at the time of his marriage.[211] Leganés took pains to ensure that his art collection would be passed on to posterity as a part of his titles.

A comparison of the Leganés inventories of 1630 and 1655 shows that, as a collector, Leganés was both a captive of the circumstances of his career and a connoisseur who grew from dependence into self-assurance. Initially, Leganés developed his col-

210. See V. Poleró, "Colección de pinturas que reunió en su palacio el Marqués de Leganés, D. Diego Felipe de Guzman," *Boletín de la Sociedad Española de Excursiones*, 6, 1898–1899; J. López Navio, 1962, pp. 261–268; and M.C. Volk, "New Light on a Seventeenth Century Collector: The Marquis of Leganés," *The Art Bulletin*, 62, no. 2, June 1980, pp. 256–268. The present study has relied heavily on Volk's research. See also Sánchez Canton 1923–1941, vol. 2, p. 109.

211. The biography of Leganés was first given in a memorial he submitted to Philip IV in 1643 (London: British Library, Add. mss. 28,453, ff. 3–12 – cited by Volk 1980, p. 256, note 5). Álvarez y Baena, *Hijos ilustres de Madrid*, 4 vols., 1789/1973, vol. 1, pp. 337–338, and vol. 2, pp. 297–298, gives a summary account of the life of Leganés and that of his son. These are augmented on the basis of documentary evidence by López Navio 1962 and especially by Volk 1980.

lection in imitation of the royal collection, as his inventory of 1630 indicates. At that time, he owned at least eleven works attributed to Titian, along with two works by Massys, two by Rubens, one by Raphael, and one by Correggio.[212] By 1655, however, Leganés had become something of a specialist in Flemish works, including those he had commissioned himself. This specialization probably reflected the many years he spent in the Low Countries, while the commissions and burgeoning size of his collection reflected the increased financial resources at his command after 1630.[213] His resources were equally great during his tenure at Milan, where he apparently acquired his northern Italian works, but the zeal that the Carpios or Monterrey showed for things Italian seems to have been moderated in Leganés by his prior interest in Flemish art.

The presence of Spaniards in the Low Countries during the sixteenth and seventeenth centuries, and the fact that Flanders was a loyal province (and indeed, primary frontier) of the Spanish Crown, meant that the relationship between Flemish artists and Spanish patrons, as exemplified by Rubens and Philip IV, was especially close. At least in terms of collecting (which is distinct from patronage), Leganés certainly displays this relationship. Indeed, the roster of artists' names in the Leganés collection reads like a history of Flemish art from its Netherlandish beginnings to the mid-seventeenth century: Jan van Eyck, Rogier van der Weyden, Hieronymus Bosch, Joaquim Patinir, and Quentin Metsys among the so-called "primitives," and Peter Paul Rubens, Anthony van Dyck, and Jacob Jordaens among contemporaries.

Although Leganés is best known as a collector of Flemish art, there were also a great many Italian works among the masterpieces in his gallery. According to Carducho,[214] Leganes' interest in Italian art was spurred by Philip IV's gift of two portraits by Titian, one of which seems to have been the *Portrait of John Frederick, Elector of Saxony*, inventoried in 1630 and now in the Prado (no. 533). Another of the works attributed to Titian in 1630, the *Portrait of Federico Gonzaga, Duca di Mantova*, may be identified with a second extant canvas, also in the Prado (no. 408).[215] Both of these

212. Volk 1980, p. 258.

213. Leganés' wealth may be estimated by analyzing the wealth of his grandson in 1681. At that time, as H. Kamen 1980 shows (pp. 230–237), the net income of the *mayorazgo* estate of Leganés was 10,000 ducats a year. (Kamen assumes that this figure is over and above the costs of the noble household.) It is likely that the income of the estate was roughly the same, and the buying power of a ducat much greater, in 1630. To the estate income may be added the salaries of Leganés as general, governor, etc., and the expense money and local taxes available to him in the course of his overseas duties. We may therefore assume that Leganés had at least 15–20,000 ducats of *disposable income* per year, and probably much more. (This would mean something like $3–6 million or more per year, in 1990s dollars.) As has already been noted, following López Navio 1962, p. 264, the enemies of Leganés in Madrid claimed that his loss of 50,000 *escudos* in the defeat at Casal de Monferrato in 1640 was "child's play," and suggested that "the Indies seem to produce money to satisfy the will (*la dicha*) of this man." (See the *Memorial Histórico Español*, 15, pp. 450ff.)

214. Carducho 1633, f. 155v – reprinted in Sánchez Canton, 1923–1941 vol. 2, p. 109.

215. Wethey 1971, vol. 2, no. 49, p. 107; see Volk 1980, p. 258 and note 15. Volk assumes that another work by Titian, a *Portrait of the Duke of Florence with his Hand on an Artillery Piece* (no. 18 in 1655; called a *Duke of Ferrara* in 1630 and a *Duke of Urbino* in the royal inventories of 1666, 1686, and 1700), was lost in the Alcázar fire of 1734. Wethey, however, tentatively identifies the Alcázar picture with a *Portrait of Alfonso d'Este, Duke of Ferrara* in the Metropolitan Museum of Art, New York, no. 27.56. Wethey attributes this work to Titian, although the museum considers it a copy. (Cf. F. Zeri and E.E. Gardner, *Italian Paintings: Venetian School*, New York and Greenwich 1973, pp. 82–83, who suggest a seventeenth-century hand and speculate on the possibility of Rubens' authorship.) If the New York work is indeed attributable to Titian, its history must include the Leganés collection. In any event, since the Alcázar picture had been in the Spanish royal collection before Leganés came to own it – indeed, since 1533 – Leganés must have received it as a gift from Philip IV. This explains his bequest of it to the king in 1655, along with the two portraits by Titian mentioned in Carducho. (The bequest is noted in the inventory entry for item 18: "esta pintura no se taso porque la dio su exca en bida a su mgd.") Leganés was, in effect, returning a picture which he had on loan. Perhaps the fourth work which Leganés bequeathed to the king (a *Portrait of the Duke of Alba*, item 14 in 1655) had also been Philip's in the first place.

works exemplify Titian's portraiture at the height of his career. By 1655, the Italian contingent in the Leganés collection, although decidedly a minority of the attributed masterpieces, remained significant, comprising more than 200 works, not to mention those whose description merely implied an Italian origin.[216] Leganés had made use of his stay in Italy to acquire additional works by Titian, along with pieces by Palma, Veronese, and other Venetian masters. The northern Italian masters Correggio and Parmigianino were also represented in his collection, along with Cesare da Sesto, Gaudenzio Ferrari, and an anonymous follower of Leonardo. There were works by the reformed mannerists and the later, academic mannerists, including works attributed to Cigoli, Scipione Pulzone, Il Cerano, Procaccini, Morazzone, and the Cavaliere d'Arpino – not to mention more than 20 works attributed to the Bassani. Many of these artists had lived or worked in Milan, so purchases by Leganés might merely have reflected the opportunities of the local art market, but it is also likely that he was responding to the similarities between northern Italian naturalism and the dominant style in early seventeenth-century Spain. Contemporary Milanese art was represented by the work of Francesco del Cairo and by that of many anonymous artists; the artist called "Muson" might also have been a contemporary Milanese, or perhaps Giralomo Muziano. There was also a work attributed to Caravaggio and six to Ribera.[217]

A surprising strong point in the Leganés collection was the gathering of Spanish works. By 1655, Leganés had acquired pictures attributed to El Mudo, Pantoja de la Cruz, Sánchez Coello, and Antonio Moro. Contemporary Spanish art was represented by Ribera (already mentioned), Velázquez (seven or eight works), Collantes, and a number of lesser masters. Many of the anonymous works were probably Spanish as well. Leganés also seems to have been a significant patron, or at least a major collector, of the work of Juan van der Hamen y Leon. Not only were many *fruteros* and dessert still lifes attributed to van der Hamen in the Leganés inventory of 1655, but there was also a series of portraits of contemporary literary figures including Lope de Vega, Rioja, and Quevedo. According to the Leganés inventories published by Volk, most of these works had been purchased by 1642.[218] As Volk points out, the number of Spanish pictures in the collection was limited, but even so small a group represents an exception to the lack of interest in Spanish art that characterized many important private collections.

The Marqués de Frómista y Caracena

Another example of collaboration between noble Spanish patrons and Flemish artists is that of David Teniers the Younger and Don Luis de Benavides Carrillo de Toledo, Marqués de Frómista y Caracena and Conde de Pinto (1608–68, in the Low Countries from 1656), whose collection was inventoried in 1668.[219] At his death, Frómista y Caracena possessed 187 lots of paintings and an enormous library (including Teniers' *Teatrum* of 1660), most of which represented his long service in Flanders and a tour of duty in Milan. At the death of the marqués the Frómista y Caracena gallery held 20 pictures by Teniers, plus two collaborative efforts with Jacques d'Artois, which document the patronage of the marqués, along with other works attributed to Brueghel,

216. See AHPM, Prot. 6.265, ff. 478ff.
217. See the 1655 Leganés inventory.
218. Volk 1980, p. 264 and note 51.
219. AHPM, Prots. 9.818; cited and discussed by María Angeles Moreno García, "El Marqués de Caracena, mecenas de David Teniers el Joven," in *Goya: Revista de Arte*, May–June 1988, pp. 330–336.

Rubens, Snyders, and Van Dyck. We also know that the marqués obtained Correggio's *Agony in the Garden* for Philip IV, probably in 1656 at the end of his tour of duty in Milan (1648–56).[220] Other souvenirs of his Italian sojourn may be found in the works by Titian, Tintoretto, Veronese, and the Bassani (the usual Venetian representation), as well as by Pordenone, Luca Cambiaso, Guido Reni, Viviano Codazzi, and Franceso del Cairo, who had come to Milan at the same time as Frómista.[221]

The Fuensaldaña Collection

Recent studies by Alexander Vergara have elucidated the role of David Teniers the Younger in acquiring pictures in London and the Low Countries after the English civil war.[222] The chief beneficiary of this activity was Alonso Pérez de Vivero, III Conde de Fuensaldaña, an important figure in Spanish policy of the era who was born around 1600 and died in 1661. He was the highest-ranking military officer in the Netherlands from 1643 to the early 1650s and sporadically thereafter. His interest in art is documented in Teniers' image of the Archduke Leopold-Wilhelm, Governor of the Netherlands, in his picture gallery as well as in the Haro-Cárdenas correspondence already cited. In 1651, he intervened significantly in the English Commonwealth sales following Charles I's death, buying, among other items, ten tapestries and at least 44 paintings. As Vergara points out, our list of Fuensaldaña's pictures that we have from the Alba Archives is probably annotated by Don Gaspar de Haro, Don Luis de Haro's son, indicating the collections where the pictures then resided. We should remember that Luis de Haro was aware of Fuensaldaña's activities and that at least 22 of the works entered the Carpio collections. Don Luis also probably obtained some of them for the king. Among the pictures identified are Titian's *Portrait of Daniele Barbaro* (Prado 414), Van Dyck's *St. Francis with a Skull* (Prado 1478), and Veronese's *Sacrifice of Abraham* and *St. Mary Magdalene* (both Prado, nos. 500 and 498).

Castrillo and Medina de las Torres

Two other members of Olivares' circle, the Conde del Castrillo and the Duque de Medina de las Torres, are also known to have acquired fine pictures. Both Castrillo and Medina were related to Olivares by marriage, and they shared two further characteristics: each of them hated the other, and each is known to have given pictures to Philip IV.[223] The few remaining records of Castrillo's collection suggest very little of interest. The handful of works sold at his *almoneda* in 1671 were greatly overshadowed by his large library, and the pictures inventoried upon the death of his wife (or daughter?) in 1686 seem to have come from Don Gaspar de Guzmán, Marqués del Carpio.[224] However, Castrillo was said by contemporary chroniclers to have given part

220. See C. Gould, *The Paintings of Correggio*, London and Ithaca 1976, pp. 212–213.
221. Moreno García 1988, p. 331.
222. Vergara, W. Alexander, "The Count of Fuensaldaña and David Teniers: their purchases in London after the civil war," *The Burlington Magazine*, 131a, no. 1031, February 1989, pp. 127–132.
223. On the roles of Castrillo and Medina de las Torres in the governments of Philip IV and Charles II, see Elliott 1963/70, pp. 348 and 362. For an overview of Medina de las Torres' political and diplomatic career, see R.A. Stradling, "A Spanish Statesman of Appeasement: Medina de las Torres and Spanish Policy, 1639–1670," *The Historical Journal*, 19, 1976, pp. 1–31, citing extensive bibliography; G. Marañón, *El Conde-Duque de Olivares (La pasión de mandar)*, 5th ed., Madrid 1965, pp. 154–157, 277–284, 298, note 30 and passim; and J. H. Elliott, *The Count-Duke of Olivares: The Statesman in an Age of Decline*, London 1986, pp. 166–168, 260–264, 278, 376, 396, 420, 429, 477–78, 561, 592–593, 632, 648–649, 669–772, and plate 30.
224. See AHPM, Prot. 9.799, ff. 3–151; as well as Docs. 49, 109, 114 and 115.

of his collection to Philip IV,[225] and his better pictures may have escaped the inventory or been hidden under some other rubric.

The collecting career of Medina de las Torres, whose inventory is included in the present study (Doc. 83) is fairly well documented.[226] The son-in-law of Olivares, he was originally the Marqués de Toral, but was created a duque at Olivares' request; he served as Viceroy of Naples from 1637 to 1644. Medina de las Torres' gallery, and his ownership of works by Juan de Jaureguí, were mentioned by Carducho in 1633,[227] and, as we have seen, he gave a number of highly important works to Philip IV throughout his career. Tormó, Trapier, and Felton assume that Medina de las Torres commissioned the two canvases of *St. Peter* and *St. Paul* now in Vitoria, but they may have been in the Monterrey collection before 1653.[228] The suggestion that Medina de las Torres also commissioned Ribera's *Clubfoot Boy* (Louvre, no. 1725) also seems plausible, but there is no secure documentation.[229] Moreover, Medina de las Torres' patronage of two of Ribera's most important works, the *Dream of Jacob* and the *Liberation of St. Peter* (Madrid: Prado, nos. 1117 and 1073) is probable, although the identification has been criticized.[230] In the light of his gifts to Philip and his ownership of works by Ribera, one might expect to find Medina de las Torres in possession of a splendid picture gallery, but in fact the collection inventoried upon his death is disappointing in both size and quality. Although it is possible that the true extent of Medina's holdings has somehow remained hidden, it is more likely that he was following the precedent of Olivares, who appears not to have collected works of art in order to avoid competing with Philip. It might also suggest that Medina de las Torres had acquired many of the masterpieces either as an agent for Philip or with the prior intent to give them to the royal collection, keeping only the works documented here for his own gallery.

The Carpio Collection

As we have already noted, two members of the Olivares circle, Don Luis de Haro and his son, Don Gaspar de Haro y Guzmán, sixth and seventh Marqueses del Carpio, joined the *almirantes* and the Marqués de Leganés in the elite circle of collectors whose holdings may be thought of as rivaling those of Philip IV in size. (The Carpios are also discussed at length in the entries introducing their documents; see these entries for biographical details not included in the following summary.)

Luis Méndez de Haro y Guzmán (1598–1661) succeeded Olivares as *privado* of

225. J. Barrionuevo, (A. Paz y Melia, ed.), *Avisos*, Madrid: M. Tello (Colección de Escritores Castellanos), vol. 2 (1893) p. 334, notes that the Conde del Castrillo gave part of his collection to Philip IV in 1656. Also cited by Palomino 1947, p. 922; cf. Pérez Sánchez 1965, p. 67.

226. For bibliography, see Document 33.

227. *Diálogos de la pintura*, Madrid 1633, f. 156 – reprinted in Sánchez Cantón, vol. 2 Madrid 1933, p. 110f.

228. Pérez Sánchez 1977, p. 424 and notes to nos. 7–8.

229. See J. Baticle, in the exhibition catalogue, *Trésors de la peinture espagnole*, Paris 1963, no. 72, pp. 193–195; cf. Felton 1982, p. 213, note 1. An old label on the picture connects it with the Princes of Stigliano.

230. In the catalogue of the recent Ribera exhibition (Pérez Sánchez and Spinosa 1992, pp. 102 and 139), Pérez Sánchez suggests that Medina's pictures were the *Jacob with the Flocks of Laban* (1632) and the *Liberation of Saint Peter* now at the Escorial. Although Pérez Sánchez rightly notes that there is no reason that Medina might not have collected two earlier works, rather than commissioned two new ones, this assumes that Ribera, who seems generally to have been working on commissions in the 1630s, had two pictures of roughly the same size on two unusual Biblical subjects "in stock" and ready to sell to Medina. It is not clear, moreover, that the two Escorial works were conceived as a pair: the *Dream of Joseph* and the *Liberation of Saint Peter* both show angelic intervention in human affairs, but how might one relate Peter's release to the story of Laban laying peeled rods? Finally, it seems more likely that the works dated from Medina's viceroyalty would have been commissioned by him.

Philip IV in the 1640s, although he discreetly avoided being called the king's favorite in public. In this, he fulfilled what we have seen as one of the most important requirements for success as a collector in Golden Age Spain: proximity to the royal person. Indeed, historians and his contemporaries, including, as we have seen, his son and even King Philip IV himself, have commented upon Don Luis's sympathetic relationship with the monarch.

Don Luis's collecting activities attracted the attention of his contemporaries as early as 1638, but the first record we have of the Haro family collection is the inventory taken in 1648 after the death of Doña Catalina, Don Luis's wife (Doc. 45). Only one painting in eight is attributed in the inventory, but we can still form some idea of the general shape of the collection from attributions to Sánchez Coello and Ribera and to many Flemish painters, including Van Dyck and Brueghel. There was also a *Christ Washing the Disciples' Feet* (which should not be confused with a work by Tintoretto of the same subject now in the Prado, which was purchased by Don Luis in 1654 and given to Philip IV for the sacristy of the Escorial) and at least one work attributed to Bassano. Don Luis also owned Velázquez's *Balthasar Carlos in the Riding School*, now in the Grosvenor estate.

The collection was in some ways typical of Spanish collections of the age: Venetian art and the late *Cinquecento* were honored, over three-fifths of the works were religious, and most of the secular pieces were either portraits or Flemish landscapes. At the same time – unlike many other noble collections and the royal collection – the 1648 Carpio collection displays a remarkable bias toward Italian art. If we take only those attributed paintings that a connoisseur might value for reasons beyond purely decorative function, nearly three-quarters are Italian (four-fifths if we count Ribera). Likewise, Spanish artists with strong ties to Italy prevail: Navarrete, Velázquez, and (again) Ribera. Even among the Flemings, the emphasis falls on Van Dyck, a particularly Italianate master. Rubens is conspicuously absent.

Alas, the inventory taken upon Don Luis's death in 1661 has survived only in undocumented copies of circa 1802, so that it is impossible to say with certainty how many of the pictures inventoried at the death of his son, Don Gaspar, in 1689, were in fact Don Luis's, unless Don Luis had mentioned certain pictures in his correspondence with Cárdenas. We know that Don Luis went on to collect many significant works – not to mention those he gave to the king.

It is possible to make a few general and several detailed observations. In the first place, Flemish works are somewhat more prominent in Don Luis's presumed 1661 gallery, and the proportion of secular to religious works has been reversed, with nearly two-thirds of the listed works being secular.[231] The names of Rubens and possibly Holbein, Stanzione, Paul de Vos, Bocanegra, Dürer, Orrente, and either Murillo or Procaccini have been added to the 1648 roster. Among the Flemish and other northern works were a landscape by Kierincx, one secular and two religious works by Rubens, and three works by Van Dyck, including a *St. Francis with an Angel*, probably now in the Prado (no. 1478). Portraits and landscapes still dominate the secular works.

From the Venetian school there were six pieces by or attributed to the Bassani, including an *Expulsion of the Moneylenders*, a *Forge of Vulcan*, and two pictures from Fuensaldaña.[232] There were at least three works by Giorgione, as many as nine by

231. This is perhaps an accident of preservation; see the summary following item 228, in Burke 1984, vol. 2, Document 3.9.

232. Possibly now in the Prado, no. 28. For extant versions of *The Forge of Vulcan* by the Bassani, see E. Arslan, *I Bassani*, Milan 1960, vol. 1, pp. 221 and 226, and vol. 2, fig. 222.

Palma Vecchio, and two by Andrea Schiavone. Seventeen works by or attributed to Titian came to Don Luis, including an *Adoration of the Magi* from Fuensaldaña,[233] a *St. Margaret,*[234] and a *Nativity.*[235] Among the secular works by Titian were portraits of *Charles Bourbon, Constable of France,*[236] of a *Duchessa di Ferrara,*[237] and of other, unidentified sitters. There was a *Venus, Psyche, and Cupid,*[238] a *Lucretia and Tarquin,* and a second *Venus and Adonis,* which Don Luis gave or sold to the Almirante de Castilla.[239] Works by Tintoretto included a *Supper at Emmaus*[240] and eight unspecified altarpieces. Veronese was represented by a *Kneeling Magdalene* (now in the Prado, no. 498), a *Magdalene with an Angel,* and possibly a *Christ Healing the Centurion's Servant.*[241] There were also a number of portraits and secular works by Veronese.

From the other Italian schools, Don Luis bought for himself a *Holy Family with St. John* by Barocci; six Correggios, including the *Mercury, Venus, and Cupid*; two large pieces by Gentileschi; at least four works by Parmigianino; at least one Perugino; and three works by Andrea del Sarto. Raphael was represented by a tapestry cycle, the *Medici Cardinals,* and a *Madonna and Child with St. John,* which was either left to Philip IV in Don Luis's will or included in the works sent to the Escorial. From Guido Reni came a *Venus, Cupid, and Three Nymphs,*[242] a *Portia,* and a *Lucretia.*[243] Needless to add, such a collection was extraordinary by the standards of its (or any other) age!

Don Luis's respect for art was not limited to his lifetime. In his will of 1658, Don Luis specified that two sets of tapestries, including a set of *The Acts of the Apostles* after Raphael, and a group of paintings were to be incorporated into the *mayorazgo* of El Carpio. Like Leganés, Benavente, and other nobles, Don Luis implied that his suc-

233. Possibly now in the Prado, no. 433, although the Prado dimensions (1.41 x 2.19 m.) do not match those of an *Adoration of the Magi,* attributed to Titian, in the 1689 inventory, Doc. 115, no. 242 (2½ x 2 *varas* = 1.89 x 1.68 m.). Wethey 1969, p. 66, no. 4, gives the Prado canvas to Titian and workshop, and suggests a provenance to Antonio Pérez. In any case, the Haro picture should not be confused with Titian's *Adoration of the Magi* in the Escorial, which was always there – see Wethey 1969, p. 65.

234. Possibly now in the Kisters Collection, Kreuzlingen; bought at the Charles I sale, after 1650, for £100. The picture has no provenance from 1650 to 1806, but the latter date may indicate a Spanish sojourn. Cf. the Haro dimensions of 2+ x 1½ *varas* = ~1.75 x 1.50 m.; Charles I sale = 1.88 x 1.60 m.; Kreuzlingen = 1.98 x 1.676 m. Information cited from Wethey 1969, p. 142, no. 118.

235. A copy of Titian's *Nativity* in the Uffizi, Florence, is found in the collection of Christ Church, Oxford (.937 x 1.12 m.). This copy was in the collection of Charles I, but it has no provenance from 1650 to 1751/65 – see Wethey 1969, p. 142, no. 118. A *Nativity* was attributed to Titian in the 1689 Carpio inventory (Doc. 115, no. 266) and measured 1½ *varas* (1.26 m.) square.

236. Probably now in Bilbao: Private Collection; Wethey 1971, p. 156, no. X-14 (as by a "minor follower").

237. Now lost; Wethey 1971, p. 197, no. L-11.

238. (Doc. 115, no. 354.) This piece was probably similar to Titian's *Allegory of the Marchese del Vasto.* The *Allegory* was purchased in Spain by Charles I, but it was in France in 1683 – see Wethey 1975, p. 128, no. 1. Cf. also Wethey, p. 129, for a similar subject in the Alcázar in 1686.

239. Madrid: Palacio de Liria, Alba Archives, caja 182–194, item 8 bis; see Burke 1984, Doc. 3.2 for partial transcription; see Wethey 1975, pp. 188–194, for a discussion of extant versions of this subject.

240. De Vecchi 1970, no. 18.

241. The marginal note to item 1, Palacio de Liria, Madrid, Alba Archives, caja 182–194 indicates that the painting purchased by Cárdenas in London was thought to be the *Centurion* by Veronese inventoried in 1689 (Doc. 115, no. 371) (2+ x 2– *varas*). The marginal note is probably in error, as Cárdenas' purchase was almost certainly sent to the Escorial and had markedly different dimensions (2½ x 3½ *varas*). The documents do not indicate that Cárdenas purchased two *Centurions*, but the possibility cannot be excluded. See T. Pignatti, *Veronese*, vol. 1, Venice 1976, p. 133, no. 165, with copies, nos. A66, A130, and A183. Veronese's *Christ and the Centurion* was installed in the prior's chapter house of the Escorial. Item 1, Palacio de Liria, Madrid, Alba Archives, caja 182–194 is 2½ x 3½ *varas* = 1.92 x 2.76 m.; now in the Prado, no. 492 (1.92 x 2.97 m.). See Prado 1972, citing Santos 1657, for provenance.

242. Cf. London: National Gallery, no. 90 (2.819 x 2.057 m.); the 1689 Carpio inventory, item 7, gives a width of 4⅖ *varas* (3.93 m.). Levey 1971, pp. 190–191, doubts the attribution of the London picture to Reni and denies that it was in Charles I's collection.

243. Possibly in the Prado, no. 208 (as workshop of Reni; 0.70 x 0.57 m., with earliest provenance to Isabel Farnese's collection at Aranjuez, 1746). There are no dimensions for this piece in the Carpio inventories.

cessors would be lords not only of given pieces of geography and certain castles but also of a specified group of paintings as well.

It has already been demonstrated that, in many cases, Don Luis's collecting was typical of the age. But it was also more conservative. Of all the artists mentioned in the 1648 inventory and the Haro-Cárdenas correspondence, only Velázquez was alive in 1655. (Stanzione and Paul de Vos, who appear by 1661, were also alive.) Orrente, Borgianni, Gentileschi, Reni, Ribera, Paul de Vos, Keirincx, Van Dyck, and Rubens had all been Don Luis's contemporaries, but most of these were dead or inactive by 1648 and were in any case artists whose importance had long been established. "The tree is best measured," runs a Spanish proverb, "after it has fallen."

Don Luis's conservatism can also be seen in the *Seicento* styles represented in his collection. Like many other Spanish collectors, he was not drawn to the more radical manifestations of the Baroque. He did collect tenebrist works, as the pictures by Borgianni, Ribera, Gentileschi, and the younger Reni in his collection indicate, but tenebrism was old-fashioned by 1648. What is more, when artists like Ribera and Velázquez moved away from tenebrism, they did so in the direction of classicism and the "grand manner": that is, in the direction of the High Renaissance. Even the Italianate bias of Don Luis's collecting may be understood as a conservative quality: Italy was the source of fine art and indeed, of much of European culture. The collectors in Don Luis's circle had read Vasari, and they considered the High Renaissance to be the standard against which, as Don Luis himself indicates, contemporary artists were to be judged. In this context, Don Luis's preference for Italian art, for Navarrete and Velázquez, for the more Italianate Van Dyck over Rubens, may be understood as an attempt "to get back to the source."

Of course, not all the evidence for Don Luis's activities as a collector survives. But we have enough information to recognize in Don Luis a man who did not like to take chances. In art, as in politics, all his trees had to be measured. He not only wanted fine works, he wanted these works to be certified by experts, acclaimed, recognized in public. His son, the seventh Marqués del Carpio, would prove more adventurous.

Don Gaspar de Haro

Don Luis de Haro's successor in the estates of Carpio and Olivares was his son, Don Gaspar de Haro y Guzmán (1629–1687), who was known to his contemporaries as the Marqués de Eliche.[244] It would be difficult to imagine two men with less in common. Whereas Don Luis was known for his loyal, self-effacing, almost passive political service, as well as for his circumspection, chastity, and quiet good taste, Don Gaspar was

244. The first half of Don Gaspar's life is discussed at length by Andrés 1975, passim. See also Álvarez y Baena 1789/901973, vol. 2, pp. 298–301, and (on Don Gaspar's brother, Don Juan Domingo de Haro, Conde de Monterrey) vol. 3, pp. 282–284. See also J. Ezquerra del Bayo, *El Palacete de la Moncloa*, Madrid 1929, and G. Maura Gamazo, *Carlos II y su Corte*, Madrid 1911, vol. I, pp. 629ff. See also García Carraffa, vol. 42 (40), pp. 294ff., and Paz y Espeso 1948. The basic contemporary sources for Don Gaspar's life are (1) the accounts of Barrionuevo and his successors (A. Paz y Melia, ed., vols. 1–4. Madrid 1892–1894 – reprinted as two vols. in 1969; cited here as "Barrionuevo" and "Anonymous Chronicler, in Barrionuevo"); (2) the various official papers relating to the Buen Retiro bomb episode (Biblioteca Nacional, Madrid, ms. 6751, ff. 110–111 and ms. no. 2280, entire volume); and (3) an anonymous but highly complimentary and therefore almost certainly authorized biography sent to Don Gaspar's second wife ca. 1676–1682 (Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. 18722-56), possibly written by Vélez de León (see G. de Andrés, *El Marqués de Liche: bibliofilo y coleccionista de arte*, Madrid, pp. 28 and 46–47); and (4) a very brief mention of Don Gaspar's appointment as Viceroy of Naples in Parrino 1692, vol. 3, pp. 575–577. Additional information from these sources is summarized in the entry preceeding Don Gaspar's documents, below.

rebellious, aggressive, egocentric, ostentatious, and licentious. On only one count, in fact, did the son resemble the father: both were avid collectors of paintings. Indeed, Don Gaspar may well rank, at least in terms of quantity, as the foremost private collector of his age. At his death in 1687, his collection numbered more than 3,000 works, including 1,200 in Spain and approximately 1,800 more in Italy, and there is reason to suspect the count is highly incomplete.

Don Gaspar's cultural activities were not limited to art collecting. During the 1650s, Don Luis secured the offices of *montero mayor* and *alcaíde* of the Buen Retiro, Zarzuela, and El Pardo palaces for his son.[245] As Andrés has pointed out, these positions made Don Gaspar responsible for entertaining the king.[246] In fulfillment of this responsibility, Don Gaspar produced the dramas, masques, operas, and other royal entertainments at the Buen Retiro, cultivating an attachment to the theater which would persist to the end of his life.[247] Barrionuevo describes a number of sumptuous entertainments, often mounted at Don Gaspar's personal expense,[248] and Palomino mentions that Don Gaspar brought Dionisio Mantovano to the Buen Retiro from Italy around 1656–58 to engineer the machine plays in the palace theater.[249] Don Gaspar was also credited, in 1658, with reorganizing the existing theatrical companies of Madrid.[250] As *alcaíde* of the Buen Retiro, he was responsible for the improvements necessitated by Philip IV's increased use of that palace after his second marriage.

Don Gaspar was also a significant patron of contemporary art. Palomino suggests that Don Gaspar commissioned the frescoes that Angelo Michele Colonna and Agostino Mitelli painted in the Church of St. Paul the Hermit in the Retiro gardens.[251] Don Gaspar also employed Colonna and Mitelli at his own newly constructed residence. Palomino reports extensive work at the *jardín*, including an *Atlas* by Colonna that held a representation of the celestial sphere.[252] After Mitelli's death in August 1660, Don Gaspar asked Colonna, along with Francisco Rizi and Juan Carreño de Miranda, to decorate the "Casa de la Huerta," a villa on the road to El Pardo Palace that Don Gaspar had recently purchased. (It is now known as the "Palacete de la Moncloa".)[253] In addition, Don Gaspar acquired works by – and presumably, from – Velázquez (*The "Rokeby" Venus* and other pieces),[254] Mazo (*Olivares on a White Horse, The Siege of Pamplona*, and copies after Titian),[255] and Nardi.[256]

245. See Andrés 1975, p. 10.

246. Ibid., p. 10. As *Montero Mayor*, Don Gaspar would have been responsible for the smooth progress of the king's hunting excursions – an important form of royal entertainment. As *alcaíde*, Don Gaspar supervised all the diversions at the three suburban palaces.

247. Cf., for example, the portable stage inventoried as part of Don Gaspar's possessions at Naples in 1687 – El Escorial Palace, Library, ms. &-IV-25.

248. Barrionuevo, letters 112, 124, 128, 172, 176, 181–182, 201, 209, and 212 – dating from 1655 to 1658.

249. Palomino 1947, vol. 3, p. 1012 (= life no. 165).

250. Barrionuevo, vol. 4, 1894, p. 86.

251. Palomino 1947, vol. 3, p. 925:

Habiendo, pues, acabado Mitelli, y Colonna las obras de Palacio, los llevó el Marqués de Heliche a el Buen Retiro, para pintar la ermita de San Pablo ...

The subject which Palomino specifies for the church's ceiling, The Fable of Narcissus, seems strangely inappropriate for a hermitage chapel.

252. Palomino 1947, vol. 3, p. 925.

253. Palomino 1947, vol. 3, p. 926. The Palacete was adjudged to Don Gaspar in a *venta judicial* in 1660; he also bought a mortgage, made in 1642 for 48,000 florins, which was related to the site. See Ezquerra del Bayo 1929, pp. 10ff.

254. Palacio de Liria, Madrid, Alba Archives, caja 221–2, ff. 1–20, item 222 (now London: National Gallery, no. 2057) and items 97 and 173.

255. The *Portrait of Olivares* is probably the canvas now at the Metropolitan Museum of Art, New York, no. 52.125. See Palacio de Liria, Madrid, Alba Archives, caja 221–2, ff. 1–20, items 234–240 and 327.

256. An *Assumption*, item 325.

The decoration of the Palacete de la Moncloa was connected to other aspects of Don Gaspar's career as a patron and a collector. The house itself was one of a number of country places that Don Gaspar acquired, possibly as a convenience for his duties as *montero mayor* and *alcaíde* of El Pardo.[257] All three of the artists who participated in the decoration had already been associated with Don Gaspar's projects. Colonna, as has already been mentioned, had worked at the Buen Retiro, and Carreño had decorated the bier at Don Gaspar's mother's funeral in 1647.[258] Rizi was a theatrical designer as well as a painter and had collaborated with Mantovano on a number of commissions. He later became the principal scene designer and theatrical engineer at the Buen Retiro.[259]

The ceilings of the Palacete were supposedly done by Colonna, while Rizi and Carreño supervised an unspecified number of Spanish painters in the decoration of the walls. According to Palomino, the decorative program consisted of fresco copies of famous masterpieces.

> They copied with great accuracy, on the walls, all the best pictures that could be had. Here are Raphael, Titian, Veronese, van Dyck, Velázquez, and many others, with golden frames, likewise painted, and cloth hangings imitated most famously. And on the house's exterior walls were painted, in fresco, sundials with notable curiosities, which could show the sun on such and such a day; but all these things have been ruined by the ravages of time.[260]

Dionisio Mantovano probably also collaborated in the decoration of the Palacete. In 1674, the Imperial Ambassador, Harrach, visited the site and attributed the paintings on the lower story (*Böden*) to Mantovano.[261] Harrach did not say whether the work was on the interior or exterior of the house.

In effect, Don Gaspar had created an imaginary "collection" after the works of the respected artists who dominated his father's gallery, lacking only Correggio. The canon of taste had been passed on from father to son. But Don Gaspar had also acquired his own collection of movable pictures, which exhibited a wider range of interests. What is more, the two picture collections do not overlap, except for two works specified as gifts from Don Luis. We must therefore assume that, by the age of 22, Don Gaspar had already launched his career as an independent collector.

Don Luis had implicitly emphasized the social values of works of art; Don Gaspar's interests were more inclined toward the acquisition of art for its own sake. His aesthetic sensitivity appeared, for example, in the increased percentage of attributed

257. See Andrés 1975, pp. 11–13, and AHPM, Prot. 9.819, ff. 740–1201. Court gossips (cited by Andrés 1975, p. 11) held that Don Gaspar's houses were maintained for his mistresses, but the location of the Palacete de la Moncloa suggests that the houses were more related to his royal duties. The Moncloa site would have been especially convenient, as it still is today, to El Pardo, as well as to the Casa del Campo's game park, the Torre de la Parada, and the road to El Escorial.

258. See Saltillo 1951, p. 170n and Saltillo 1953, pp. 233–34.

259. Palomino 1947, vol. 3, pp. 1017–1018.

260. Ibid., p. 926.

261. Harrach visited Don Gaspar's "Casa de la Huerta" on 4 March 1674: "In the afternoon, I took a walk and brought my Karl along. I saw a very charming small house that the Marqués de Eliche has about a half an hour away from here. The building has been rather cleverly painted al fresco. The lower storey was painted by an itinerant [painter named] D. Dionisio N. – I am not alone in thinking it good. And the walls are all around painted by various masters, such as Carafa and others, who may be found here. He [Eliche] has an orchard nearby with various fruit trees."
Harrach 1913, p. 71. I am indebted to Enriqueta Harris Frankfort for this reference.

paintings in the 1651 inventory, as compared to Don Luis's inventory of 1648. Furthermore, Don Gaspar was continually seeking to refine attributions, as may be inferred from the incomplete entries ("by the hand of ––") scattered throughout the inventory. His roster of artists included the sort of lesser masters – Gabriel de Terrazas, for example – generally overlooked in Don Luis's inventory. There were many more Flemish works than in Don Luis's collection, and the subject matter was far more secular in character. Indeed, Don Gaspar's gallery was notably profane; only about 20 percent of the works had sacred subjects. In contrast, as has been noted above, the collection of the Conde de Monterrey, inventoried in 1653, contained nearly 56 percent religious pictures, by no means an extreme example.[262] Although we now know that secular subject matter was in fact common in noble mid-seventeenth-century Spanish galleries, Carpio's 1651 collection was highly unusual.

Certain paintings in the inventory have links to Don Gaspar's official duties. The presence of several works by Stanzione and Falcone recalls the canvases by these artists at the Buen Retiro and Alcázar. Similarly, a *Tityus*, attributed to Titian (Doc. 49, no. 162), recalls the *torturati* by Titian and Ribera in the collections of Monterrey and the king,[263] and the many battle scenes, still lifes, and landscapes in Don Gaspar's collection parallel the multitude of similar works at the Buen Retiro.[264] The entries describing works by Velázquez and Mazo also related to Don Gaspar's life at court. Contemporary documents indicate that Velázquez's duties as *aposentador mayor* would have brought him into contact – and even potential conflict – with Don Gaspar whenever the royal family was in residence at the Buen Retiro,[265]and Mazo and Don Gaspar would have certainly become acquainted while both were serving in the retinue of Prince Balthasar Carlos.[266]

Several aspects of Don Gaspar's gallery of 1651 show him to be a collector of a different kind than his father. There were, for example, many copies, uncertain attributions, small sizes, and unknown or young artists; the subject matter of many of the works is likewise what we might expect to find in a "young" collection. Paintings with genre or "decorative" subjects were, of course, less expensive than monumental figured compositions, and a young collector's gallery might have included many such works. The type of subjects that served in a decorative capacity in Don Luis's collection now assumed greater importance in Don Gaspar's.

Don Gaspar's turbulent career at court after the death of his father in 1661 has little to do with the history of collecting, and is consequently outlined only in the entry for his documents, below. However, the Buen Retiro affair of 1662 and its aftermath, including exile, military service, and imprisonment in Portugal until 1668, had grave consequences for Don Gaspar's activities as a picture collector. In the first place, his actions might well have cost him his life and resulted in the dispersal of his (and his late father's) collection: a conviction of treason would have subjected Don Gaspar's entire estate, including the picture gallery, to seizure by the Crown. As it was, Don

262. Pérez Sánchez 1977, p.425.

263. Prado nos. 426 and 427 (Titian) and 1113 and 1114 (Ribera). See von Barghahn 1979, pp. 235–236, Trapier 1952, pp. 81–82, and Pérez Sánchez 1974, pp. 241ff.

264. See von Barghahn 1979, passim.

265. For documents and other information regarding interactions between Don Gaspar and Velázquez at the festivities held in Madrid to celebrate the birth of Felipe Prospero, 28 November 1657, see J.E. Varey, "Velázquez y Heliche en los festejos madrileños de 1657–58," *Boletín de la Real Academia de la Historia*, 169, no. 2, 1972, pp. 407–422.

266. See Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. no. 18722-56, ff. 200–205, cited by Andrés 1975, p. 49.

Gaspar's life and goods were spared, but it was to be six years before he could return to collecting. The following eight years at Madrid (1668–76) was a period of rebuilding: widowed in 1669, Don Gaspar remarried in 1671, to Doña Teresa Enríquez de Cabrera, daughter of the Almirante de Castilla.

As detailed in the entry to his documents, Don Gaspar possessed four principal residences, of which the Jardín de San Joaquín was probably the most important, and the main repository of the art collection; indeed, the density of the hanging scheme recorded in 1689 suggests a museum more than a home. (The model for Don Gaspar's *jardín* gallery may have been that of the Conde de Monterrey, which had come into the possession of Don Gaspar's brother by marriage.) Like a good museum curator, Don Gaspar also sought to refine his collection, including at least one public *almoneda*, described below.

Unfortunately, the lack of a death inventory for Don Luis makes it impossible to say how many of the works inventoried in 1689 but absent from the inventories of 1648, 1651, or the supposed list of 1661 were actually acquired by Don Gaspar. The documentary evidence is further confused because Don Gaspar sent many works back to Madrid from Italy before his death in 1687.[267] Nonetheless, it is certain that, by 1689, the Carpio collection was a star of the first magnitude in the constellation of seventeenth-century private holdings. The statistics are impressive: the collection contained more than 50 works attributed to Tintoretto, more than 30 each given to Titian and the Bassani, and more than 15 to Veronese. There are nearly 40 works attributed to Van Dyck, more than 25 given to Rubens, and nearly 20 related to Velázquez. Other artists represented by sizeable numbers of works are Leonardo da Vinci (five works – attributions obviously somewhat dubious), Raphael (five, plus one copy), Michelangelo (at least one), Andrea del Sarto (five), Correggio (six, plus two school pieces), Palma (14), Parmigianino (seven), Giulio Romano (at least four), Luca Cambiaso (14), Barocci (at least three),Sánchez Coello (16), El Greco (five), Caravaggio (three), the Carracci (at least three), Reni (9), Ribera (18), Orrente (four), and many lesser masters. Among *Seicento* artists, the names of Stanzione, Cerquozzi ("Michael Angel de la Batalla"), Reni and Ribera, Vaccaro, Van Laer, Codazzi, Artois, Rosa, Dughet, Mario dei Fiore, Falcone, Claude Lorraine, and Giordano stand out. There was even a portrait by Rembrandt (Doc. 115, no. 57). Excepting Velázquez, Mazo, and possibly Herrera the Younger (Doc. 115, no. 414), contemporary Spanish painters were conspicuously absent.

Don Gaspar de Haro in Italy

Don Gaspar left Madrid for Italy September 1676.[268] However, problems with the certification of his credentials, not to mention the many difficulties associated with travel and diplomacy in the seventeenth century, long delayed his arrival in Rome, which apparently occurred in March 1677.[269] Don Gaspar used his voyage as an opportunity to tour northern Italy, including Venice, where his admiration for the works of Tinto-

267. See AHPM, Prot. 9.819, ff. 740–1201; El Escorial Palace, Library, ms. &-IV-25.

268. Madrid: Biblioteca Nacional, ms. 18722-56, fol. 200v.

269. See Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. no. 18722-56, ff. 200–205. Don Gaspar apparently left Madrid sometime after 14 September 1676, was in Martorell, near Barcelona, on "5 October" 1676?, and arrived in Rome on "13 March" (f. 201 v.). Because the ms. refers to "difficulties" experienced by the former prime minister, Valenzuela, it is probable that Don Gaspar's voyage occurred during the winter of 1676–77, when Valenzuela's government fell. (A brief summary of Valenzuela's career may be found in Elliott 1963/70, p. 365.)

retto may have been strengthened. This admiration soon became a passion: Don Gaspar would eventually acquire, during his years in Italy, more than 170 pictures attributed to Tintoretto.

The record of Don Gaspar's early years in Rome remains partially confused,[270] but it seems clear that, in spite of initial difficulties, his ambassadorship was a peaceful, relatively successful interval in his life. Indeed, Don Gaspar's principal occupations in Rome were fighting off the machinations of hostile members of the Curia, intriguing for his return to Madrid, and collecting works of art.[271]

What is more, Don Gaspar became a leading patron of contemporary painters in Rome. Bellori, Pascoli, De Dominici, and Pacichelli all lauded his taste, collection, and role as Maecenas in Rome and (later) in Naples.[272] The Oratorian priest, Sebastiano Resta, himself an important part of the Roman art world, spoke of a *scuola platonica del Marchese del Carpio* – a private academy or group of intellectuals meeting under Don Gaspar's protection.[273] (Indeed, Resta may have influenced Don Gaspar on several aesthetic issues, including the importance of Correggio – see the discussion in

270. Andrés 1975, p. 25, has Don Gaspar arrive in Rome on 13 March 1675, but then states that he immediately went to see Pope Innocent XI. However, Innocent XI did not become Pope until 21 September 1676; Clement X was still Pope in 1675. M.E.Ghelli, "Il vicerè marchese del Carpio (1688–1687)," *Archivio storico per le province napoletane*, 58 (1933), p. 286, assumes that Don Gaspar arrived in Rome in March 1677, which date is corroborated by the best reading of Bibloteca Nacional, Madrid, Sección de Manuscritos, ms. 18722-56, ff. 200–205. See the entry to the documents, below, for evidence of Pope Innocent XI's friendship with Don Gaspar.

271. Bibloteca Nacional, Madrid, Sección de Manuscritos, ms. 18722-56, ff. 201–202, gives a vivid picture of the intrigues surrounding Don Gaspar's first year in Rome. Don Gaspar's principal triumph at this time was securing papal protection for Spanish troops billeted in Rome en route from Milan and other centers to Sicily. His adversaries appear to have been Cardinal Cybo, the Pope's principal minister, and Cardinal Pio. For further details of Don Gaspar's ambassadorship, see Ghelli 1933, pp. 286–288 and notes, and Andrés 1975, pp. 25–28, neither of whom cite contemporary Italian sources. Don Gaspar's second wife, Doña Teresa, had remained in Madrid. Both Madame d'Aulnoy (cited by Andrés 1975, p. 27) and the Marquise de Villars (wife of the French Ambassador – see her *Memoires de la cour d'Espagne 1679–1681*, published by Morel-Fatio, Paris 1893, pp. 206–207, 226) recount Doña Teresa's pleas for her husband's return. Such a move was apparently opposed not only by the Queen Regent (now the Queen Mother), but also by the Almirante de Castilla (Doña Teresa's father) and many other courtiers. Villars – who never met Don Gaspar – mentions that Don Gaspar was respected for his "lively and enterprising spirit" (*génie vif et entreprenant*) but repeats the by now standard opinion that Don Gaspar was *bizarre et dangereuse* (p. 206). See also Ghelli 1933, pp. 286f. and note.

272. See G.P. Bellori *Le vite de' pittori, scultori et architetti moderni*, 3 vols., Pisa 1821, 3, particularly pp. 66–67, reporting Luca Giordano's comment that Naples, upon Don Gaspar's death, "had lost a loving father, and the painters a great support, by reason of the great delight this wise Lord (*mentovato Signore*) took in the pictorial art." See also Bellori 1821, vol. 3, pp. 136–210 – and especially, pp. 191–193, describing the drawing by Maratta commissioned by Don Gaspar; L. Pascoli *Vite de' Pittori, Scultori ed Architetti Moderni*, 2 vols., Rome 1730–1736, (vol. 1), pp. 48 (Life of Grimaldi) and pp. 186 (Life of Berrettoni); Pascoli 1730–1736 (vol. 2), p. 202 (Life of Ghezzi); B. De Dominici, *Vite de' Pittori, Scultori ed Architetti Napoletani*, 4 vols., 1840, vol. 4, p. 315; G.B. Pacichelli, *Memorie de' viaggi per l'Europa Christiana*, Naples 1685, part 4, vol. 1, p. 39; and Haskell 1971, pp. 190–192 and notes.

273. G. Bottari and S. Ticozzi, *Raccolta di lettere sulla Pittura, Scultura et Architecttura, scrite da' più celebri personaggi di secoli XV, XVI, e XVII*, 8 vols., Milan 1822–25, vol. 2, p. 105 – also cited by E. Harris, "El Marqués del Carpio y sus cuadros de Velázquez," *Archivio Español de Arte*, 30 (1957), p. 136. Compare Pacheco's private "academy," as described by Brown 1978, pp. 21–43, 59–62, and 63ff. The career of Padre Resta is known chiefly through his surviving letters (e.g., Bottari-Ticozzi, vol. 2, pp. 100, 104–105; vol. 3, pp. 115–116 and 490–491 – cf. Haskell 1971, pp. 77 and 155.) According to Haskell 1971, p. 77, Vannugli (op. cit. above), and M. Dunn, "Father Sebastiano Resta and the Final Phase of the Decoration of S. Maria in Vallicella," *The Art Bulletin*, 64, no. 4 (1982), pp. 601–622. Padre Resta was an Oratorian, but the 1682 inventory, item 1275, contains a sketch for a bust of "Padre Resta du Geronimini" – apparently implying that Resta was a Jeronymite. Don Gaspar also owned a picture of St. Philip Neri (no. 1276) – a pendant to Padre Resta's portrait? – suggesting an Oratorian connection. More important than Resta's theological connections (at least in the context of Don Gaspar's collecting) were his aesthetics. Dunn 1982 outlines Resta's later career. Dunn notes (p. 603) that Correggio was Resta's favorite artist, which might explain – at least in part – Don Gaspar's passion for his work.

the entry to his documents, below.) Don Gaspar is also known to have retained at least one poet, Juan Vélez de León, as his secretary in Rome.[274]

As a patron, Don Gaspar became one of Maratti's chief supporters and is known to have expressed particular admiration for Bernini.[275] On at least one occasion, Don Gaspar visited the aged Bernini's studio, where he bought a self-portrait drawing – probably the *Portrait of a Young Man with Drawings in his Hand*, 1682 inventory (Doc. 109, no. 429).[276] According to Pascoli, Don Gaspar paid twice-weekly, three-times-weekly, and even "daily" (*giornalmente*) visits to the studios of Nicolò Berretoni, Giuseppe Ghezzi, and Giovanni Francesco Grimaldi.[277] He "discovered" Paolo de Matteis,[278] and, in Bellori's perhaps overly dramatic account, gave Luca Giordano a torchlight tour of the pictures in the Palazzo della Spagna.[279] Even if we allow for exaggeration, it is clear that Don Gaspar not only made a tremendous impression on the contemporary Roman art world, but also made conspicuous efforts to befriend artists.

One of Don Gaspar's commissions during his stay in Rome is documented in some detail by Bellori. The passage, which concerns a drawing Maratti made for the Carpio collection, is worth close attention:

> In this regard we must refer to a very fine drawing that Maratti made for the Marquis del Carpio at the time when he was the ambassador of the Catholic King that is, the King of Spain to the court of Pope Innocent XII. The Marquis was a great lover of painting. Besides statues, marbles, and pictures in large numbers he also collected a considerable number of drawings by the most famous painters of the past and of our times, handsomely displayed in thirty books. For some of these drawings he commissioned the most renowned masters then in Rome. The subject was to be painting, and each artist was left free to represent it in his own manner, as he chose.

[The passage continues with a description of Maratti's allegorical response.][280]

Bellori's description is pertinent for several reasons. It provides further evidence that Don Gaspar did in fact commission as well as collect works of art from important

274. For information, bibliography, and notes on Vélez de León, see Andrés 1975, pp. 28 and 46–47. Vélez de León is the best candidate for the writer of the "authorized biography" of Don Gaspar (published in Burke 1984, vol. 2, Document 4.6). He was the source of several pieces of propaganda issued in defense of Don Gaspar's career. As Andrés has noted, future biographical studies of Don Gaspar will require detailed research into Vélez de León's writings.

275. The preface to Don Gaspar's volume of drawings after his collection of ancient and contemporary sculptures is particularly laudatory of Bernini; the ms. is now in the collection of the Society of Antiquaries, London. See Harris 1957, p. 138 and note 12, and 1958, p. 185; and also De Dominici 1843, part 4, vol. 1, p. 39.

276. Domenico Bernini, *Vita del Cavalier Gio. Lorenzo Bernino,* Rome 1713, p. 28ff.

277. Documented by Pascoli 1730 (vol. 1), p. 186 (Life of Berrettoni); 1736 (vol. 2), p. 202 (Ghezzi); and 1730, p. 48 (Grimaldi).

278. De Dominici 1843, vol. 4, p. 315.

279. Bellori 1821, vol. 3, p. 36.

280. Translation from Enggass and Brown 1970, pp. 141–142. The drawing is probably the School of Drawing catalogued as no. 1132. For an engraving of the drawing, see their frontispiece. For further information on Don Gaspar's drawings, see F. Saxl, "The Battle Scene without a Hero – Aniello Falcone and his Patrons," *Journal of the Warburg and Courtauld Institutes*, 3, 1939/40, pp. 75 and 76, notes 2–3 (citing earlier bibliography); Harris 1957, (note 275; and the catalogue of a sale at Christie's, London, 20 March 1973, pp. 5–6 (with extensive notes). One volume of Don Gaspar's drawings is in the National Gallery of Scotland (see K. Andrews, *Catalogue of Italian Drawings*, Cambridge 1971, vol. 1, pp. 160–161 and 165). Another volume is the one at the Society of Antiquaries, mentioned in note 275. Yet another is in the Biblioteca Nacional, Madrid (see Saxl 1939, p. 76, note 2), and a fourth – now dismembered – is in the British Museum, London. I am most grateful to Enriqueta Harris Frankfort for sharing these notices with me.

artists in *Seicento* Rome. Also, it underscores Don Gaspar's interest in the graphic media, which was given the display deference of paintings.[281] Finally, it reveals a theoretical side to Don Gaspar's connoisseurship – in effect, Don Gaspar was asking the artists to express, nonverbally, the aesthetic principles that governed their work. We may assume that an analogous exchange of ideas often took place during the gatherings of Don Gaspar's *scuola platonica*. Finally, Maratti's drawing, which Bellori took nearly two pages to describe, suggests that Maratti was himself an important source of aesthetic theory in Don Gaspar's Rome.

If this, and Maratti's artistic superiority, had not been enough to commend Maratti to Don Gaspar's personal attention, another fact would have: Maratti was also a collector, with exceptional holdings in many categories, but particularly in drawings.[282] It may, of course, be merely coincidental that Bellori connects Maratti with Don Gaspar's 30 volumes of bound drawings, but it is equally possible that Maratti's collection served as a prototype for Don Gaspar's.

The inventory that Don Gaspar took in Rome upon his promotion to the Viceroyalty of Naples in 1682 (Doc. 109) illuminates his activities both as a diplomat and as a patron. For example, Bellori's characterization of Maratti as Don Gaspar's "favorite artist" is corroborated by 18 items attributed to him.[283] One of these (no. 373) describes a copy after Titian's *Virgin in Glory with SS. Francis and Nicholas*, which is given the relatively high evaluation of 150 *scudi*. Even if this picture was not a direct commission, it represents Don Gaspar's support of an important aspect of Maratti's artistic development.[284] Berrettoni, who was associated with Maratti, contributed three works entirely by his own hand, including a *Portrait of Poussin* (no. 521), and another four which were hung as a set in collaboration with Abraham Brueghel. Grimaldi ("Giovanni Francesco Bolognese"; 1606–1680), who was nearly sixty-nine years old when Don Gaspar arrived in Rome, is represented by four works, including two landscapes that Don Gaspar hung together with a pair by Codazzi (nos. 789, 790). The inventory also lists a work by Grimaldi's son, Alessandro, who had died before his father (no. 1004), and by Grimaldi's son-in-law, Pietro Santo Bartoli (no. 153 – a copy after Raphael; cf. the Escorial list, f. 15). Paolo Cattamara ("Paoluccio Napoletano") is represented by four large still-life compositions (nos. 193, 742).

Foremost among the many contemporary artists who figured prominently in Don Gaspar's collection was Pasquale de' Rossi (1641–1725), a Venetian artist who came to Rome around the time of Don Gaspar's own arrival.[285] No less than 41 large-scale figurative compositions by Rossi hung in the Carpio gallery in Rome; these included

281. See nos. 540–541, 616, 625–626, 647, 866, 1008, 1044, 1057, 1074–1076, 1101, 1106, 1294–1300, 1481–1484.

282. See J.K. and R.H. Westin, *Carlo Maratta ... Figurative Drawings*, State College, PA 1975, pp. 7–11, for a discussion of Maratta's collection of drawings. As the Westins note, pp. 8–9, Maratta's works were very closely held, and were shown only to selected visitors. The collection was eventually bought in part by Philip V and Isabel Farnese.

283. See Haskell 1971, p. 191, and Bellori 1942, pp. 117 and 121.

284. According to Wethey 1969, vol. 1, p. 110, a copy by Maratta after Titian of this same subject was sold to Spain with other paintings from the collection of the recently deceased Maratta. The 1746 inventory taken at La Granja records the piece with the relatively small dimensions of ½ *vara* 3 *dedos* by ½ *vara* 2 *dedos* – unverifiable, since the work is now lost. Unfortunately, Don Gaspar's Roman inventory assigns item 373 the unlikely dimensions, 20 x 5 *palmi*, making any identification difficult. It should also be noted that Don Gaspar had employed artists to paint copies of famous paintings on the walls of his villa in Madrid, as discussed in the text, above.

285. Rossi was born in Vicenza and trained in Venice; see U. Thieme and F. Becker, *Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart*, 37 vols., Leipzig 1907–50, 29, 1935, citing earlier bibliography, and Wittkower 1973, pp. 323 and 383, note 104.

religious subjects, mythological scenes, decorative pictures with themes like "The Four Seasons," and miscellaneous pieces (e.g., *Two Women*, no. 970). Don Gaspar's enthusiasm for Rossi's work did not extend to matters of price, however: Maratti's paintings were evaluated at four to eight times the price of a canvas of equivalent size by Rossi.

Don Gaspar also acquired works by Sassoferrato (three works); Giovanni Bonati (two); Francesco Cozza (one); Pietro Santo Bartoli (two, plus a copy after Raphael); Baciccio (one); Ciro Ferri (two); the landscape artists Angeluccio (two) and Lauri (one, plus four with other artists); and the still-life painter Gavarotti (six), a pupil of the recently deceased Mario Nuzzi ("Mario dei Fiore," 1603–73). Luca Giordano had already sold 11 works to Don Gaspar by 1682; he led a contingent of living Neapolitan artists that included his pupil, Tommaso Giaquinto ("Giaquinto Ciciliano" (d. 1717) one picture); the already mentioned de Matteis; and Cavaliere Giuseppe Recco (1634–1695), who would eventually die en route to Madrid, where he was expected to take a position as court painter.[286]

A survey of the pictures in Don Gaspar's gallery in 1682 would have shown points of both similarity to and divergence from the canon of taste in seventeenth-century Spanish connoisseurship. The summary of the 1682 inventory lists more than 320 Venetian pictures.[287] But these numbers are misleading, for nearly half of the Venetian works – 153 pieces – were attributed to Tintoretto or his school. To these may be added 16 attributions to Tintoretto in the Escorial shipping lists, two in the 1687 inventory, and 54 more already in the Carpio collection in Madrid – not to mention a volume of drawings. Don Gaspar thus transformed Spanish love of Venetian painting into an idiosyncratic passion for a single artist's works. (It is, of course, impossible to determine how many of the pieces attributed to Tintoretto were actually by his hand – Pinacci set low evaluations on most of the works. Even so, the acquisition of more than 150 works by a single artist in less than seven years was a extraordinary feat – it represented the purchase of a Tintoretto canvas approximately every other week. Don Gaspar must have bought every canvas attributed to Tintoretto that came onto the Roman art market during his tenure as ambassador.)

Otherwise Don Gaspar's collection showed a remarkably balanced and detailed knowledge of the Italian school. Although a quick survey of his *Cinquecento* acquisitions suggests a concentration of interest in the usual famous names (Titian, Veronese, Correggio, Raphael, and Parmigianino) who had impressed Don Luis, Don Gaspar's Venetian pictures also included works attributed to the Bellini, Giorgione, Paris Bordone, the Palma family, Schiavone, and Bassano. (Compared to other Spanish Golden Age collections, Don Gaspar's gallery had only a modest contingent of works by the Bassani: eight.) More than twenty different Venetian artists were represented in all. Nor was the rest of the *Cinquecento* overlooked: there was a respectable smattering of Central Italian High Renaissance names, and among the forty-odd Mannerist pieces were works attributed to Giulio Romano, Beccafumi, Perino del Vaga, and Daniele da Volterra. The large Venetian contingent was augmented by nearly 60 sixteenth-century northern Italian works, including examples by the followers of Leonardo, Correggio and his circle, Dossi, Lotto, Scarsellino, and others. The presence of token examples of the work of Giotto and Cimabue has already been noted, but in fact Don Gaspar's historicism went far beyond the Renaissance. An important aspect of his Roman col-

286. *Dizionario* 1972, p. 328; Wittkower 1973, pp. 233–234 and 384, note 120.
287. See Doc. 109.

lection – unfortunately, one just outside the scope of this study – was a large assemblage of antiquities, which Don Gaspar hoped to ship back to Spain.

Perhaps the most remarkable aspect of Don Gaspar's *Cinquecento* collection was the large number of works by late mannerists. At least 77 pictures were attributed to artists from this group, including Barocci (twelve works), Cambiaso (four), Giulio Campi (one), Bernardino Campi (one), unknown Campi (one), Cigoli (two), the Zuccari (16), Pulzone (nine), Santi di Tito (one), and Muziano (five). To some extent, these pieces represented a Spanish bias in Don Gaspar's taste. As is well known, Zuccaro and other so-called "reformers" were among the artists called to the Escorial in the 1580s, and the reform style found numerous adherents in Spain well into the 1620s. Since the Spanish School was in a sense founded on reform principles, a Spanish collector might reasonably have been expected to seek out this kind of art. But, as in the case of Tintoretto, Don Gaspar's enthusiasm went well beyond a casual interest; he collected almost all the painters we would today consider among the most significant reformers. Given Don Gaspar's concurrent interest in Bolognese art of the seventeenth century, his collection of such works suggests a certain amount of historical curiousity.

Impressive as they were, Don Gaspar's sixteenth-century pictures constituted less than half of his collection. More numerous were the *Seicento* works, including those by the contemporary artists already discussed. In particular, Don Gaspar cultivated an appreciation for the cornerstone of Italian seventeenth-century painting: the School of Bologna. More than 140 of the works inventoried in 1682 were said to be by Bolognese artists, and another 69 were given to by Roman artists associated in some way with the Bolognese. Forty-one works bore the names of the Carracci themselves. The principal emphasis fell on Annibale and Agostino Carracci and their classicizing successors: 108 lots were attributed to these artists. But another 32 lots were given to Ludovico Carracci and those of his successors who worked in the fully Baroque style.

Indeed, a sense of historical balance – of attempting to collect the entire school rather than focusing on one particular stylistic trend – pervaded the collection. Hence, the works of Baroque artists such as Lanfranco and Cortona were present – if fewer in number – to offset the more classical works of Domenichino, Albani, Poussin, and Sacchi. Furthermore, Don Gaspar sought to collect seventeenth-century Italian painting in extraordinary depth and range: the more than 22 Bolognese artists represented were joined by five tenebrists, over 40 other Roman masters, 14 Neapolitans, two Spaniards, and a large group of northern artists active in Italy. Ultimately, the best word to describe Don Gaspar's collection would be "eclectic."

Don Gaspar's interest in the visual arts during his viceroyalty in Naples, 1682–87, also continued in spite of many preoccupations. For example, he obtained two new works from Giordano, along with a copy by Giordano after Correggio and 27 workshop pieces retouched by the master. This corroborates Bellori's account of Don Gaspar's continuing patronage of Giordano in Naples.[288] New artists, such as Giacomo del Pò, also appear on Don Gaspar's roster; Giacomo's daughter Teresa del Pò would subsequently engrave some of Don Gaspar's masterpieces. In all, the Escorial shipping list and 1687 inventory add 20 to 24 new names to those already present in Don Gaspar's Roman inventory. Nor was the flow of acquisitions much abated during his viceroyalty: more than 600 works entered his collection in Naples. But the peripheral activi-

288. Bellori 1821, vol. 3, pp. 59–66 recounts in some detail Don Gaspar's many commissions for Giordano in Naples.

ties – for example, attribution and conservation – seem to have declined markedly. The new pictures were by no means completely catalogued at the time of Don Gaspar's death.

One further aspect of Don Gaspar's collecting and patronage remains to be discussed: his interest in the works of women artists. The Carpio inventories of 1682 and 1687 include works attributed to Sofonisba Anguissola (nos. 666 and 980); Irene di Spilimberga, a follower of Titian (no. 726); Marietta Tintoretto (nos. 660–61); Domenica Macagna, a flower painter (nos. 775–76); Elisabetta Sirani (no. 801); and Teresa del Pò (Escorial List, f. 20). We do not know, of course, Don Gaspar's motives may have had for acquiring these works – perhaps he cast his nets so widely that the women were brought in with the rest. But, as has already been noted above, Don Gaspar (or at least, Pinacci) was also aware of details in the biographies of these women, indicating a more than circumstantial interest. Furthermore, he seems to have begun to use Teresa del Pò – working, to be sure, from drawings by her father – to publicize his collection.

Much work remains to be done in identifying extant pieces from Don Gaspar's Italian acquisitions.[289] However, a few examples may be cited to give an indication of the quality to be found among Don Gaspar's acquisitions: Raphael's *Alba Madonna* (1687 no. 1256 – now National Gallery, Washington, no. 24); Correggio's *Madonna del Latte* (now Szépmüvészeti Muzeum, Budapest), which seems to be the same as item no. 1134 in Don Gaspar's 1682 inventory, from the Orsini gallery; and a second Correggio, a *Madonna and Child with the Young St. John*, now in the Prado (no. 112, identification tentative, Fig. 27). His *Seicento* works included masterpieces such as Giordano's *The Genius of Rubens* (Prado 190), along with the pictures by Velázquez already cited. The attribution of several of Don Gaspar's pictures is doubted by modern scholars: for example, the *Weeping Magdalene*, attributed to Titian at 1682, no. 511, now found in the collection of the Duke of Portland, Welbeck Abbey, is called a copy (after the original in the Pitti Palace, Florence) rather than a study, as Pinacci's entry suggests.

Don Gaspar died in Naples on 16 November 1687; as with so many noble collections, sales were ordered by his heirs in Naples and in Madrid, with the Naples venue requiring correspondence between Madrid and agents in the viceroyalty. Given the size of the collection and the complexity of international communication, it is not surprising that it took seven years to settle the estate, as detailed in the entry below. The range of social classes represented by the purchasers at the sale is extraordinary, ranging from the king to a gardener. Most of these were creditors of the estate who were willing to accept pictures in lieu of cash payments.

Artist Advisors to Don Gaspar de Haro

The role of the Sienese artist Giuseppe Pinacci (1642–1718) in Don Gaspar's collecting is worth noting. Pinacci, like Nardi (and to some extent, Velázquez), had what was in effect a second career as an art historian and connoisseur. His knowledge of art history, much of which is revealed in the entries of the 1682 inventory, was quite detailed and must of been of great service to Don Gaspar as he assembled his collection.

289. Harris 1983, p. 412, note 15, cited only seven extant works known to have borne Don Gaspar's monogram. Since then, many more have come to light in auction houses, museums, etc.

Indeed, throughout this study, seventeenth-century Spanish (and expatriate Italian) artists are encountered in the roles of connoisseurs, art historians, dealers, and advisors. Spanish collectors valued their expertise, as may be inferred from Don Luis de Haro's concerns over Velázquez's pronouncements on the paintings that Haro wished to give to the king. Furthermore, every evaluation relied on the testimony of an artist for historical and legal respectability. In Italy, where artists had better access to Renaissance sources and documents, there was also a literary tradition on which to rely. Pinacci's professional connoisseurship was a logical extension of his career as an educated artist, although in fact Italian artists were not normally involved in the inventory process to the extent found in Spain.

Of course, Pinacci was not working in an intellectual vacuum: we may assume that Resta, Bellori, perhaps Maratti, various dealers and connoisseurs, and Don Gaspar himself all provided attributions. Thus, Bellori's ideas may have been the basis for Pinacci's observations, in the inventory, on the Carracci and their followers; furthermore, Resta, who contributed several works to the collection, may have taken a particularly active role in advising Pinacci.

Whether with help or not, Pinacci provided a remarkably informed account of Don Gaspar's pictures. We have already noted, for example, his knowledge of the biographies of women artists: the inventory of 1682 cites Sofonisba Anguissola's study with Campi (666), gives a thumbnail biography of the Milanese still-life specialist, Domenica Macagna (775), and seems to distinguish between Elisabetta Sirani and her father ("la Sirana" vs."il Sirano" nos. 561, 712, and 801). Faced with many overoptimistic attributions on Don Gaspar's purchases, Pinacci and the notary, Redoutey, qualified the attributions by means of the prices they set on each object, so that if one of Don Gaspar's many works "by" Tintoretto appears with a value of 15–50 *scudi*, versus 400 and up for other works, we may assume that the appraisal is a way of questioning the attribution (see nos. 135, 140, 144, versus no. 328). On the other hand, high evaluations on a work only "thought to be by the hand of" Veronese (no. 442), or which "they say is by the hand of Titian" (no. 515), probably indicates that Pinacci had reason to accept the attribution. In general, following Pinacci's prices, we may come to the conclusion that Don Gaspar's contemporaries considered only about one picture in six was considered to be of truly high quality, although many of those thought to be of less value at the time (such as portraits by Velázquez) would be considered immensely valuable today. (See the discussion in the entry to the document.)

To return to the question of other artistic advisors, we should note the significant parallel between the taste for *Seicento* art exhibited in Don Gaspar's collection and the aesthetics of his principal painter in Rome: Carlo Maratti. Maratti is often characterized as the classicizing successor to Domenichino, Poussin, and Sacchi, who was Maratti's teacher, and it is true that Maratti's works provided a bridge from the earlier seventeenth-century classicizing artists to those who would lay the foundations of eighteenth-century Neoclassicism. On the other hand, as Wittkower and others have noted, Maratti's art was heavily influenced by High Baroque style:

Maratti had gone some way towards a reconciliation of the two opposing trends, the Baroque and the classical. In every sense he steered an agreeable middle course.... Somewhat paradoxically, it was his pragmatic approach by virtue of which he came up to the hybrid theoretical expectations of his friend Bellori.[290]

290. Wittkower 1973, p. 221; see also Enggass's similar comments in Enggass and Brown 1970, pp. 136–137.

As if to match the "hybrid" style of his chief painter Don Gaspar also found an agreeable middle course for his connoisseurship. Just as Maratti's art eventually gravitated more to the classicizing pole of seventeenth-century styles, so did Don Gaspar's collection tend to emphasize Annibale over Ludovico Carracci, the Bolognese classicists over Cortona and Lanfranco, and Maratti himself over Baciccio. Thus we may say that, during his Roman years, Don Gaspar's patronage of living artists and his taste for earlier art were in accord. The old and the new complemented each other on the walls of his gallery.

If Don Gaspar's connoisseurship showed an affinity for the artistic values championed by Bellori, it is reasonable to ask if the famous writer was in any way responsible for forming Don Gaspar's taste. On the surface, it would appear that Bellori's principles had been adopted by Don Gaspar. The first edition of Bellori's *Vite* appeared in 1672, and his treatise on the "Idea of Beauty," which forms the introduction of that work, had been read before the Academy of St. Luke in Rome in 1664, long before Don Gaspar came to Rome.[291] Certainly Don Gaspar's enthusiasm for the Bolognese School would have found support from Bellori. (Indeed, Bellori was willing to overlook the Baroque tendencies in an artist like Lanfranco, if that artist had the *imprimatur* of training in the tradition of the Carracci.)[292] We may assume that, without Bellori's influence, Don Gaspar would probably not have acquired so many Bolognese works. Furthermore, like Maratti, Bellori was himself a collector, at once in competition with and serving as a model for Don Gaspar.[293]

On the other hand, there is considerable evidence that more than Bellori's influence was involved in the formation of Don Gaspar's mature taste. For example, we know that Padre Resta was a devoté of Correggio, that he donated paintings to the Carpio collection, and that, by his own account, he participated, along with Pinacci, in the Ambassador's *scuola platonica*. Similarly, Maratti's drawings (we have surmised) might have inspired Don Gaspar to assemble his own collection of drawings. Furthermore, the inventory of 1682 is evidence in itself of Pinacci's expertise, and therefore of his probable influence, although the large numbers of low evaluations might indicate that he was consulted only after the fact. Finally, many details of the collection fail to correspond to Bellori's theories. For example, it is hard to believe that Bellori would have welcomed the acquisition of works by Pieter van Laer and his followers or seconded Don Gaspar's relatively high regard for still lifes.

In this context, it would be useful to recall the collection that may be assumed to have had the greatest influence of all over Don Gaspar's connoisseurship: the royal holdings in Madrid. For King Philip's collections were similarly eclectic, and nowhere more so than at the Buen Retiro. There Domenichino and Lanfranco's works hung together as part of a common decorative scheme, with little apparent regard for what

291. For surveys of Bellori's career, see J. Schlosser, *La letteratura artistica*, 2nd ed., Vienna 1956, pp. 511ff.; K. Donahue, *Marsyas*, vol. 3, 1943/45, pp. 107–138. Ibid., in *Dizionario biografico degli italiani*, 7, 1965, pp. 781–789 (summarized in Enggass and Brown 1970, pp. 5–8).

292. Bellori 1821, vol. 2, pp. 103–123 (Life of Lanfranco) – partially translated in Enggass and Brown 1970, pp. 92–96. Bellori has the following to say concerning Lanfranco's commission in Sant' Andrea della Valle, in Rome: [Lanfranco receives the dome commission] ... "This caused great bitterness in Domenichino, who lamented it in vain, since at one time he had the commission for all the frescoes.... But this change did not bring such damage in art that it did not still remain glorious. For in propounding so great a rivalry Lanfranco left to posterity an admirable example of his great genius. Up to this day this manner has occupied and now holds first place. The highest praise is due anyone able to equal him." (Enggass and Brown 1970, p. 93)

293. Enggass, in Enggass and Brown 1970, p. 6, provides a convenient, brief description of Bellori's collection.

we today think of as a clash in styles.[294] Many of the men responsible for assembling the Buen Retiro's gallery – for example, the elder Monterrey, Leganés, and ultimately, Olivares – were related to Don Gaspar, and he spent his formative years supervising the Retiro household.

Don Gaspar's Roman collection reflected the influence of Spanish connoisseurship in other ways as well. Here the basis of Don Gaspar's connoisseurship was in keeping with the values of other Spanish collectors even if his interest in Italian culture and subsequent development of a representative collection of Italian art surpassed theirs. It might even be argued that early seventeenth-century Spanish aesthetics – particularly the writings of Pacheco – anticipate Bellori on several points, including a catholic acceptance of what seem to us to be varied styles of art.[295]

The fact is that Don Gaspar had arrived in Rome a seasoned connoisseur, who had already assembled one collection of his own, inherited and greatly augmented a highly important second collection (that of his father), and managed a third (the Buen Retiro). As his dedicated acquisition of works by Tintoretto demonstrated, he knew what he liked and was willing to divert significant resources to obtaining it. Nor was Don Gaspar willing to be stampeded into wholesale purchase of objects that did not appeal to him, as in the case of the Massimi collection, from which he obtained only choice antiquities and a handful of paintings.[296] In short, if Bellori induced Don Gaspar to buy Bolognese art, it was because Bolognese painting fit into the latter's own developed aesthetic.

The very size of Don Gaspar's holdings – whether taken as a whole or understood in terms of large blocks of works attributed to single artists, such as Tintoretto – must overwhelm all other considerations. But the details are also significant. Don Gaspar was an important patron and collector of Velázquez, Colonna, Mitelli, and other artists in Spain, and of Maratti, and Giordano – not to mention many lesser masters – in Italy. He offered Velázquez an opportunity to paint unusual subjects, such as the *Rokeby Venus*, one of the rare nudes in Spanish Golden Age art. He commissioned works in Rome that not only were of interest in their own right but also inspired the artists to express an aesthetic philosophy, as in the case of the drawings mentioned by Bellori. He was an important point of contact for Italian artists such as Recco and Giordano who would eventually seek to come to Spain in the last years of Charles II's

294. The decoration of the Retiro is described in detail by von Barghahn 1979, passim. See especially her Chapter 4, "The Paintings are Collected." The subject is developed further by Brown and Elliott 1980, pp. 114–132, who take the position that it was ultimately Philip's taste which governed the decoration of the Palace (as indeed, all seventeenth-century collecting in Spain).

295. See Pacheco 1956, vol. 1, pp. 237–275 and 475ff. In my master's thesis, "Diego Velázquez and Religious Genre Painting," New York University Institute of Fine Arts 1973, pp. 24–45, I note several aspects of Pacheco's thought that anticipate what Panofsky has called Bellori's "Turn to Normative Aesthetics." See Panofsky 1968, p. 109; on Pacheco, see Panofsky's p. 217, notes 67–68; p. 219, note 74; and p. 225, note 28. Panofsky considered Pacheco to have been a Scholastic/Platonic thinker, but as Brown (1978, pp. 51–54) has noted, Pacheco's treatise is extremely heterogenous and relies at times on extended pastiches of the works of previous writers. Brown stresses the difficulty of forcing Pacheco's thought into any one mold. Another way to put this would be to call Pacheco's aesthetics "eclectic." Just as Don Gaspar collected works in various styles, Pacheco was able to cite Michelangelo, Raphael, Dürer, Titian, and Correggio in one breath, as a collective example of successful art (Pacheco 1956, vol. 1, p. 476).

296. Of the Massimi collection works listed by Orbaan 1920, only nos. 58 and 106 (Velázquez – Carpio 1682, nos. 430 and 429), possibly 48 (Annibale Carracci, *St. John the Baptist* – cf. similar subject by Ludovico, 1682 item 812), 80 (Annibale Carracci, *Portrait* – cf. 1682 item 1038, *Self-Portrait*), and 81–84 (four small landscapes by "Goffredo" – cf. 1682 nos. 4308, 4339, but identification uncertain) offer any possibility of having been among Don Gaspar's pictures, unless such difficult-to-specify works as landscapes by Gaspar Dughet were also purchased.

reign.[297] He understood the connection, as did Bellori, between the art of the past and that of his own time, and he made his gallery – not to mention his pocketbook – available to artists. He also seems to have participated in the positive re-evaluation of still-life and genre subjects in the later seventeenth century.

The Almirantes de Castilla

Of the many large noble collections in seventeenth-century Madrid, that of the Almirantes de Castilla seems to have captured the particular attention of contemporaries. Carducho praised it, Hopton (as we have seen) mentioned it first on his brief list of galleries,[298] the Duke of Gramont visited it, and the Imperial Ambassador, Harrach, devoted several pages to it in his diary of 1674.[299] Palomino continued to celebrate the collection in the eighteenth century,[300] and both Ponz and Cruz Bahamonde cited it in their writings.[301]

The core of the collection was assembled in the first half of the reign of Philip IV by Don Juan Alfonso Enríquez de Cabrera, the ninth *almirante*. Don Juan Alfonso was born in 1597 but was orphaned at the age of three; he thus came into possession of his estates in 1600. He served as Mayordomo Mayor to Philip IV and was appointed Viceroy of Sicily in 1641. He was Viceroy of Naples from 1644 to 1646, and temporary ambassador to Rome in 1646. While in Rome he resided at the Palazzo Colonna, as his mother was Vittoria Colonna, daughter of Marcantonio II ("Il Grande") and Felice Orsini. He also inherited paintings from his mother (see Doc. 18). Juan Alfonso died in Madrid in 1647.[302]

As Almirante de Castilla, Don Juan Alfonso also held several other noble titles, foremost among which was that of Duque de Medina de Rioseco. In all, Don Juan Alfonso was lord over more than 100 towns and villages and patron of almost as many churches.[303] However, the estates of the *almirante* had been burdened with enormous debts since the late sixteenth century – the total owed amounted to 764,226 ducats by 1610 – and the family had to ask for royal grants to keep solvent at several points in the seventeenth century.[304] At the time of the last *almirante*'s treason and flight to Portugal in 1702, the estate still owed more than 275,000 ducats.[305] Of course, as Kamen makes clear, these debts did not stop the *almirantes* from maintaining an impressively luxurious standard of living, as in the case of the "Persian Banquet" that Don Juan Alfonso's son, Don Juan Gaspar, gave for the Duc de Gramont in 1659.[306] Their mortgaged estates also seem not to have hindered the search for masterpieces by the two *almirantes*.

297. According to Pascoli 1730 (vol. 1), p. 186, and 1736 (vol. 2), p. 314, Don Gaspar also sought to persuade Berrettoni and Giacinto Calandrucci to go to Spain. Cf. Haskell 1971, p. 192.
298. Trapier 1967.
299. Carducho 1633, reprinted in Sánchez Canton, *Fuentes*, Madrid 1923–41, vol. 2, p. 100. See also the letter from Hopton quoted above. Gramont's visit is noted by C. Fernández Duro, *El último Almirante de Castilla*, Madrid 1903, pp. 7–8; Harrach 1913.
300. Palomino 1947, p. 1002.
301. See Pérez Sánchez 1965, p. 65.
302. Details of the *almirante*'s life may be found in Álvarez y Baena 1789/1973, vol. 3, p. 264, and in Coniglio 1967, pp. 247ff. Cf. Parrino 1692/94, vol. 2, pp. 305ff.
303. Kamen 1980, p. 228.
304. Ibid., pp. 240–241.
305. Ibid., p. 241.
306. See A. Cubillo de Aragón, *Relación del Combite y Real banquete que a imitación dlos Persas hizo ... Almirante ...*, Madrid 1659; cited by Fernández Duro 1903, p. 7.

Don Juan Alfonso's pictures were appraised on 7 August 1647 by Antonio Arias, a painter (see the Documents). This inventory has long been available to scholars, thanks to the circumstances surrounding the treason of the last *almirante* in 1702. At that time, a copy of the 1647 *tasación* was appended to the sequestration procedings against the last *almirante*'s estate. Apparently, many of the pictures had been entailed, and in spite of mandated sales in 1691, the collection was largely intact.[307] The 1647 inventory suggests that Don Juan Alfonso had been especially active during his viceroyalty, purchasing large numbers of contemporary Italian works as well as choice older masterpieces. Some of the earlier works, however, must have been acquired in Madrid before the *almirante* left for Sicily and Naples.

The *almirante*'s 1647 gallery showed the same eclectic spirit that marked the king's collection. Don Juan Alfonso was especially catholic in his sampling of *Seicento* Italian art, with examples from the schools of Bologna (Carracci, Reni, Guercino), Rome (Cavaliere d'Arpino, Cortona, Domenichino, Poussin), and, of course, Naples (Ribera, Stanzione, Novelli). The *almirante* seems to have made an attempt to collect all the popular High Renaissance masters, including – if it was an original – a very rare piece by Michelangelo.[308] Venetian art of the *Cinquecento* also held an important position – there were twenty works attributed to Titian, along with others attributed to Tintoretto, Bellini, and the Bassani. There were traces of interest in Mannerism (works by Bronzino, Salviati, Polidoro, and Perino del Vaga), and an adequate representation of northern European art of the sixteenth century (Bril, Brueghel, Dürer, and Paul de Vos). Seventeenth-century northern masters were also collected (Rubens, Van Dyck, and Snyders).

A few areas of specialization may be discerned in the *almirante*'s collecting. As might be expected, Italian works outnumbered northern European examples, and Neapolitan masters predominated among contemporary artists. The names of at least two Sicilian artists, Pietro Novelli and Andrea Sabatini (Andrea da Salerno), are evidence that the *almirante* sought to patronize local artists under his rule. On the basis of numbers alone, it may be assumed that Ribera was the *almirante*'s favorite contemporary master. Among the old masters, works by Titian and the Bassani were the most numerous, followed somewhat distantly by Raphael (20, 16, and five works, respectively, not including copies). There also seems to have been a rough parallel between many of the artists represented in the *almirante*'s gallery in 1647 (Codazzi, Falcone, Stanzione, Scipione Compagno and "Poussin") and those which had been collected for the Buen Retiro. This may have been a coincidence, but it indicates that the *almirante* had arrived in Italy already knowing which artists to seek out.

One final aspect of the 1647 inventory may be noted. At the end of the list of paintings is a group of empty frames that once contained pictures given by Don Juan Alfonso to Philip IV. Among these pictures were works by Veronese, Bassano, Ribera, Rubens, the still life painter Luca Forte and a number of unidentified masters. The

307. Kamen 1980, p. 240 and note 72, citing Madrid: Archivo Histórico Nacional, Sección Consejos, legajo 7204/79.

308. This was, according to visitors, the showpiece of the collection – see, for example, the Ambassador Harrach's account: [16 May 1674] "Vormittag bin ich zu Haus geblieben, nachmittag in des Almirante ... Was ich gar absonderlich beobachtet ist, dass er ein Stuck von MICHAEL ANGELO BUONAROTA hat, welches er sehr estimirt, indeme dieser Mahler das meiste nur al fresco auf die Mauer gemahlt; einen gar kleines contrafait eines Cardinal von Titian, auf welche Weis er nit pfleget zu mahlen." (From the dairy of the Graf Ferdinand Harrach, Imperial Ambassador to Madrid; dated in Madrid 16 May 1674 – published in Harrach, Ferdinand B., Graf, *Tagebuch ... 1673–74*, F. Mencik, ed., Vienna 1913, p. 91.)

prices of the frames are of particular interest: they vary from 200 to 3,000 *reales*, or as much as was given to a large multi-figured composition. Obviously, the pictures that hung in such expensive frames must have been of some importance, and it is a pity that only a few of the works are attributed in the inventory. Furthermore, the prices provide a benchmark against which to judge the evaluations of the other pictures in the collection. Thus, a painting attributed to Bellini but evaluated at only 350 *reales*, or another attributed to Titian at 250, or yet another given to Leonardo da Vinci at 250, or a number of portraits attributed to Titian at 80–132 *reales*, suggest that the evaluator, Arias, was less than convinced by many of the attributions. This is made explicit at item 92, "a small picture of St. Roch, which they say is by the hand of Titian but is not ... 50 reales."

Note also that Don Juan Alfonso's wife, Doña Luisa de Sandoval, possessed a collection of nearly 200 pictures in her own right.[309] Many of these came from – or at least, were framed in – Naples; others were attributed to Michelangelo, Raphael, Ribera, Guercino, and possibly Reni. One of the works, a St. Sebastian by Ribera (2 ½ *varas* high) was probably the "large" picture of the same subject attributed to Ribera at item 384 in 1647. The works attributed to Guercino and Michelangelo, however, do not seem to appear in the husband's collection.

References to the collection of the *almirantes* from 1647–1702 suggest, that the collection continued to be refined after Don Juan Alfonso's death, and, that it continued to be accessible to at least a limited public. Unfortunately, the absence of attributions in Claudio Coello's 1691 evaluation of Don Juan Gaspar's estate[310] makes it difficult to be certain how many of the ninth *almirante*'s works were preserved in the collection of his successor, although the indices to this volume suggest that most of the pieces carried over. Similarly, we cannot be sure that the collection was truly accessible, but this is strongly implied in the literary references as well as in the existence of copies made after works in the collection.[311]

Don Juan Gaspar (the tenth *almirante,* 1625–91) was an important cultural figure in his own right. He founded the Franciscan convent and church of San Pascual Bailón in Madrid, which he decorated with five paintings by Ribera along with other important Italian and Flemish works.[312] The Riberas include an *Immaculate Conception* (on the high altar), a *St. Andrew*, a *St. Paul the Hermit*, a *Baptism of Christ*, and a *Martyrdom of St. Sebastian*. The *Immaculate Conception*, one of the jewels of his father's collection (no. 434) is most likely the signed canvas now in the Prado, Madrid; the *St. Sebastian*, probably the painting already mentioned in the collections of both Don Juan Alfonso and Doña Luisa, was possibly in the Kaiser Friedrich Museum, Berlin (now destroyed); the *St. Andrew* was also in Don Juan Alfonso's collection (no. 630) now in the Szépmüvészeti Muzeum in Budapest, and the *St. Paul* is possibly Musée de Louvre, Paris (1647 inv. 385, RF 125). The *Baptism*, now in the Musée des Beaux-Arts, Nancy, seems to have been acquired by Don Juan Gaspar. Among other pictures that the tenth *almirante* gave to the church were Titian's *St. Peter Enthroned, Adored by Alexander VI and Jacopo Pesaro,* now in the Musée Royal des Beaux-Arts,

309. See the documents cited below and AHNM, Sección Osuna, legajo 498-1, ff. 2ff. The latter is selectively transcribed in Burke 1984, Doc. 2.12c.

310. AHNM, Sección Osuna, legajos 498-2 and 498-3.

311. AHPM, Prot. 8.231, ff. 171–74.

312. Ponz 1947, pp. 421–423. For Riberas, see also A.E. Pérez Sánchez and N. Spinosa, *Jusepe de Ribera,* New York 1992, p. 39.

Antwerp; Guercino's *Jacob Blessing the Sons of Joseph* and *St. Gregory the Great with St. Ignatius and St. Francisco Javier*, both now in the Denis Mahon collection, London; Van Dyck's *Stoning of St. Stephen*, now at Tatton Park, Cheshire, England; and possibly a second version or copy of Caravaggio's *Salome with the Head of John the Baptist*, now in the Escorial.

We also know that Juan Alfonso acquired pictures at certain sales: a work by Pordenone from the English Commonwealth sale via the Conde de Fuensaldaña,[313] two pictures by Codazzi in the Morelli sale of 1670,[314] pictures attributed to Veronese, "Burdone," and Titian – as well as some unattributed works – from the *almoneda* of Don Antonio Messia de Tovar, Conde de Molina in 1675, and other unattributed pictures from the *almoneda* of Don Alonso Ramírez de Prado in 1674.[315]

Don Juan Gaspar's collection seemingly offers a contrast with those of his father's generation in that it demonstrates an interest in Spanish artists. Except for Ribera, who was almost Italian, only two Spanish pictures (still lifes by Pereda) are mentioned in the 1647 inventory. Don Juan Gaspar, however, dedicated a room in his collection to the native school, the so-called "Pieza de Españoles". Interestingly, separate rooms were given over to the works of the Italianate artists Ribera and Orrente. Using information provided by Palomino, we know that the "Pieza de Españoles" contained works by Carreño, Herrera the younger, Antonio Pereda, and Antolínez.

Palomino also says that Don Juan Gaspar was a patron and even a friend to the painter Juan de Alfaro, who died in 1680.[316] As the documents from other collections of the later seventeenth century suggest, Madrid collectors took a new interest in the Spanish national school during the reign of Charles II. Although this surely reflects in part Spain's diminished role in European affairs, the increase in local patronage may help explain the resurgence of Spanish art in an era otherwise distinguished by decadence and decline.[317] Don Juan Gaspar's reputation as a Maecenas was matched by his achievements in other areas. He was a poet, a skilled horseman, successful politician, and an authority on bullfighting.[318]

If the inventory of 1647 is any indication, Don Juan Alfonso had arranged his pictures with little sense of an historical sequence. Don Juan Gaspar, on the other hand, re-arranged the gallery according to attributions naming the rooms after the artists whose pieces dominated each hanging scheme or (less often) by category of subject. Thus, while some of the rooms in the palace bore names derived from family circumstance – such as the Pieza del Ayo, which was probably named for Don Juan Gaspar's tutor, Don Tomás Tamayo de Vargas, a celebrated literatus[319] – other rooms were dedicated to Titian, Bassano, Rubens, Tintoretto, Raphael, Ribera, and Orrente.

313. Vergara 1989.

314. AHPM, Prot. 10.411, f. 354v.

315. See inventory no. 93, Conde de Molina. The Almirante de Castilla purchased items [2],[22], [34], [89] and [133]. For eighteen unattributed pictures purchased by the *almirante* from Ramírez de Prado, see original document at the Getty Provenance Index. There is also an inventory that records Antonio Dávila, Marqués de las Navas, pawning a large painting of Judith from his *mayorazgo* to the *almirante* for the very high sum of more than ten thousand *ducados* (equivalent of one hundred and ten thousand *reales*). I am indebted to María L. Gilbert for providing this information.

316. Palomino 1947, pp. 1002ff.

317. Cf. John H. Elliott in E. Sullivan and N. Mallory, *Painting in Spain, 1650–1700, from North American collections*, Princeton 1982, pp. 1–5.

318. Álvarez y Baena 1789/1973, vol. 3, p. 265. Don Juan Gaspar was the author of the bullfighting treatise, *Reglas para torear*, Madrid, n.d. .

319. Álvarez y Baena 1789/1973, vol. 3, p. 264.

As we have mentioned, Harrach, writing in 1674, was not impressed with the architecture of the palace, which was located on the Prado de San Gerónimo, but he felt that the pictures could be compared with the best examples in Vienna or Brussels.

It is probable that the family's debts, along with the sequestration proceedings following the flight of the last *almirante* in 1702, had caused the dispersal of the picture collection by the mid-eighteenth century. The sale of pictures in 1691 has already been mentioned, although there seems to be no preparation for such a sale in the 1691 inventory documents. Eventually, the *almirante*'s estates – or rather, those of the duchy of Medina de Rioseco – were incorporated into the houses of Benavente and Osuna.

The Later History of the Benavente Collection

The Benaventes would continue to be as prominent politically in the reigns of Philip IV and Charles II as they had been under Philip III, and they continued to develop their collection. Carducho cites the collection of a Conde de Benavente and his father, although it is not clear which two of three possible counts are being mentioned.[320] At the death of the tenth Conde-Duque, Don Juan Alonso de Pimentel y Ponce de León in 1652 (Doc. 55), their gallery contained, in addition to Caravaggio's *Crucifixion of St. Andrew* (now in the Cleveland Museum of Art, no. 76.2), a *Martyrdom of a Bishop Saint* also attributed to Caravaggio and a large *St. Jerome* by Ribera. There was a *Madonna and Child with St. John the Baptist* attributed to Raphael and a *Nativity* by Barocci, said to have come from the collection of the eighth conde and therefore probably acquired in Italy.[321] (The Barocci is possibly the work now in the Prado, no. 18.) There was also an *Ascension of Christ* by Rubens, a lost work perhaps represented in an engraving by Schelte à Bolswert, and a number of copies.[322] Other works were attributed to Bosch, Luca Cambiaso, Franz Floris (a *St. Hermangild*), and Andrea Salernitano, copies after Raphael and Velázquez. We should also note the remarkable collection of statues, including antiquities and religious pieces – some appear to have been placed outside, others mounted inside, as if in a museum.[323] Many of the entailed pieces of the collection were to be found among these prized statues (see the discussion of entailments, above). Even the miscellaneous objects in the collection were of interest: for example, there was the "espada de Suero de Quiñones que llaman de el passo honrrosso de la puente de orbigo."

The Benavente collection continued to be important to the end of the century. As Checa and Morán have pointed out, the Benaventes were early collectors of the works

320. Carducho 1633 – reprinted in Sánchez Canton 1923–41, vol. 2, p. 101. It is not clear whether Carducho is referring to the eighth and ninth counts, Don Juan Alfonso and Don Antonio Alfonso, or to Don Antonio and his son, Don Juan Francisco Alfonso, the tenth count. Since the ninth count, Don Antonio died in 1633, he and his father are probably the ones to whom Carducho refers.

321. SeeAHNM, Sección Osuna, legajo 429–51 (in box no. 2 of this legajo), packets 88–109; dates between 1600–1619, but principally in 1611–12: a *Nativity* and "La buelva de hejito ... origl. de barosio." The 1652 inventory, item 13, describes the work as "large" (*lienzo grande*), whereas Prado no. 18 measures 134 x 105 cm.

322. Illustrated in *Corpus Rubenianum Ludwig Burchard*, part 7, D. Freedberg, *Rubens: The Life of Christ after the Passion*, Oxford 1984, fig. 59.

323. AHNM, Sección Osuna, legajo 440/2–29; probably datable to 1653–57. Partially transcribed in Burke 1984, Doc. 2.13n. (Possibly the inventory mentioned by Saltillo 1947, p. 610 (AHNM no. 440 – cf. Pérez Sánchez 1965, p. 66): "Memoria de todas las figuras de Marmol, Alabastro, y bronze. Y pinturas de lienzo que Avia en el Jardin del conde de Benaute. mi-Sr [sic] Don Juan francisco Alfonso Pimentel que En Diferentes Ocasiones lleuo [crossed out:] su Exa para su Palacio de Valladolid = a la ciudad de Valld. desde Benaute. – y de otras cossas eran de su mayo [mayorazgo?] de Benaute."

of Bartolomé Murillo, owning as many as 40 canvases by the Sevillian master.[324] Finally, at the very end of the century, we have a Conde de Benavente who lived in the royal palace and owned a group of devotional pictures apparently given him by Charles II.[325]

The Benavente inventories also teach us several things about both the limits and the possibilities of this type of document as sources for art history. The Museo del Prado possesses a portrait identified as one of the Benaventes, probably Don Juan Francisco Alfonso (the tenth duque), in armor (no. 1193).[326] This highly problematic picture, variously attributed to Titian (!), Velázquez, and Mazo, is of iconographic interest because the conde appears to be wearing the same armor that appears in Titian's *Portrait of Philip II*, also in the Prado (no. 411). Whether or not the Benavente portrait may be identified with the unattributed "Señor Conde de benavente armado" (no. 139; 400 *reales*; similar dimensions) in the 1656 inventory of the dowager condesa published here is unclear, but the size and high price make the identification plausible. Of more interest, however, is a *Portrait of Don Juan Alfonso de Pimentel, 8th Conde de Benavente, Viceroy of Naples and Valencia, in Armor* from the Infantado inventory of 1624 (no. 92), which is described so as to suggest a close relationship to the sixteenth-century formulae epitomized in Titian's *Portrait of Philip II*, as well as to the Prado's Benavente portrait. Thus, however we explain the use of the same suit of armor in both Prado pictures (ownership by Benavente as a historical piece, workshop model used for a formula portrait, etc.), we must also take into consideration the likelihood that a family portrait tradition was also being honored.

The Later History of the Infantado and Pastrana Collections

We have already seen how the Infantado collections were of some importance in the reigns of Philip II and Philip III. Under Philip IV and Charles II (that is, 1621–1700), the Infantado collections were maintained and eventually merged with those of the house of Pastrana.

Among the many extant sources of information on these two houses, we should note in particular the documents surviving from the Duque de Pastrana's ambassadorship to Rome, 1623–26.[327] The Ambassador, Don Ruy Gómez de Silva de Mendoza y de la Cerda, was the third Duque de Pastrana as well as Prince of the Italian domains

324. Morán and Checa 1985, p. 301, citing an apparently undated list in the AHNM, Sección Osuna, cartas, [legajo?] 608.

325. See Archivo del Palacio, Sección Histórica – Testamentarias, no. 240 (notary Francisco Mayoral, 1703), ff. 182v–197; dated in Madrid, 13 November 1700 and following. Published by the Museo del Prado, 1975. (The Prado transciption matches the original exactly, except that abbreviations are spelled out.) The objects inventory of the Pieza de las Furias in the Alcázar were not numbered or evaluated because they belonged to the Conde de Benavente (that is, Don Francisco Casimiro Pimentel), who served as *Sumiller de Corps* to the king. Benavente's ownership of the pictures and other objects was certified both by the word of the late king and by his widow, the Queen Regent. The documents imply that the works were originally part of the royal collection and were subsequently given to Benavente: "Su Magestad (que estta en gloria) declarado in voçe Se le enttregasen cuyo decretto ..." There are only a handful of attributions, to Luca Giordano. We should note that the office of *Sumiller de Corps* was an ecclesiastical position, a type of Royal Chaplain. The pictures on the walls of the Pieza de las Furias were almost exclusively religious. Could Benavente have taken orders late in life?

326. See Julián Gállego, in *Velázquez* (exhibition catalogue, Prado Museum and Metropolitan Museum of Art), Madrid 1990, no. 60, pp. 352–355; and Prado 1985, pp. 737–738 (no. 1193).

327. See AHNM, Sección Osuna, legajo 1948, sections 3 (a–b) and 4–5 (c–d); AHPM, Prot. 2.674, ff. 1044–1442ff., cited by Pérez Pastor 1914, p. 170, no. 857; AHPM, Prot. 2.673, ff. 1497ff.; AHNM, Sección Osuna, legajo 1836-3 through 1836-5, 1836-6, 1836-8; AHPM, Prot. 2.662, II; AHPM, Prot. 8.226, ff. 12–35, 36–39;

of Melito and Eboli. He was appointed Ambassador before the Holy See, taking up his duties in March 1623.[328] The duque's daily journals recording the embassy's expenses survive, and from them emerges a picture of the daily activities of a Spanish collector in *Seicento* Italy.

It is clear from both the Pastrana journals and those of other Spanish agents in Rome during the 1620s (for example, Monterrey and an as yet unidentified ambassador – probably the Duque de Alba – cited in documents in the Alba archives[329]), that many artistic commissions were given for what would today be considered applied or commercial art projects. For example, Pastrana often gave an artist named "Segismundo" minor commissions, including religious images, paintings on stone, and occasional pieces (f. 26a – "Unas pinturas"), but "Segismundo" could also be counted on to prepare gilded shields. Similarly, Giulio Capi was asked to paint 300 coats of arms – decoration for the drums that were to accompany the cavalcade on St. Peter's Day. On a somewhat higher level, the sculptor Orazio Pacifice was commissioned to copy (or perhaps, invent) busts after the antique, and an unidentified painter was asked to supply portraits of the Pope and his nephew (ff. 107b, 99c).

Lamentably, the more significant purchases recorded in the duque's entries are not attributed, and those few artists whose names do appear are not of the first rank. In fact, Giulio and Silvio Capi, Andrea Pelli, and Orazio Pacifice are, as far as can be determined, known to art history only through the ambassador's journal. The painter "Jacomo Duquenoy" mentioned in the documents may have been a member of the same family as the famous sculptors, but is otherwise unknown. "Segismundo" and "Jacomo de Hasse" are difficult to identify, although the documents specify that the latter was a Fleming.[330] Perhaps de Hasse was the Dutch landscape painter Jakob van Hassel. Only two of the artists, the French painter, Jean Turpin (1561 – after 1626), and the Italian sculptor, Francesco Stati (1592–1627), have left any historical trace.[331] Both Turpin and Stati are known to have been picture dealers as well as artists; they may have assisted Pastrana in his attempts to acquire works of art.

It is interesting that, of the nine artists mentioned in the Pastrana journals, nearly half are likely to have been of northern European origin. Turpin was a Frenchman, Duquesnoy almost certainly French or Flemish, and Hasse a Fleming or Dutchman. To judge from his name, "Segismundo" was probably a northerner as well.

Of considerably more importance were Pastrana's purchases from Italian, Flem-

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AHNM, Sección Osuna – Cartas, legajo 582 (partially transcribed in Burke 1984, Doc. 2.16a); AHPM, Prot. 2.679, ff. 496–98; AHPM, Prot. 10.432, ff. 1–23; ff. 528v–548ff; Prot. 10.437, ff. 29–53; AHPM, Prot. 8.224 and 8.225; Prot. 11.847, ff. 31ff.; Prot. 14.916; AHPM, Prot. 2.676, ff. 216–255 and 1367–1455 as well as the inventories published here. The records from the Pastrana embassy to Rome are found in AHPM, Sección Osuna – Cartas, legajo 582 dated in Rome 1623–26 (partially transcribed in Burke 1984, Doc. 2.16a); documents in Osuna legajo 580 relating to purchase of jewelry, silverware, and objets d'art are analyzed by B. Santamarina in the *Boletín del Museo e Instituto "Camon Aznar,"* 59–60, 1995, pp. 205–219. Pastrana's death inventory has been published, with extensive biographical information, by T.J. Dadson, "Inventario de los cuadros y libros de Ruy Gómez de Silva, III Duque de Pastrana (1626)," *Revista de Filologia Española,* 67, 1987, nos. 3–4, pp. 245–255. For further historical information see Elliott 1963/70, p. 313 and notes, and Kamen 1980, pp. 230–239. For biographical and genealogical information, see Álvarez y Baena 1789/1973, vol. 1, pp. 60–61 and 258; vol. 3, pp. 146–147; and vol. 4, pp. 22–23, 201–205, 222–223, 287–289, 292–293, and 296–297. Earlier studies include L. B. de Salazar y Castro, *Historia genealógica de la Casa de Silva ...* , Madrid 1685, 2, passim. Cf. F. Layna Serrano, *Historia de Guadalajara y sus Mendozas en los siglos VV y XVI,* 3, pp. 332ff.

328. AHNM, Sección Osuna – Cartas, legajo 582 (partially transcribed in Burke 1984, Doc. 2.16a).

329. Palacio de Liria, Madrid, Alba Archives, Sección Monterrey, caja 147, sections 111–156.

330. "pintor de nacion flamenco" – f. 23.

331. Thieme and Becker 1907–50, vol. 31, p. 490, and vol. 33, p. 498.

ish, and French gold- and silversmiths in Rome and Naples, including table silverware, jewelry, and *objets d'art*.[332] In all, some 17 artisans received orders from the ambassador, whose relatively simple table silver contrasted with an interest in precious stones and gold chains for dress.

Pastrana's death inventory of 1626 has recently been published,[333] and while it adds evidence of a highly developed love of books (the duque's contemporaries noted his learning and mastery of languages), it also suggests that he had very little interest in collecting pictures. (We recall that Olivares also became a bibliophile rather than a picture collector, perhaps to avoid conflict with Philip IV.) Only two lots are attributed in the inventory: four hermit scenes by a "Cleves" and an image of *The Doubting Thomas* (or possibly *St. Thomas Aquinas with a Crucifix*) said to have been painted by the Blessed Luís Beltrán.[334] The remaining 62 lots are mostly portraits or religious works with scanty descriptions.

Until the publication of this inventory, one could assume that the lack of important commissions for paintings documented in Pastrana's journals could be explained by their quasi-official nature, in effect recording "business" expenses, such as decorated parade shields. It is probably for this reason, as Pita Andrade has remarked, that the Italian journals of the Spanish viceroys seem to hold so little interest for modern scholars.[335] But in Pastrana's case, the lack of documentation also indicates a lack of interest. He was a patron – of commercial art, of silversmiths, of book dealers – but he was not a picture collector.

To Pastrana's lackluster collection we must contrast that of his opposite number in the house of Infantado, Don Rodrigo de Mendoza, the seventh duque. Upon Don Rodrigo's death in 1657, his estate included 238 pictures in 160 unnumbered lots.[336] Unfortunately, the inventory itself is often illegible and gives only the barest descriptions and few attributions. Nevertheless, it offers some data on Infantado's collecting activities (and perhaps, by implication, on his role as a patron) in Italy during his embassy to Rome in 1649.

Many of the pictures inventoried in 1657 (especially portraits) are recognizable in a general way from the earlier Infantado inventories discussed above. A large group, however, must have been acquired in Italy, including portraits of Pope Innocent X (1644–55) and other sitters "hecho en Roma" (f. 16). (The description of the pope, "sentado en una silla," immediately brings to mind the portrait by Velázquez of 1649–51, now in the Doria Pamphilj Gallery, Rome.) There was a piece attributed to Bassano; two copies after works by Titian already in Madrid ("the Venus" and an *Adam and Eve,* ff. 18 and 20); three additional works attributed to Titian (a *Magdalene*, a *Venus and Adonis*, f. 20v, and *The Tribute Money*, f. 34v); two works attributed to Raphael (*Virgin and Child with St. Anne,* f. 20v, and a small altar with three panels: bof *Christ*, *The Virgin*, and *St. John*, f. 22); a portrait attributed to Andrea del Sarto (f. 22); and an original (*Adam and Eve*, f. 21) and a copy after Parmigianino (*Our Lady*,

332. Santamarina 1995.

333. Madrid: Archivo Histórico de Protocolos, Prot. 3.361, ff. 648–683; dated in Madrid, 26 December 1626 and following. Published by Dadson 1987.

334. Dadson 1987, p. 250.

335. Pita Andrade 1960a, p. 401 – see Palacio de Liria, Madrid, Alba Archives, Sección Monterrey, caja 147, sectinos 111–156.

336. AHPM, Prot. 8.226, ff. 12–39; Getty Provenance Index No. E-606; dated in Madrid 15 January 1657 and following; cited by Pérez Pastor 1914, p. 179f. no. 899. (This document is the inventory of Don Rodrigo de Mendoza, VII Duque del Infantado, who died 14 January 1657). This inventory has not been transcribed for the present volume owing to the lack of descriptions and the small number of attributions.

f. 23v). None of these was necessarily acquired in Italy, but the *Seicento* pictures – a *Santiago*, an *Incarnation*, and a *Christ with St. John the Baptist* by Guido Reni (ff. 20, 22, and 22v); a half-length *Santiago* by Ribera (f. 24v, possibly now in the Prado, no. 1082); a *Venus and Adonis* by Albani (f. 21v); and five works by Caracciolo (a small *Cupid*, f. 20 a *Pietà*, f. 21, *Satyrs and Nymphs*, f. 23, and a pair of *Diana* and *Europa*, f. 23v) – were most likely the fruits of his sojourn. There were also a panel of *Our Lady* given to "Carauçeli" (f. 21v), and a half-length portrait of or by "Jacobaçi" (f. 21). Most of the works were secular, many overtly erotic or profane, and quite a number of the anonymous pieces were listed as "miniatures." Albani, Guercino, and Ribera were still alive in 1649, but only Albani could be found in Rome, and then only intermittently. This suggests that Infantado was principally a collector, with his patronage directed more at landscapists and second-rank artists rather than at the major contemporary figures, except perhaps at long distance.

Among the later collectors of the Infantado-Pastrana family, one must cite Don Gregorio de Silva Mendoza y Sandoval (1640–93), Duque de Pastrana and del Infantado. The dismounted equestrian portrait of the duque by Juan Carreño de Miranda (Prado, no. 650), in addition to demonstrating the continued influence of Van Dyck in later seventeenth-century Spanish art, is a magnificent creation in its own right and a document of Don Gregorio's sophisticated patronage of the arts.

Collectors of Lesser Social Status

Investigations of Castilian society in the Golden Age have not, as a rule, focused on non-noble citizens of property, except perhaps in studies of life in Seville.[337] Indeed, the idea of a "middle" class, particularly in the sense of an urban, proto-capitalist bourgeoisie, does not rest well upon Spanish history. At the very least, the self-image of the seventeenth-century Spaniard (as indicated in literature such as the *Lazarillo de Tormes* and in the *pruebas de sangre* and other documents of the age) militated against a life of commerce or industry, even while the monetary effects of American silver hampered the growth of the domestic economy.[338] Furthermore, Spain lacked the strong, centralized monarchy that cultivated the middle class in sixteenth-century England and France, not to mention the France of Louis XIV.[339] Although the Spanish prejudice against physical labor and business activities was repeatedly challenged by

337. Bibliography on the question of middle-class life in seventeenth-century Spain may be found in Defourneaux 1966. Defourneaux's Chapter 3 presents interesting vignettes of urban life in the Madrid of Philip IV and whose Chapter 4 outlines life – including mercantile life – in Seville. See also A. Domínguez Ortiz, *Orto y ocaso de Sevilla*, 2nd ed., Seville [1974]; and ibid., *La sociedad española en el siglo XVII*, Madrid 1966. Domínguez Ortiz and F. Aguilar Piñal have also published the seventeenth-century volume in the *Historia de Sevilla* series of the Universidad de Sevilla (vol. 4, *El Barroco y la Ilustración*). More recently, Kamen 1980 has devoted an entire chapter to the "Bourgeoisie" (Chapter 9, pp. 260ff.), although his examples are primarily taken from Aragón, Barcelona, and Valencia. Kamen documents a increase in the social importance of the capitalist middle class, but notes that since it was legally and occupationally defined social status, not economic function, that seventeenth-century Spanish society recognized, it is consequently impossible to say exactly what were the boundaries of the "middle" economic group.

338. See Elliott 1963/70, pp. 191–199, on the complicated question of the interrelationship between American silver and Spanish economic problems in the 1600s: "... the most serious failure of all was the failure to devise any scheme for using the supply of American silver for the benefit of the Castilian economy." (p. 199) Cf. Elliott and F.C. Spooner in NCMH, 4, pp. 436–473 and 67–99, respectively.

339. The most obvious example of the disunity of Spain in the 1600s is perhaps the failure of Olivares' plan to centralize the army (the so-called "Union of Arms" reform). See Elliott 1963/70, pp. 330–333, and in the *New Cambridge Modern History*, 4, pp. 463–464.

artists and *arbitristas* during the seventeenth century, it was still strong enough in 1657 to adversely affect Velázquez's nomination to a knighthood.[340]

Common sense and the example of Barcelona suggest, however, that there must have been sizeable numbers of merchants and other non-noble citizens of property in Madrid as well as in Seville – citizens who, while they were excluded from the centers of power, nevertheless contributed to the economic and cultural life of the kingdom. Furthermore, not everyone at court was a nobleman; the grandees were greatly outnumbered by a host of palace functionaries, government officials, clerics, and military officers, not to mention the staffs and entourages of the lords themselves. (A survey of the professions cited in the documents published here would, for example, include all of these types.) The royal household had become an extended "welfare state" that attracted many educated or skilled Spaniards (such as Velázquez) to Madrid in the hope of finding a sinecure or employment in government service. If these intellectuals and public servants were to be taken together with the merchants, mercantile artisans, and hangers-on about the court, the resulting social group might be considered a "middle" class. Even if it could not be equated with the entrepreneurial bourgeoisies of other European countries, it could be said to have played an analogous role in seventeenth-century Spanish society, serving many of the same functions and constituting an intermediary group between the landed nobility and ordinary peasants and workers.

Earlier estimates concerning the numbers of such non-noble collectors appear to have been much too conservative. With the evidence provided by Peter Cherry's research in the Madrid archives, including hundreds of fairly large collections of approximately 100 items each (84 of which are transcribed here), as well as the nearly 60 collections deemed worthy of mention by the seventeenth-century sources or identified by Pérez Pastor, Saltillo, Agulló y Cobo, Matilla Tascón, Barrio Moya, and other modern investigators, plus over 150 collections, too small or too badly catalogued to be of scholarly significance, published by Agulló y Cobo,[341] we now have at least a respectable cross section of the seventeenth-century records.

Most of the non-noble collectors of seventeenth-century Madrid were involved in some way with the court. They held a court position, or at least, a specified position in the household of a grandee. Many were clergymen, and many others intellectuals in the circle of Olivares or entourage of some other great lord. A few collectors were merely wealthy merchants, but merchants whose aspirations led them toward the aristocracy. Indeed, it is possible to discern a social pattern in the history of families such as the Arces: a merchant grandfather begat a courtier son, who in turn begat a grandson with sufficient wherewithal to gain entrance to a military order and therefore (if only theoretically) into the aristocracy.

Non-Noble Collectors during the Reign of Philip IV

The accession of Philip IV and the subsequent elevation of Olivares to the role of *privado* brought many Sevillian intellectuals to the court in Madrid. Among these were

340. Kamen 1980, pp. 261f., cites a memorial by the *arbitrista*, Luis Ortiz, demanding that the sons of the gentry be educated for professions or mercantile trades. For extended discussion and bibliography on the status of artists and the problems surrounding Velázquez's nomination to the Order of Santiago, as they relate to Velázquez's *Las Meninas*, see Brown 1978, pp. 104–110. Volk 1978, pp. 69–86, also discusses *Las Meninas* as it relates to the status of artists, but with particular regard to the legal situation which the artists' status engendered.
341. M. Agulló y Cobo, *Noticias sobre pintores madrileños de los siglos XVI y XVII*, Granada ca.1978 and *Más noticias sobre pintores madrileños de los siglos XVI al XVIII*, Madrid 1981, passim.

two former members of Francisco Pacheco's circle of literati and aestheticians: the Canon Don Juan de Fonseca y Figueroa and the courtier-poet Don Juan de Xauregui or Jauregui.[342] Xauregui had played an important role in the literary world of Seville and was an amateur painter of some merit, having studied art in Rome.[343] In Madrid, Xauregui became Master of the Queen's Horse, and he later testified at the trial that sought to establish painting as a liberal art.[344] Carducho does not explicitly state that Xauregui had an art collection, but he does consistently refer to Xauregui in the company of other collectors. Both Xauregui and Fonseca would, of course, have known the Duque de Alcalá, one of Seville's foremost collectors, through Pacheco's academy. It is difficult to assume that Xauregui would have become such a developed antiquarian, aesthetician, and art expert – not to mention a painter – without having acquired at least a modest gallery of his own.

Don Juan de Fonseca y Figueroa is well known to the history of art by virtue of his having protected Velázquez during the artist's early years in Madrid.[345] He was a close associate of Pacheco, a member of Pacheco's circle, and the Canon Schoolmaster of the Cathedral School in Seville.[346] In Madrid, Fonseca served as the *sumiller de cortina*, a type of royal chaplain. Velázquez appraised Fonseca's estate upon the cleric's death in 1627. The *tasación* is perhaps as interesting for the light it throws on Velázquez's expertise at this point in his career as for the inventoried works themselves: Velázquez attributes only his own *Water Seller*, a group of works by Orrente, and, as it seems, a piece by Cerano. (The *Water Seller* also drew the highest evaluation.) Velázquez's canvas seems to have been the most avant-garde work in what was, by 1627, a slightly out-of-date collection.

Fonseca was a cleric – Xauregui is said to have become a priest as well – and indeed, the clergy made up one of the more important groups of non-noble collectors in Madrid. Until the 1830s, the Spanish Church retained enormous financial resources, which could often be tapped for the support of intellectuals or, as in the case of Mayno and Cano, artists. And just as an archbishop could divert revenues to his personal use, so could a commoner with a religious vocation underwrite his acquisitions with church funds.[347] There is mention of the collections of Don Bartolomé de Castro, Archdeacon of Burgos, the Canon José de León y Ledesma of Seville, the priest (Licenciado) Francisco Manuel, and another priest, Gregorio López Madera, whom Carducho describes as an amateur painter.[348] In 1674, a *capellán de honor de Su Majestad*, Francisco López de Nájera, left works attributed to Carducho, Morales, and Titian.[349]

342. See López Navio 1961, pp. 53–84; cited in Díaz del Valle 1656–59 and published in Sánchez Canton 1923–1941, vol. 2, pp. 111, 114, and 339.
343. Brown 1978, pp. 39–42, 48–50.
344. Carducho 1633 – reprinted in Sánchez Canton, Fuentes, vol. 2, p. 114.
345. See López Navio 1961, passim.
346. See Brown 1978, pp. 39–42 and 48–50; and López Navio 1961, pp. 53–84.
347. Ecclesiastical benefices were not always restricted to use by members of the clergy. For example, Pacheco records that Velázquez received a pension of 300 ducats, which required a papal dispensation from Urban VIII (Pacheco 1956, vol. 1, p. 157 – repeated verbatim by Palomino 1947, p. 898). The implication is that the monies had been dedicated to Church use. The transaction has recently been documented by E. Harris, "Velázquez and his Ecclesiastical Benefice," *The Burlington Magazine*, 123a (1981), pp. 95–96 – citing Vatican Library MS. Barb. lat. 6125, f. 320 (Jones no. 206). The memorial requesting the dispensation also declares that "this granting of ecclesiastical benefices to laymen is what has been done by Popes of blessed memory, so that there are many others who today enjoy ecclesiastical pensions although they are married ..."
348. Pérez Pastor 1914, p. 67, L. Serra, *Archivo Español de Arte*, 1959, p. 251; Pérez Sánchez 1965, p. 68 following Cavestany 1936, p. 43; Carducho 1633, f. 151 and f. 159 reprinted in Sánchez Canton 1923–41, vol. 2, p. 103 and p. 113.
349. Agulló Cobo 1978, p. 199.

Perhaps the most famous of the seventeenth-century cleric-collectors was Don Juan de Espina, who died in 1643. He was said to have owned two autograph manuscripts by Leonardo da Vinci.[350] Espina's house was a magnet for both connoisseurs and the merely curious; his guests included the Prince of Wales, the future Charles I of England. Carducho and the Jesuit Padre González, another contemporary source, repeat words like "exquisite," "most curious," and "singularly rare" in attempting to describe Espina's house and collection. González tells us that the source of support was some 5,000 ducats in annual ecclesiastical rents, a very considerable sum in 1643. In addition to his house in Madrid, Espina owned a villa, said to contain treasures worth 30,000 *escudos*; it was willed, along with many of Espina's other treasures, to Philip IV. (Already in 1633, Carducho had reported that it was Espina's intent to will the Leonardo manuscripts to the king.)

The rank of Non-Noble Collectors in Madrid society

Whether clerical or secular, the ranks of courtiers (and therefore of collectors) were ordered by the rigid, if somewhat horizontal, structure of Habsburg court etiquette.[351] In general, the upper strata of palace society were inhabited by the princes, grandees, and most powerful state officials, but the non-noble collectors under study here could occasionally join the uppermost circles. For example, the Italian courtier Giovanni Battista Crescenzi, whose family background gave him the status of gentry but whose wealth and career were more typically bourgeois, was created a marqués.[352] Many other middle-level court functionaries, including a few collectors, were rewarded with the habit of a knight. Many of the collectors documented in the archives were members of a military order, especially that of Santiago, which seems to have had many intellectual members. If a member of an order could also arrange to be appointed a *comendador* or obtain one of the order's benefices, the order itself would become a source of livelihood.[353] Other collectors, including Don Claudio Pimentel (Alcántara), who may have been related to the Benavente family, were gentlemen-in-waiting to the king.[354] Pimentel owned a set of *Apostles* by Ribera and a *Cleopatra with an Asp*, a subject popular with Italian *Seicento* masters. Like Don Juan de Xauregui, the collector Don Francisco Velázquez Minaya was a Master of the Queen's Horse,[355] and another collector, Don Suero de Quiñones (Santiago), was *alférez mayor de Leon*.[356] Quiñones' connoisseurship and ethics were not above question, but he seems nevertheless to have had a significant enough collection to have been asked to sell pictures to the Buen Retiro.[357] Sir Arthur Hopton's letters mention an as-yet-unidentified *Venus*

350. Cited by Carducho 1633, f. 156 reprinted in Sánchez Canton 1923–41, vol. 2, p. 111.

351. The structure of the Hapsburg court at Madrid, along with the duties of many royal servants, is set forth in ms. signature 10,666 of the Biblioteca Nacional, Madrid ("Etiquetas generales de la Casa Real del Rey"), which, according to A. Rodríguez Villa, represents a reform of about 1647–51. See Rodríguez Villa, *Etiquetas de la Casa Real de Austria*, Madrid 1875. For further bibliography, and a discussion of the relationship of the court etiquette to *Las Meninas* by Velázquez, see Brown 1978, p. 95 and note.

352. Cited by Carducho 1633 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 102. Also cited by Díaz del Valle 1656–1659 published by Sánchez Canton 1923–1941, vol. 2, p. 347; and by Palomino both of whom are probably following Carducho.

353. With regard to Don Gaspar Ocaña de Alarcón, cf. AHPM, Prot. 6.291, ff. 35–136.

354. AHPM, Prot. 10.669.

355. *Cabellerizo de la Reina* – cited by Carducho 1633, f. 159 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 339.

356. Cited by Carducho 1633, f. 151 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 103.

357. See Pérez Sánchez 1965, p. 66, and cited by Carducho 1633, f. 151 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 103. Sir Arthur Hopton, the English Ambassador who apparently admired Quiñones' collection, held

by Luca Cambiaso and another work by Tintoretto in Quiñones' possession.[358] Velázquez Minaya is said to have painted, but it is not clear what kind of collection he may have had.

A number of collectors held responsible positions in the day-to-day government of the Spanish kingdoms. Juan Polo de Gamoz (Santiago) was *corregidor de Madrid*; he possessed a fine library but only a disappointingly few paintings.[359] Jerónimo Funes or Fures Muñoz was a member of the Supreme Council of Italy,[360] while Lorenzo Ramírez was said to have been "del Consejo de Su Majestad."[361] Muñoz, in addition to his duties on the Council of Italy, was a gentleman-in-waiting, a member of Santiago, and the "conservador general of the king's Real Patrimonio de los Reinos de Nápoles, Sicilia y Estado de Milán." Carducho, in his *Diálogos,* finds Muñoz at work painting an emblem, and comments on his fine masterpieces, which, given his involvement with Italy, must have included many Italian works.[362] Muñoz later testified for the *pruebas* of Velázquez's nomination to the Order of Santiago.[363] The Prince of Wales is also said to have visited his collection.

The scholarship of J. Fayard has further illuminated the role of important Spanish officials in collecting works of art.[364] Fayard listed the inventories of some 27 members (or wives of members) of the Consejo de Castilla from 1623 to 1752. In this publication, documents of four such members have been included. Each of these collections had at least 20 works, most had 50 to 80, and in several cases, the collections were quite large indeed. For example, Doña Teresa González de Sepúlveda, the wife of council member Don Martín Iñiguez de Arnedo, owned 90 pictures in 1645, while Don Bernardo de Ipeñarrieta had 135 (1651). Don Agustín de Hierro, who died in 1666, owned a number of works by El Greco among 150 pictures, and Don Pedro Nuñez de Guzmán (whose inventory is included here) owned original canvases by Orrente and Valdés Leal among over 200 paintings (1683). Doña María de Vera, widow of Don Juan González de Uzqueta, left over 750 pictures, including works attributed to Tintoretto, Veronese, and Velázquez, when she died in 1692. As Fayard noted, many of these collectors patronized Spanish artists along with the Italians and Flemish.

Another group of collectors served as secretaries to the Spanish kings. The earliest of these collectors, Don Antonio de Arostegui, died in 1623, and so may have served Philip III.[365] The collector Don Francisco de Oviedo was a secretary and

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the man himself in less esteem: "It is true that some monthes since I wrote to Cottington, about the Cambiaso and the Tintoretto, that Quiñones desired to present to his Majestie. But since I have written to his lordship acquainting him, that Don Suero had plaid the jade with mee and sold the peece I most esteemed which was that of Luqueto whereuppon wee are growne strangers, and in truth I neither finde him a man to bee dealt with, nor myselfe of a condition to deale with such as hee is." (Trapier 1967b, p. 62, quoting London: British Library, Egerton ms. 1820, f. 564.) Cited by Carducho 1633, f. 151 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 103.

358. See Trapier 1967b, pp. 60–62.

359. AHPM, Prot. 8.224, ff. 216v–719.

360. Carducho 1633 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 102; also cited by Díaz del Valle 1656–1659 published in Sánchez Canton 1923–1941, vol. 2, p. 338; cf. Pérez Sánchez 1965, p. 66; Archivio del Palacio, Madrid, Sección Histórica, Reinado Felipe IV, legajo 8; Sección Expedientes Personales (Empleados), caja 381–30. According to Palomino 1947, p. 1001, Ontañon owned canvases by Andrea Vaccaro. Cf. Pérez Sánchez 1965, p. 68; Archivo del Palacio, Sección Expedientes Peronales, caja 758/2.

361. Agulló Cobo 1978, p. 53.

362. Reprinted in Sánchez Canton 1923–41, vol. 2, p. 102.

363. Document published in *Varia Velazqueña*, vol. 2, p. 398, with text as follows: "Don Jerónimo Muñoz, Caballero de Santiago testifies that he has known Velázquez for more than thirty years since he came to court, and he has always known him to hold himself in the spirit and carriage of a nobleman [le ha visto tratarse con lustre y porte de hombre noble] a principal official in the honorable offices which he has had in the Palace; and that, in regard to painting, he has exercised it to please His Majesty."

364. See Fayard, 1979, pp. 458–467.

365. Pérez Pastor 1914, p. 169, no. 852.

gentleman-in-waiting to Philip IV,[366] and Juan Ramón Vallesteros and Bartolomé Moreno (Santiago) served Charles II.[367] Like many other collectors, Don Bartolomé owned Flemish landscapes, as well as two works attributed to El Greco. In all, the present study documents the collections of 13 secretaries.

The career of one non-noble collector documented here, Don Jerónimo de Cuellar, offers a glimpse of the typical path that a successful courtier might follow in seventeenth-century Madrid. He began his court service on 26 August 1650, when he (like Velázquez earlier in the century) was sworn in as an *ayuda de cámara* to Philip IV.[368] By 1666, in the reign of Charles II, Don Jerónimo had been appointed the *Secretario de la Cámara y Estado de Castilla.* His wages – constantly in arrears – amounted to 12 *reales* per day, or 148,920 *maravedíes* per year. By 1674, the year of his death, Don Jerónimo had become a member of the "Consejo [not specified] de Su Magestad" and a member of Santiago.[369] Like many other royal servants, Cuellar was also a man of letters, having written the comedy, *Cada cual en su negocio.*[370]

Don Jerónimo was not the only member of the Cuellar family on the palace payroll. A Gregorio de Cuellar was apparently the royal wine merchant (*Provedor de la cava de Su Majestad*) from about 1647 to 1660; he had worked in that office with his uncle and cousin.[371] A Don Antonio de Cuellar was *ugier de saleta* to the household of the prince and the *infantes* (that is, to the queen's household, the queen herself having died) in 1644. It is not clear if one of these Cuellars was Don Jerónimo's father.[372]

The parallels between the careers of Cuellar and Velázquez – both were court officials, both were given the Habit of Santiago just before their deaths – throw some light on the means by which court artists might attract non-noble patrons. It may be assumed that Don Jerónimo would have come into contact with Velázquez in the course of their official duties, although Velázquez was, by the 1650s, one of the highest-ranking officials at court. As must have been obvious, Velázquez was the king's confidant as well, and Cuellar may have thought it would help his career at court to patronize the king's favorite painter.

In any case, Cuellar, like Pedro de Arce, became a collector of Velázquez's works. At the time of his death, Cuellar owned five half-length portraits of members of the royal family attributed to Velázquez, including a half-length *Portrait of Philip IV in Hunting Dress.*[373] It has not been possible to identify these pieces with extant works; they may have been products of Velázquez's shop. Cuellar's other works were principally Flemish: two pieces attributed to Rubens and a number of Flemish landscapes and cityscapes exhaust the list of attributed works in his inventory. The prices set on some of the works are, however, of interest: two *fruteros* are evaluated at 1,800 and 2,000 *reales*, respectively, the same price as that given to a much larger (4½ x 3 *varas*

366. Doc. 73.
367. AHPM, Prot. 10.421 and AHPM, Prot. 10.438 respectively.
368. The post seems to have been a stepping stone to higher office. Like the *monteros*, the *ayudas de cámara* would have exercised their duties in proximity to the king's person.
369. Agulló Cobo 1969/1970, vol. 4, p. 203 citing a reference by Alvárez Baena 1790, vol. 2, pp. 335–36.
370. Cuellar, Jerónimo de, *Cada cual a su negocio*, Seville n.d.; subsequent editions include Seville 172?, Valencia 1765, and Barcelona 1775. The play was also entitled *Hazer cada vno lo qve deve*. Cuellar also wrote another play, *El pastelero de madrigal*, with editions of Madrid 1746 and Valencia 1765; I have not found a seventeenth-century edition.
371. Archivo del Palacio, Madrid, Sección Personal (Empleados – Expedientes Personales), caja 268/4.
372. See M. Agulló y Cobo, "Datos para las biografías de escritores de los siglos XVI y XVII," *Anales del Instituto de Estudios Madrileños*, vol. 4, 1969/70, p. 203, citing a reference by Alvárez y Baena 1789/1973, vol. 2, pp. 335–336 (as well as Pérez Pastor).
373. AHPM, Prot. 12.006, f. 124.

versus 2½ x 3) *Equestrian Portrait of the Cardinal Infante*.[374] In comparison, the somewhat smaller portraits by Velázquez were evaluated at 1,000 to 1,500 *reales* each.

The ranks of non-noble collectors included other responsible members of the royal household. For example, Carducho cites the collection of Don Jerónimo de Villafuerte Zapata, *guardajoyas* to Philip IV.[375] Agulló y Cobo cites the collection of the *aposentador* Don Bernabé de Gainza Allafor and his wife, Doña Juana Velázquez de Gauna, who owned several Italian pieces among over 50 pictures.[376] Seven of the collectors documented in the present study held the post of *contador*, or financial official, in either the king's service or that of some great lord. In addition, we can cite Don Francisco de Arévalo, "Contador de Su Magd en su contaduria mayor de quentas."[377] The collection of Arévalo is principally of interest for its wide variety of Marian devotional images: he seems to have made an attempt to collect an example of the image associated with each of the most popular cults of the Virgin. A colleague of Arévalo, Jerónimo Gonzales (he is not styled "Don" in the documents), had collected 59 lots of paintings by the time of his death in 1669;[378] none of Gonzales' paintings, and none of the works in the collection of Don Gabriel Elipio de Prado, *contador* to the Conde del Castrillo,[379] were attributed in their respective inventories. The collection of Pedro de Torres, *plumajero del Rey* (literally, "plume-maker" or "feather-dresser," originally a palace staff position, but possibly a sinecure by the time of Philip IV), and his wife, Doña Catalina de Miranda, contained two works attributed to Bassano.[380] (The socially mobile Doña Catalina later contracted marriage to Don Leonardo de la Mota of the Order of Santiago.)

The enthusiasm for pictures seems to have permeated even the lowest levels of court society, not to mention the ranks of Spaniards outside the palace walls. Pedro Muñoz, *portero de cámara*, owned four Flemish landscapes and some 26 other paintings at the time of his wife's death in 1624.[381] Agulló y Cobo cites the collection of Daniel Sabola, *mercader de lonja* (a wool or hide merchant?), which included copies after Ribera and Artemesia Gentileschi.[382] Sabola, who, to judge from his name, may have been an Italian, had died in 1632, with his paintings being evaluated by the painter Francisco Barrera. Sabola's heirs, however, were dissatisfied with the low prices Barrera assigned to the pictures and asked Jusepe Leonardo to re-appraise the works. (As it turned out, Leonardo's evaluations were only slightly higher than those of Barrera.) Finally, there was the collection of "Juan Fernández, labrador," who died in 1657.[383] Both Agulló y Cobo and the present author interpret the document to mean that Fernández was a laborer or small farmer, not someone named "Fernández Labrador" – compare the inheritance of Don Gaspar de Haro's gardener, cited above.[384]

As noted earlier, Spain's participation in European affairs throughout the seventeenth century required the presence of Spanish agents in many foreign cities. It is reasonable to assume that, like noblemen, many non-noble Spaniards sought service

374. Fols. 119, 122.
375. Carducho 1633 reprinted in Sánchez Canton 1923–1941, vol. 2, p. 102; cf. Pérez Sánchez 1965, p. 66.
376. Agulló Cobo 1978, pp. 198–99.
377. AHPM, Prot. 8.224, ff. 256–265.
378. AHPM, Prot. 9.801, ff. 272–276.
379. Agulló Cobo 1978, p. 132f.
380. Agulló Cobo 1978, pp. 195–96.
381. AHPM, Prot. 2.676, ff. 1554–1595.
382. Agulló Cobo 1978, pp. 26–28, 80–81.
383. Agulló Cobo 1978, p. 182.
384. Jordan 1985, p. 154. Most scholars doubt the inventory can be identified with the still-life painter of the same name.

abroad as well. Indeed, Spanish agents such as Don Alonso de Cárdenas in London have been shown to have played important roles in the acquisition of pictures for Madrid. We may also cite the "magnifico" Don Joseph de Almarza and the *maestro de campo* Don Pablo de Leon, both of whom died in Naples in 1670. Almarza, who may have been associated with the Conde de Oñate, owned more than 140 pictures, none of which was attributed in his inventory. (The occasionally high evaluations in the *tasación* document the monetary exchange system in use in Naples at the time.) Don Pablo de León also owned a great many paintings, some of which may have been shipped back to Madrid and sold there at an *almoneda*.[385] There seems to be no evidence regarding the fate of Almarza's collection.

One further note concerning Don Pablo de León: his title, *maestro de campo*, seems to imply a military career, and one might similarly expect to find many former Spanish officers – veterans of service abroad – among the non-noble collectors in Madrid. This has so far not proven to be the case. We do have the Spanish soldier, Captain Martín de Aguirre, who gave power of attorney to a canon in Plasencia in 1631 in order that the Canon might receive a five-paneled tapestry set.[386] A number of collectors at court had secondary careers in the armed forces, and others served occasionally in the Spanish armies. Rodrigo de Tapia, for example, was a *caballerizo* – which, given the importance of the horse in seventeenth-century warfare, was a semi-military post. Furthermore, Tapia participated in the battle of Fuenterrabia, was appointed Captain of the Spanish Guards, and was the officer in charge of escorting both the Infanta María (Queen of Hungary; later the Empress) to Germany in 1629 and the new Queen Mariana to Spain in 1649–50.[387] Gabriel de Ocaña served as Captain of the Madrid Militia, but this may have been due to his position as *Regidor Decano*.[388] The documents attached to this book mention two other *caballerizos*: the Conde de Humanes and Hernando de Espejo.

The ranks of collectors in Madrid also included a number of Italians. Among these collectors was Don Flavio Atti, the ambassador of the Duca di Parma, who died in 1639, leaving a modest gallery of unattributed works.[389] A Cristóbal Colomo – who may be assumed to be Italian on the basis of his name – died in 1656, with his pictures being appraised by Juan Carreño.[390] One of Colomo's works was specified as having come from Italy. Agulló y Cobo cites a Don Francisco Filippini, a native of Urbino, who came to Madrid to be a *relojero* – probably a clock-merchant or manufacturer rather than a mere repairer – to the Crown.[391] Filippini was a knight of the Papal Order of St. John Lateran (*caballero de hábito de San Juan de Letrán*), a dignity that presumably aided his success at court. Unfortunately, only one of his pictures seems to have been attributed: an "echura de Cruz de Caravaca [Caravaggio?]." That Italian artists continued to be a conduit for their countrymen's works may be demonstrated by the inventory of the Italian sculptor Giovanni Battista Morelli, who died in Madrid in 1669, leaving two *Perspectives* by Codazzi.[392]

385. The documents regarding the disposal of Don Pablo's estate are chaotic – see the comments in Burke 1984, vol. 2, Document 5.31.
386. The tapestries had belonged to the Captain's late brother, Pedro de Aguirre; see AHPM, Prot. 3.368, ff. 1002–1003.
387. Archivo del Palacio, Madrid, Sección Histórica, Reinado Felipe IV, legajo 8; dated in Madrid and Pamplona, 1641–1650.
388. See also Alvárez y Baena 1789/1973, vol. 4, pp. 291–92
389. Agulló Cobo 1978, p. 183.
390. AHPM, Prot. 9.799, ff. 20v–22.
391. Agulló Cobo 1978, p. 93.
392. AHPM, Prot. 10.411, ff. 327–408.

In 1596 a Melchior Maldonado bought 12 works attributed to Bassano (among other paintings) from Bartolomé Carducho.[393] In 1646, an inventory taken upon the marriage of Don Álamo de Parada y Mendoza to Doña Jerónima Méndez de Jibaja y Montalvo lists a copy after Correggio, a *Portrait of a Pope*, and "dos láminas de Bolcano de atauría entera de Napoles".[394] The painter, Juan Bautista Santolus, at the time of his wife's death in 1644 (inventory in 1646), owned copies after Ribera and Annibale Carracci,[395] and a Doña María de Rivadeneira brought works by Domenichino and Bassano, as well as a copy after Bassano, to her marriage in 1657.[396] Finally, in 1693, Don José Rubin of the Order of Santiago left pictures attributed to Titian, the School of Bassano, Pietro da Cortona, Giacinto Brandi, and other Italians.[397] Rubin also owned two copies after Correggio, including one after what was presumably the *Venus and Mercury Instructing Cupid* in the Carpio collection. Offsetting the Italian influence, however, was the presence of Flemish landscapes and decorative pictures (and we might add Netherlandish maps and prints, especially devotional images).

Don Pedro de Arce

Among the non-noble collections of seventeenth-century Madrid, one gallery stands out so singularly as to demand the treatment accorded to the foremost aristocratic collections. The picture collection of Don Pedro de Arce first came to the attention of art historians with the publication by María Luisa Caturla in 1948 of the fact that Arce had apparently owned Velázquez's *Las Hilanderas*.[398] This fact alone would make his life and acquisitions of interest to modern scholarship, but the possession of a lone canvas by Velázquez does not begin to exhaust the importance of his collection. In 1664, Arce inventoried more than 200 pictures, including works attributed to Tintoretto, Bassano, Palma, Cambiaso, Sebastiano del Piombo, Giulio Romano, Stanzione, Codazzi, Borgianni, Morales, Navarrete, Becerra, El Greco, Ribera, Nardi, Caxés, Carducho, Orrente, Ribalta, Velázquez, and many others. What is more, the extensive documentation of Don Pedro's career that has come to light offers considerable insight into both collecting and life in general at court in seventeenth-century Madrid.

The details of Arce's collecting are given below in the entry for his documents, but we may use his example to offer some general observations about non-noble collections. In the first place, a collector like Arce was a connoisseur in the full sense of the word: he was constantly acquiring, refining, attributing, and shaping his collection to reflect a distinct personal taste. This is also true of the non-noble collectors who emphasized Flemish art (compare the Cuellar collection), while Arce's taste was decidedly Italianate, perhaps due to the influence of the Italian-born Nardi – and of Velázquez. It is an important aspect of Arce's collection from the very beginning.

Since certification of nobility in seventeenth-century Spain depended not only on wealth and national service but also on public image and adherence to often highly

393. Pérez Pastor 1914, p. 69, no. 332.
394. Agulló Cobo 1978, p. 196.
395. Barrio Moya 1976, pp. 327–28.
396. Agulló Cobo 1978, p. 215.
397. Agulló Cobo 1978, pp. 166–168.
398. Prado, no. 1173. The most complete study of Arce's career as a collector has been that of Caturla 1948, as augmented in Burke 1984, especially vol. 2, Documents 5.60ff. An interesting addendum to Arce's collection may be found in the collection of the Duque de Medinaceli, who died in 1711; he, too, apparently owned either Arce's canvas or a version. See V. Lleó Cañal, "The Art Collection of the Ninth Duke of Medinaceli," in *The Burlington Magazine*, 131a, no. 1031, February 1989, pp. 108–115.

arbitrary social values (such as the proscription of business activity), a picture collection might have proved useful to someone seeking to improve his social position. It would have been, in effect, an advertisement for the noble character of its owner. Furthermore, as long as Velázquez was alive, an important collector of any rank could be assured of contact with the king's inner circle. Even if that contact were a normal result of the collector's function at court, as in the case of Pedro de Arce, collecting might have been a means of catching Philip's eye. This is not to suggest that Arce, Cuellar, and other courtiers of middle rank collected merely to advance their careers, but it does indicate that seventeenth-century society, to use a biological metaphor, tended to select in favor of those who owned pictures. Even when an individual's interests were sufficient motivation for collecting art, the works so acquired functioned as the accoutrement of upward social mobility.

In fact, non-noble collectors like Cuellar and Arce had a great deal in common with their aristocratic counterparts. Their collecting was grounded in a common social milieu and therefore, to a large extent, in common assumptions. Both the nobleman and the merchant-courtier led lives that centered on the court, and the fortunes of both depended upon royal favor. Both would have been influenced by the taste of the king, by the styles of the king's painters, and by the aesthetic and legal debates on the status of the plastic arts that punctuated the age. Furthermore, even these attempts to elevate the status of the arts underscore the basic similarities between the world-views of noblemen and other courtiers. To put it another way, many of those seeking to improve their own lot in life seem to have accepted the very values that had relegated them to inferior rank in the first place. Both Velázquez and the younger Arce, for example, tried only to prove that they were noble (or perhaps, if the current understanding of *Las Meninas* continues to prove correct, that a given profession was noble),[399] not that the prejudices against craftmanship and business were wrong. Similarly, the artists who sued the Treasury in 1633 had little interest in changing the prevailing attitude about manual labor; they also sought an exemption only for art, a certification of art's more elevated status, which in any case was limited to the art of painting.[400] The goal was personal or professional improvement, not revolution.

In sum, we may characterize the acquisition of pictures by non-noble Spaniards as a form of mimicry. Pedro de Arce, who, in spite of his wearing a cape and sword as he supervised the Royal Mint, could have had little hope of being accepted as a peer by the nobles of his time, nevertheless cultivated an aristocratic passion. And indeed, there was one sense in which he was the equal of the noblest grandee: on the walls of his gallery were pictures worthy of a king.

Like their contemporaries in France, the Netherlands, Italy, and England, the Spanish of the Golden Age found something significant in assembling galleries primarily of fine pictures, but also of sculpture, antiquities, tapestries, and *objets d'art*. From a distance of three hundred years, we may also find significance in what Philip III and Philip IV, Lerma and Don Luis de Haro, Alcalá and Leganés, the *almirantes*, Monterrey, and Don Gaspar de Haro accomplished.

399. See Brown 1978, pp. 87–110.

400. See Volk 1978, pp. 69–86, for a discussion of the maneuverings of artists for a better social position in seventeenth-century Spain. The history of the application of the *alcabala* tax to painting and the subsequent theoretical defense of painting as a liberal art is drawn by Gállego 1976, pp. 19–51ff., with detailed examinations of sixteenth- and seventeenth-century discussions of the matter. See also Brown 1978, p. 102 and notes, for further bibliography. Amazingly, Palomino 1947, pp. 161–163, who was writing in 1715, seems to treat the relative status of painting as a live issue.

THE INVENTORY PROCESS

The reasons for which seventeenth-century art collections were inventoried, appraised and recorded were the same whether the property in question belonged to noblemen or commoners. The following represent the most important:

(1) Deaths of heads of households (e.g. inventory, appraisal [*tasaciones*], partition, estate sale [*almoneda*]) (see below);

(2) Marriages, (e.g. capital, dowry) especially in the case when one or both of the partners had been married before and were bringing entailed or legally encumbered estates to the new conjoint (but not common) property, as in the case of goods held in trust for minor children;

(3) Business contracts and partnerships (e.g. lists of capital specific to the business, inventories at the death of a partner);

(4) Sequestrations as a result of legal proceedings, Inquisition condemnations, or political processes (e.g. inventories, sales);

(5) Changes of residence, especially in the case of embassies to foreign countries, where the separation of the personal property of an ambassador or viceroy and the Crown was essential; or changes in personnel, since the financial affairs of large estates were held as a personal responsibility by estate financial officers (e.g. inventories, appraisals, shipping lists);

(6) Estate sales undertaken for their own sake, for reasons of temporary insolvency during the lifetime of a collector, refining the quality of a collection, etc.

In the case of the estates of deceased residents, the full sequence of legal events seems to have been the following:

(a) certification of death and petition for a notarized inventory;

(b) the inventory, usually taken by members of the family under supervision of a notary – postmortem estate inventories had to be done within thirty days of the death (See "Painter-Appraisers" in *Seventeenth-Century Spanish Taste*, p. 52 for more details on this process);

(c) a theoretical liquidation of the estate via a *tasación*, or official appraisal, the evaluations of which were binding on any future sales; the *tasador* (appraiser) would have to be a master painter if the estate included a sizeable picture collection.

(d) a *partición*, or division of property among the heirs, beginning with the establishment of a *cuerpo de hacienda*, or official statement of assets, divided into *hijuelas*, or inheritance portions. This process was not governed by primogeniture, except to the extent that particular rents, real estate, castles, and even paintings and other objects had been incorporated into a *mayorazgo*, or entailed estate. Furthermore, as was implied above, a widow's dowry and the other assets which she had brought to her marriage remained her personal property and were not partitioned until her death. In addition to the inheritance portions, there was a part of the estate set aside for funeral and other expenses and a portion reserved for specific bequests of the deceased.

(e) the actual paying out (*pago*) of the estate, which might require bartering and

trades, an estate sale, or other means of converting real property and moveable goods to cash.

(f) if necessary (for example, because of insolvency, a trial, or disagreements among the heirs), an *almoneda*, or estate sale, at which goods were actually sold or transferred to creditors in lieu of cash payments (for example, to the crown in payment of death duties), would be held. The remaining assets were then divided among the heirs, who were free to purchase objects in the sale. The appraised prices generated by the *tasación* then became the prices for which the objects were to be sold or traded against the demands of creditors. (See "Painter-Appraisers" in *Seventeenth-Century Spanish Taste*, pp. for more details on this process.) The appraised prices could theoretically be altered only by repeating the entire evaluation process with a second *tasador* . Given the debts of many Spanish nobles, such *almonedas* were a common phenomenon in seventeenth-century Madrid, or even among the Spanish overseas, as suggested by the case of the Duque de Alcalá's sale in Genoa. Needless to say, the *almoneda* system ensured the continuing re-dissemination of the works brought to Madrid by the viceroys.

Currencies

The peculiar financial situation of the Spanish crown in the seventeenth century – particularly its reliance on the influx of American silver and its tendency to run a perpetual deficit – injects a certain amount of complexity into the evaluation process. The basic monetary unit of the period, the silver real (*real de plata*), is represented in the inventories as one of the monies of account, along with ducats (11 *reales*) and *maravedíes* (worth approximately 1/34 of a *real*). However, the actual coinage in use on the street also included what we would today recognize as a "modern" currency: a brass coin, the *real de vellón*, whose worth in silver depended very much on the fiscal policies of the crown. Initially understood to be equivalent to a *real de plata*, the *vellón* currency often inflated, only to be restored to parity by royal decrees, such as that of October 1664, although by mid-1665 inflation had once again reduced the value of the vellón coinage to 87% that of silver. Inventories, especially in the second half of the century, can give evaluations in *reales de plata* or *reales de vellón*, depending on the objects to be appraised – silverware, for example, could be weighed and its price given in *reales de plata*. These were then converted to monies of account, ducats or *maravedíes*, at a fixed rate for *reales de plata* and at a floating rate for *reales de vellón*. The inventories transcribed in this publication use only *reales de vellón*.

Inflation of both seventeenth- and twentieth-century currencies make it nearly impossible to calculate specific modern values for seventeenth-century prices. We can, however, get a sense of the relative worth of pictures by noting that unskilled workers in the 1620s often received one *real* as a minimum day's wages – even at the royal sites, such as the Buen Retiro in the 1630s, the unskilled wage was only 4–5 *reales* a day. A painting appraised at 1000 *reales* in the 1620s would therefore represent an extremely valuable asset. However, at least for the great nobles, the large amounts involved in purchasing art, while enormous, were only a small fraction of their annual cash flow. For example, we have described the great wealth of the duchy of Infantado, with an annual flux of 100,000 ducats per annum, generating a daily income (admittedly highly mortgaged) of about 3000 *reales*, or between 600 and 3000 times the daily minimum wage.

Evaluations were a necessary part of the notarial process not only for practical purposes, but also because of the Roman Catholic doctrine of "just price," in which the value of any commodity was determined by quantifying its usefulness to all people generally rather than by allowing market forces of supply and demand to operate in a specific instance. Hence, the notary had to appeal to someone qualified not only in terms of knowledge of current prices but also in terms of appreciating value – aesthetic value, in the case of a work of art. We should therefore remain aware of the highly subjective nature of the undertaking, since there were, in addition to the opportunities for human error in describing and measuring each work, at least two points in which the inventory and evaluation process relied on personal judgments: establishing an attribution and setting a just price.

Thus, at least in theory, every *tasación* was an exercise in connoisseurship, as perhaps best illustrated in the Carpio inventory taken at Rome in 1682 (Doc. 109). In this document, the appraiser, who seems to have been forced to use attributions provided by the collector himself, was nevertheless constrained to put low prices on those objects whose attribution he doubted; he used the appraised values to offer a critique of the attributions received. Furthermore, the relationship between attributions and prices serves as an important indicator of taste, which of course changed over time. That the moments of greatest subjectivity in the process are exactly the points at which art historical interest is greatest ought to warn us of the limits of inventories as grounds for connoisseurship, analysis, and historical evaluation. Within these limits, however, the inventories represent some of our best tools for exploring the past.

LIST OF COLLECTORS

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Arenberg, Philippe Charles d'Arenberg, Duc d'Aarschot y Prince-Comte d'	1641, Aug.	345
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Benavente, Juan Alonso de Pimentel y Ponce de León, Conde Duque de	1653 circa	499
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Carpio, Gaspar de Haro y Guzmán, Marqués del	1682	726
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Díaz de Ontiveros, Sebastián and Ana María Núñez de Cos	1639	328
Díaz de Quevedo y Barroso, Gregorio	1680	704
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Espejo, Hernando de	1637	316
Esquilache, Fernando de Borja y de Aragón, Príncipe de	1666	600
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Matute, Juan de, Doctor	1628	278
Medina de Ríoseco, Luisa de Sandoval, Duquesa de	1664	579
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Medina de las Torres, Ramiro Felípez de Núñez de Guzmán, Duque de	1668	618
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Monterrey, Manuel de Fonseca y Zúñiga, Conde de	1653, May	510
Montesclaros, Juan Manuel de Mendoza y Luna, Marqués de	1628	269
Moreno de Villodas, Julián	1751	1047
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Ordoñez y Rueda, Luisa	1666	615
Ortiz de Santecilla, Gregorio	1676	674
Oviedo, Francisco de	1663	572
Pacheco, Pedro, Doctor	1662	563
Paredes de Nava, María Inés Manrique de Lara, Condesa de and Vespasiano Gonzaga	1679	694
Peñaranda, Ana María de	1665	592
Peñaranda, Gregorio Genaro de Bracamonte y Guzmán, Conde de	1689	878
Pérez Dávila, Diego, Abad de Santa Marta de Astorga	1638	327
Portago, Joseph Gómez de Terán, Marqués de	1755	1065
Prado Bravo de Mendoza, Francisco de	1651	459
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Torre, Diego de la, Secretario	1674, Oct.	659
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Tufiño de Vallejo, María	1657	545
Ugena, Isabel María de la Cruz Ahedo, Marquesa de	1747	1032
Valle de la Cerda, Jerónimo	1671	632
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Velasco de Villarín, Catalina	1666	613
Vicuña, Juan Antonio, Licenciado	1710	976
Villanueva, Agustín de	1620	220
Villanueva, Jerónimo de	1653	521
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Villanueva del Fresno y Barcarrota, Francisca Luisa Fernández Portocarrero, Marquesa de	1640	336
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INVENTORIES

Notes on the Transcription

The majority of inventories published here are deposited in the Archivo Histórico de Protocolos in Madrid. This archive name is abbreviated "AHPM" in citations giving the location of the documents. Other archives cited are: the Archivo Histórico Nacional in Madrid, "AHNM," the Archivo de la Casa Alba, Palacio de Liria in Madrid, "ACAM," and the Archivo Histórico de Protocolos in Valladolid, "AHPV." The inventories have been organized in chronological order. The transcriptions preserve the literal spelling and punctuation as they appear in the original documents. We have extracted the paintings from each inventory and numbered them in the order in which they occur in the document. These imposed numbers appear in square brackets [ ] before each entry. There are also numbers originally assigned in some inventories: these numbers appear in the text of each entry, generally at the beginning.

With some of the inventories transcribed here, we have included so-called "annotations" – that is, relevant marginal information written in the inventory at a later date and indicated in the transcription section with the preceding abbreviation *"Annot."*

Glossary of seventeenth-century monetary and size measures found in transcriptions

real	basic monetary unit
ducado	ca. 11 *reales*
maravedi	ca. 1/34 of a *real*
vara (Castillian)	ca. 84 cms
dedo	literally a finger's width; 1/48 of a *vara;* ca. 1.75 cms
palmo (Roman)	ca. 22.3 cms
palmo (Neapolitan)	ca. 26.4 cms
pie (Castillian)	1/3 of a *vara;* ca. 28 cms
pulgada	from *dedo pulgar* (thumb), 1/12 of a *pie,* or thumb-length; ca. 2.33 cms

1 Iñigo López de Mendoza de la Vega y Luna y Fonseca, Conde del Cid, Marqués de Santillana and del Cenete, and Duque del Infantado

1601 (copy ca. 1626–33)

The importance of the Infantado family as patrons and collectors from the sixteenth century until the late seventeenth century has been discussed in the Introduction, above.[1] Later inventories and related documents are discussed below, in the entries for Documents 9 and 10.

The 1601 Infantado inventory recorded pictures sent to Guadalajara from Rome by Cardinal Mendoza and the Duque de Feria, Italian pictures bought in Madrid, and a relatively large number of secular subjects, including newly popular still-life compositions and *bodegones*.

The present document consists of authorized copies, made between 1626 and 1633, of a 1601 inventory (part 3, ff. 1–152) and proceedings for an *almoneda* (part 3, ff. 152 ff.) for the estate of Don Iñigo López de Mendoza de la Vega y Luna y Fonseca, Marqués de Santillana y del Cenete, Conde del Cid, and 5th Duque del Infantado, who died at his palace in Guadalajara on 29 August 1601.[2]

The inventory began on 3 September 1601, with the *almoneda* proceedings taking place in April 160[2?] and following. No record of a valuation is copied in the Archivo Histórico Nacional documents. Folios 191–232 copy a will of 12 May 1581; documents from the 1620s follow. Folios 1–50 are a general inventory of furniture, real estate, etc.; ff. 51–55 list paintings ("lienzos de pintura"); ff. 83–87 inventory a library. The inventory continues to f. 152.

AHNM, sección Osuna, legajo 1948, ff.51–55v, f.83

Ymbentario de los bienes del Ex.^{mo} Señor don yñigo lopez de mendoza de la vega y luna y fonseca, marques del Çenete y duque del ynfantado

f.51

[1] Yten ciento y tres lienços de pintura de diverssas ystorias con sus madros y listas de molduras doradas que truxeron de flandes pintados al temple

[2] otro lienço En que esta pintada la via de buitrago

[3] yten una tabla pequeña En questa figurada una muxer que tiene una cortina Verde que se saco del almoneda del sseñor marques de montes claros con su marco negro

[4] yten otros diez lienços De las diez birtudes que se conpraron En ballagolid con sus marcos negros y dorados

[5] yten otro lienço con Una muger desnuda y Un honbre y Un xirrifalta Sentado En Un arbol con su marco dorado y verde y negro con su cortina de tafetan verde

f.51v

[6] una tabla En questa figurada Una flamenca desnuda con Una cesta En un braço con su cortina de carmesi

[7] dos rretratos uno del marques de poça y otro de doña mariana Enrriquez con sus marcos dorados

[8] yten otro rretrato del Señor cardenal don pedro de mendoça

[9] otro lienço En questa Una turca con Un perricco En las manos y su marco dorado

[10] otro rretrato de mi sr.^{a} la marquessa del Cenete con su marco

[11] yten dos rretratos grandes de cefalo y pocris con sus marcos dorados

[12] ottro lienco grande en questa rretratada la Casa Jardin huertas y fuentes desta ciudad de guadalaxara del duque mi sseñor que tiene marco dorado

[13] yten quatro lienços de la mano de fran^{co} El pintor El uno de la ystoria de anton y El otro de unos

tudescos salteadores Entre arboles y rriscos y El otro de argos y mercurio y El otro de un leos de arboleras y Edifiçios antiguos con perssonaxes a cavallo con sus marcos dorados

[14] yten sseis rretratos con sus marcos Dorados dos del duque mi señor y otro de mi sseñora la duquesa otro del Señor don rrodrigo de mendoça otro de mi sseñora La duquesa doña ana otro de mi S^{ra} doña Juana Duquessa de bexar con El Enano

[15] otro lienço grande que hiço El dho fr^{co} El pintor del Ssor. don rrodrigo de mendoça en questa pintado El arca de noe

[16] otro lienço de un cupido questa haçiendo un arco y al pie del dos niños Uno llorando y otro rriendo con su marco dorado

f.52

[17] otro rretrato de doña mariana Enrriquez con una ssaya de martas y Su marco dorado

[18] otro rretrato de doña Juana de castro con Su marco dorado

[19] otro lienço con su bastidor y marco dorado y acul de Xpto quando los farisseos Le mostraron La moneda de cesar

[20] otro Lienço de orfeo con Su marco dorado y negro

[21] yten otros dos lienços Largos y angostos questan ssobre las puertas de las alcobillas de la sala de an curia que hiço El dho fran^{co} que sson de unos lejos

[22] yten Un rretrato grande del Enperador carlo quinto questa armado con Su marco dorado y azul

[23] otro del rrey nuestro sseñor que aya gloria con Su marco dorado

[24] yten otro lienço grande del xigante tirao con su marco dorado y açul y Una cortina carmessi

[25] Un rretrato de doña Ysavel de mendoça hixa del castellano del castelnobo ques pequeño con un marco de oro y açul

[26] yten dos lienços Sin bastidor y Sin marco con una caveça de benado y Sus cuernos en rramos de una misma manera digo que tienen marcos dorados y negros

[27] Un rretrato pequeño de la duquesa de calabria con su marco dorado y letras al rrededor de Su titulo

[28] yten otros dos liencos grandes que son de pocris y çefalo El uno y El otro De benus y adonis que se conpraron del dho fran^{co} pintor

[29] yten un rretrato de gonçalo fernandez El gran capitan

[30] otro de ernando cortes

[31] otro del cardenal Ju^{o} esmerones

[32] otro del cardenal Estefanonio negro

f.52v

[33] Doce retratos de las papas = paulo quarto = marcelo segundo = pio quinto = leon decimo = pio quarto = ygnoçençio setimo = Julio terçio = gregorio decimo = paulo tercero = clemente setimo = adriano sesto = sisto quinto papa

[34] otro de carlos cardenal de boronense

[35] otro de xacobo cardenal Sadoleto

[36] otro de besarion cardenal griego

[37] otro del cardenal pedro benbo

[38] el castruçio castrocanes

[39] otro de gata mellata

[40] otro de xiorge castrierto Escanderbego[?]

[41] otro de carmangniola

[42] otro de carlos quinto enperador

[43] otro de pedro Estroça

[44] otro de picus mirandulanus

[45] otro de andrea doria

[46] otros dos El uno del rrey don filipe y otro del rrey don fernando

[47] yten otro lienço a El olio de una turca con un perrillo En la mano bestida de amarillo Del tamano de la otra turca questa puesta

[48] otro lienco de ssanta Susaña de bara y m^{a} de alto y bara y tercia De ancho con Su marco dorado y negro

[49] yten otros dos lienços grandes De dos Enperadores que se conpraron de la almoneda del Señor don rodrigo de mendoça queste En el Cielo

f.53 [50] yten otro lienço de un bodegon que El señor cardenal de mendoça Enbio al duque mi Ssor. queste En el cielo desde rroma con Su marco de molduras

[51] yten otro lienço grande de Una lucreçia que hiço fran^co^ de cleves pintor

[52] yten quatro lienços de los quatro tienpos del año con ssus marcos y molduras

[53] yten un lienço de unos lexos con Su marco dorado y negro

[54] yten otros quatro lienços puestos en unos marquillos que se truxeron de madrid que tienen de largo ttres quartas y dos terçias de ancho que El uno Es del ynbierno y El otro del otoño y otro del Estio y otro de la primabera que sson los quatros tienpos del año

[55] otro de lienço de papel forrado en lienço En el pintada una p^se^ de flandes

[56] yten otro lienço grande de vida ques una muger desnuda con un CisneEnçima de Ella que la lesta vesando con Su marco dorado y negro que hiço El dho fran^co^ de cleves pintor

[57] yten otro lienço pequeño al tenple De unos lexos que hiço para buytraga felipe bosque sin marco

[58] otro lienço grande con su marco dorado y negro de la diossa benus y cupido desnuda y sentada y El cupido La alvraça que se hiço El dho cleves

[59] yten otro lienço pequeño al olio con Su marco dorado y negro ques El rretrato del cardenal garanbilla

[60] ytten otro lienço de persso y andromeda con Su marco dorado

[61] yten otro lienço grande de la mano del dho fran^co^ de clebes pintor de la diossa diana y anteon que tiene En el pintada ocho figurass desnudas y la figura de anteon con Sus Cuernos y tres perros Junto a El y una fuente En medio yEnçima de la dha fuente un çierbo que tiene de largo como tres baras y de ancho mas de quatro baras

f.53v [62] yten otro lienço de Una figura que llaman Dedana que tiene delante Un cupido y dos niños questan tocando y una flecha y una nube de oro que baxa de Jupiter El qual dho lienço dicen Es de la mano de gaspar tarxin pintor y tiene marco

[63] yten otro lienço de pintura de orfeo questa tañendo y muchos animales y paxaros al arredonda que tiene bara y media de largo y bara y quarta de ancho con su marco dorado y negro

[64] yten otros quatro lienços Clavados en sus bastidores sin marcos pintados a El olio que llaman del dia y la noche que El Uno Es La mañana y El otro mediodia y El otro La tarde y El otro La noche que cada uno tiene siete quartas De largo y çinco quartas y ma. En ancho

[65] yten otro Lienço grande que tiene en el pintadas las armas del duque mi Ssor. que aya gloria, abuelo del Señor duque, que agora falleçio con Su tuson arrimadas a un tronco de un arbol y dos leones grandes al pie con dos cadenas y En el ay pintada bolateria y caça questa forrada En olandilla negra y alarredonda uno faxa de terciopelo negro

f.54 [66] yten otros treinta lienços pintados al olio que llaman los lienços de los padres del yermo que El señor duque de feria ynbio desde rroma al duque mi sseñor que aya gloria que cada uno tiene dos baras de ancho y mas de bara y m.ª de alto y con sus marcos que los dhos lienços sson los siguientes Un lienço de SSan Juan bautista = otro lienço de san antonio xeronimo = pelagrio = Juan ermitano = copies = teonas = onofre = pancraçio = de abrajan = de san amon = muçio = anubio = de Elias = de san macario = didimo = piamon = apeles = mateho = Euloxio = Espiridion = macario = San Juan yermitaño = pablo yermitaño = ylarion = de onxenes = de Eleno = de san apolonio = otro lienço de san çiomo

[67] yten otro lienço grande de los tres apostoles san pedro y Santiago y San andres quando andaban en el mar pescando con muchos xeneros de pescados El qual dho lienço traslado de otro como El, El dho fran^co^ cleves pintor y tie. Su marco

f.54v [68] yten otro lienço ques un rretrato del sseñor don rrodrigo de mendoça con su marco dorado que se le dio al Duque mi sseñor doña ana de la çerda Marquessa de canete

[69] yten otro lienço grande de un bodegon con tres figuras de honbres y frutas y ortaliças que tiene de largo como bara y media y de ancho mas De dos baras que no tiene marco mas de Su bastidor

[70] ytten otro lienço grande pintado a El olio ques de una coçina que Enbio a Su Ex.ª desde flandes fernando de Espinosa

[71] yten otro lienço del rretrato del duque de bexar y tiene su marco dorado

[72] ytten una tabla pintados dos barqueros questan haçiendo quentas
[73] otra tabla de un billano y Villana bendiendo huebos y ganssos
[74] yten otros sseis lienços a El olio de los meses del año
[75] otro lienço a El olio de la torre de vabilonia
[76] otro lienço a El olio de un peñasco
[77] yten un quadro pequeno de madera con unas rruynas de rroma
[78] otro quadro En lienço al fresco de diferentes cosas en que ay un travaxador que no alcança dos panes
[79] yten tres lienços al fresco de nuebe De la fama tres Judios tres xentiles y tres xptianos
[80] yten doçe quadros pequenos de tabla de los meses
[81] yten seis tablas pequeñas de botargas
[82] ytten un lienço a El olio de adan y Eva

f.55 [83] otro lienço a El olio de paysajes que dio don xeronimo çapata
[84] otro lienço a El olio con una coçina y En ella tres muxeres
[85] otro lienço a El olio con una muger no mas
[86] ottro Lienço a El olio de las tres birtudes
[87] otro lienço a El olio con la m^{a} de mastires
[88] otro lienço a El olio con Unos Villanos que yban a Unas Relaçiones a Una yglesia
[89] otro lienço a El olio de seis damas con cestillos de rramilletes
[90] otro lienço a El olio de quando Las muxeres Sacavan de la Ciudad De rroma Sus maridos hermanos y hixos
[91] otro lienço a El olio de paysaxes con Unas damas y galanes de diferentes traxes
[92] yten un lienço al fresco Juzgando un çierbo a un honbre
[93] otro lienço al fresco de villanos baylando y comiendo
[94] otro lienço de monos barberos
[95] otro lienço al fresco de monos que hurtan a un bogonero la tienda
[96] otro lienço pintado al fresco de çiegos que cayan En Un hoyo
[97] Una tabla de cayn y abel que tiene una abertura
[98] otra tabla de la çena de los turcos
[99] otra tabla de la çena de Erodes
[100] otra de una plaça grande
[101] otra de unos billanos En un vanquete
[102] otro lienço de neptuno
[103] otro lienço de los çinco sentidos
[104] otro lienço de los nueve musas y Dios Apolo
[105] otro quadro de Una coçina biexa de Marta y maria

f.55v [106] otro del triunfo de rroma digo de rroma triunfada
[107] otro de rroma triunfante
[108] otro de otra coçina nueba
[109] otro de un Juego del balon
[110] otro lienço de paysaxes con unas damas y flores
[111] otro de paysaxes que tiene un arra tonadura[?]
[112] otros dos lienços pintados al fresco de Çiudades
[113] yten otro lienço de pintura de la mañana de San Ju^{o} que conpro El duque mi sseñor de baliote pintor vs^{o} de la villa de madrid
[114] yten otros quatro lienços que son de los quattro tienpos del año que sse conpraron En md. de Juan xiroldino milanes
[115] yten treçe lienços de pintura que los doçe dellos son rretratos De doçe Enperatriçes y otro de la Señora princessa doña Juana
[116] ytten otros doçe lienços que aparexo para pintar En ellos pedro lopez pintor vecino desta Çiudad
[117] otro lienço que pinto El dho fr^{co} de cleves pintor ques El rretrato de la casa del bosque de la villa de buytrago

[118] ytten otro lienço grande como rretablo del sepulcro de nro señor Jesus xpto que hiço El dho fran^{co} de cleves pintor para El oratorio de la cassa de la villa de buytrago con Su quadro grande de madera

[119] ytten otros doçe marquillos de lejos que se hiçieron para la dha casa de buytrago

f.83 [120] ytten dos lienços de pintura que hico fran^{co} de cleves pintor El uno del sepulcro que se hiço para buytrago y El otro El del bodegon

1. This must be augmented by the information found in AHNM, Sección Osuna, *legajo* 1948, sections 3 (a-b) and 4-5 (c-d); Pérez Pastor 1914, p. 170, no. 857; AHNM, Sección Osuna, *legajo* 1836-3 through 1836-6, 1836-8, AHPM, Prot. 2.662, II, AHPM, Prot. 8.226, ff. 12-39; AHNM, Sección Osuna - *cartas*, *legajo* 582 (partially transcribed in Burke 1984, Doc. 2.16a); AHPM, Prot. 2.679, ff. 496-98, cited by Salazar y Castro 1685; AHPM, Prot. 10.432, ff. 1-23; AHPM, Prot. 8.224 and 8.225; AHPM, Prot. 11,847, f. 31ff.; AHPM, Prot. 14.916; AHPM, Prot. 2.676, ff. 216-255 and 1367 and 1455. The substance of these is found in Burke, 1984, vol.2, Docs. 2.14-2.20.
2. Sections 4 and 5 of the *legajo* contain nineteenth-century copies of the paintings inventory found in part 3, ff. 51–55. Since the seventeenth-century document is often difficult to read, these copies have been used to augment the data.

2 Ana Antonia de Velasco, Marquesa de Celada

1617

Ana Antonia de Velasco, Marquesa de Celada died 25 February 1617, and the following inventory/valuation was started 2 March 1617.[1] It was drawn up by her husband, Alonso Fernández de Córdoba, Marqués de Celada and *Majordomo de Su Majestad.*

The paintings in the collection were appraised by Domingo Gómez, while the paintings in the oratory were separately appraised by Juan Sánchez. There was a sale of her goods beginning 15 April 1617.

This collection included just 45 items of value, none of which are attributed to a specific artist. The paintings consisted primarily of religious subjects, but there were also a few portraits, flower pieces, and even a view of Venice. Five pieces of sculpture were also included as well as a group of eight small "images of illumination" (luminacion). Some of the paintings carried surprisingly high valuations. A painting of the *Nativity* was given the highest figure, being appraised at 2.000 *reales*. An *Assumption of the Magdalene* was listed at 550 *reales*, and five others, including the *View of Venice*, were given amounts in excess of 300 *reales*. A portrait of the deceased Marquesa was valued at 500 *reales*. The author of this portrait was probably known to her husband but his name is not given.

For a transcription of her husband's inventory, see Document 7.

AHPM, Prot. 2.021, ff.375v–379v En la villa de Madrid a once dias del mes de marzo de mill y seis.^{o} y diez y siete anos ante mi el escriv.^{o} que prosiguio el dho ynventario y tasasion en la forma siguiente

f.375v *Pinturas*

[1] 116 Primeram^{te} una tabla de la madalena con su marco dorado grande tasada la pequena y quatro angeles que La suven al cielo en quis^{o} y cinq^{ta} R^{s} 550

f.376

[2] 117 Un san onofre con su marco dorado tasado En seis ducados 66

[3] 118 Una tabla de s^{ta} Ynes que tiene un cordero y una palma en la mano con marco dorado tasada en quarenta y quatro rreales 44

[4] 119 Una tabla del s^{to} de valencia con su marco dorado y negro tasado en sesenta rreales 60

[5] 120 Una tabla de nuestra senora con una rrosa en la mano con su marco dorado tasada la echura ciento y setenta y seis reales 176

[6] 121 Otra tabla de nra s^{ra} con san venito y san bernardo a los lados con su marco dorado En çiento y cinquenta rreales 150

[7] 122 Una tabla de san carlos borromeo sin marco En tresçientos y treinta rreales 330

f.376v

[8] 123 Otra tabla de un cristo cruzificado con santo domingo y san fr^{co} a los lados con su marco dorado en ciento y cinquenta rreales 150

[9] 124 Otra tabla de la asuncion De nra señora sin marco en cien rrealles 100

[10] 125 Otra de santa catalina de sena con su marco dorado En çiento y treinta y dos rreales 132

[11] 126 Otra tabla de un crucifio con la madalena a los pies y san joan y nuestra s^{ra} a los Lados con marco dorado En Duçientos y cinq^{ta} reales 250

[12] 127 Otra tabla de nra s^{a} con el nino dormido con su marco en quatrocientos rreales 400

[13] 128 Otra tabla de la madalena En el desierto En tresçientos y treinta rreales 330

[14] 129 Otra tabla de la adoracion de los rreyes grande con su marco dorado en mill y quis^{o} rreales 150

f.377 [15] 130 Un san pedro con su marco dorado En çiento y treinta y dos rreales 132

[16] 131 Otra tabla del nacim^to con su marco de hebano tasada en dos mill rreales 2000

[17] 132 Otra tabla de santa ana y san Joachin con nra señora dando lecion con su marco dorado En ses^a y seis rreales 66

[18] 133 Otra tabla de la anunciaçion de nra s^a mediana con su marco dorado en ciento y cinquenta rreales 150

[19] 134 Dos tablas de nuestra s^a pequenas sin marcos en cien rreales 100

[20] 135 Una tabla de un heçeomo pequeña con marco de hebano en ciento y treinta rreales 130

f.377v [21] 138 Otra tabla chica de san Joan y nuestro senor en piedra con cerco de hevano en ses^a y seis rreales 66

[22] 139 Otra tabla pequena la pintura En piedra con marco de hevano en sesenta rreales 60

[23] 140 ocho ymaxenes pequenas de luminacion y marco de hebano y las dos de dorado y una rredonda tasada cada una En treinta y tres rreales 264

[24] 141 Yten çiento y sesenta y quatro quadrillos de yeso de diferentes figuras dorado y negro a rreal cada uno ciento y setenta y q^tro 164

[25] 142 Un calbario con un nino y san Juan en una cavana tasado en çiento y çinquenta rreales 150

Y en este esta^do se quedo por oy dho ynbentario y tasaçion y protestaron de proseguirlo qual fue tasado por domingo gomez pintor y lo juro en forma y no lo firmo

f.378 *En la dha villa de madrid a doçe de março del dho año por ante mi el escriv^o se prosiguio el dho ynventario y tasacion En la fr^a siguiente*
Mas pinturas y oratorio

[26] 143 Yten un san ysidro de madrid y maria de la caveca su muger con marco dorado En quarenta y quatro rreales 44

[27] 144 Una madalena sin marco En quarenta reales 40

[28] 145 Una tabla grande de nuestro señor con La cruz a cuestas En ducientos reales 200

[29] 146 Una tabla sin marco del ger^mo fr^co En V^te rreales 20

[30] 147 Otra del padre fr^co solano En diez y seis R^s 16

f.378v [31] 153 Cinco medios cuerpos de san ylifonso y san lorenço y san blas y santa lucia y santa catalina tasados la hechura de cada uno En cinquenta rreales 50

[32] 155 Dos rramilleteros de flores blancas y coloradas con axenteria pendiete en v^te y quatro rreales 24

[33] 156 Otros seis rramilleteros En veinte y quatro rreales 24

f.379 [34] 157 Una ymaxen pequena de santa locadia En seis rreales 6

[35] 161 Una placa de Veneçia En trescientos rreales 300

[36] 162 Un rretrato del senor don fr^co de mendoca siendo nino con su marco dorado ciento y diez rreales 110

[37] 163 Otro rretrato grande de la señora marquesa con su marco dorado En quis^o R^s 500

[38] 164 Otro medio rretrato de otra senora con su marco dorado En ciento y treinta y dos rreales 132

f.379v [39] 165 doce pinturas de paxaros sin marcos En setenta y dos rreales 72

[40] 166 Yten otro rretrato del s^r marques de celada de medio cuerpo En quarenta y quatro rreales 44

[41] 167 Otro medio Cuerpo del enbaxador del emperador con marco dorado 66

Y en este esta^do se quedo el dho ynventario y tas^on y protesto de el proseguir lo qual se taso por Juan s^ez pintor lo juro y no firmo

1. This document is referred to in Antonio Matilla Tascón, *Índice de Testamentos y Documentos Afines de Nobles* (Hidalguía, Madrid 1984) p. 28, n. 163.

3 Gil Ramírez de Arellano

1618

Gil Ramírez de Arellano rose to prominence in public life during the reign of Philip III and the *privanza* of the Duque de Lerma. In 1602 he was one of the two lawyers (*fiscales* or *procuradores generales*) of the Council of Castile.[1] This office normally led to an appointment to the Council itself, and probably a year later this occurred. Ramírez was protected by the Condes de Lemos and rose to become a member of the *Consejo de Cámara* in 1614.[2]

The inventory of Gil Ramirez de Arellano, which was begun in Madrid on 24 February 1618, was drawn up by his widow Catalina González de Medina. The paintings of the collection were inventoried in three separate categories: portraits ("Cosas De rretrato," ff. 1293–1296), religious paintings from the oratory ("Oratorio baxo," ff. 1299–1302), and pictures from the gallery ("Cossas de la Galeria alta," ff. 1306v–1311v). The bracketed information appended to the transcription of some items comes from the subsequent valuation.

Ramirez de Arellano's picture collection, which contained a broad range of subject paintings, was typical of its time in the numbers of series paintings displayed. Thus, there were sets of Roman emperors (no. 14), sibyls (no. 73), foreign ladies (no. 74), provincial costumes (no. 93), famous cities (no. 105), the *Elements* (no. 75), the *Months* (nos. 95, 97), the story of Noah (no. 60), and hermit saints (nos. 46, 98), totaling some 110 paintings. Some of these appear, however, to have been pictures of considerable quality; the Roman emperors were listed as "quadros rricos" (no. 14), one set of hermit saints (no. 46) described as "rica pintura" and twelve months qualified as "rica la pintura" (no. 97). Sixty fine landscape paintings also hung here (nos. 76, 91), along with five landscape friezes (no. 77) and twenty-eight works of lesser quality (nos. 78, 85, 100, 104, 108), mostly tempera paintings.

One of the most interesting aspects of Ramírez de Arellano's taste is represented by the portrait collection that hung at the family seat (*señorío*) at Villaescusa de Haro, in the province of Cuenca. While he did not own a collection of portraits of famous men, by the time of his death he had assembled a gallery of dynastic family portraits to be handed on to the next generation. Such a display of family pride pointedly resembled those of great noble houses, and even the royal collection. The family's "casa de los antepasados" was the appropriate setting for these portraits, which were intended to impress on visitors and the family alike the distinction of the bloodline. The first room was hung with a series of 17 full-length labeled portraits, culminating in that of Gil Ramírez de Arellano himself, which traced his ancestry from the royal house of Navarre (no. 1). As well as manifesting the family's noble status, this display was also "proof" of their Old Christian origins, which was always a preoccupation of prominent Spanish public figures of the period. There were three other family portraits in this room, and a large coat of arms over the door (no. 3). A further room was hung with portraits of 11 archbishops who were also members of the family (no. 4); another with 14 portraits of the related family of the noble Condes de Aguilar (no. 5); and another with 16 portraits of illustrious relatives of Ramírez de Arellano (no. 6). Here were also the portraits of ancient Roman emperors; Gil Ramírez de Arellano may have sought to imply that his clan ultimately descended from ancient imperial lineage by adding his coat of arms to the center of a picture of the founding of Rome (no. 15 the entry misidentifying Aeneas leaving Troy for Rome) that headed one of the series of Roman emperors (no. 14). There were portraits of the Spanish House of Austria, although no portrait of the *válido*, the Duque de Lerma, was listed. Fifteen Rámirez de Arellano coats of arms hung along with royal portraits in his gallery (no. 71), clearly manifesting the extent to which the aspirations of the family were pinned to the Habsburg mast.

Ramírez de Arellano appears to have had a taste for allegorical images (*pensamientos* or *jeroglificos*, as these sorts of images were called in the period). Such images would include his "hieroglyph of Adam, Death, and Life" (no. 42, see also no. 12), another of a crossbowman (no. 107), and perhaps four paintings of triumphs of Faith, Hope, Charity, and Prudence (no. 35, see also no. 30). There were also two curiosities: paintings of men and women whose eyes moved (no. 72). The only attributed paintings in this collection were by "the famous painter Titian," the painter who was perhaps most admired by connoisseurs of the time, including the great collector the Duque de Lerma himself. One was a *Pietà* with a foreshortened Christ, a work which was "very highly esteemed" ("de grandissima estima"), and which hung in the oratory (no. 18). Another "much esteemed" painting in the oratory was a nocturnal *Descent from the Cross* attributed to Titian (no. 34). The subject matter of a further "famous" Titian nocturne was unspecified (no. 9). The most commonly used qualitative adjective in the document is that a picture is "rica pintura" or rich painting, most likely a metaphor that distinguished high-quality works in the collection. In a more literal sense, however, it may have denoted "richness" of color, of detail and figural incident, or even of the amount of gilding found on the frame, with the possible connotation of high value. At least two other pictures were described as "famous painting" (no. 45), and a genre piece of a woman in a kitchen as "very great painting" (no. 89).

Ramírez de Arellano chose the gallery as the site to display his mythological subjects. A set of paintings represented *Apollo and the Nine Muses* (no. 88), a subject that was also represented in the contemporary collection of the Duque de Lerma. The paintings are also reminiscent of another set of paintings of *Apollo and the Muses* painted by Juan Bautista Mayno before 1613, mentioned in 1620 in the Toledan study of Francisco de Rojas y Guzmán.[3] Some of Ramírez de Arellano's mythologies depicted female nude goddesses; there were seven "fables of nude goddesses" (no. 106) and a painting of a nude, sleeping Venus being discovered by a satyr (no. 82). Other paintings may also have included representations of female and male nudes, such as an old painting of the story of Adonis (no. 96), the *Abduction of Ganymede* (no. 84), a painting of nymphs (no. 83), and, of course, a large painting of *Adam and Eve* (no. 79). One unusual painting was described as a "fable of mad love (with) an old man making love to a nude woman" (no. 99), which perhaps represented folly in old age, which had some special significance for this collector. The gallery also displayed Ramírez de Arellano's sole example of the relatively novel genre of still life, a small painting of grapes, wine, bread, and a pie (no. 87), a small comic genre painting "which is laughter painted" (no. 90), and the above mentioned genre painting of a woman at a stall or in a kitchen (no. 89). The fact that he should own individual examples of still life and genre scenes is consistent with the collections of his noble peers, the most distinguished of which was that of the Duque de Lerma.

AHPM, Prot. 2.025, ff.1293v–1312

f.1293v *Cosas De rretrato*

[1] Primeramentc Dicz y siete rretratos enteros de la decendencia Por linaxe asta de jil rramirez mi senor que comiença de don sancho rramirez rrey de navarra y Lo siguentes ymfantes de navarra que los siguen treçe rretratos y de ellos tres hasta acavar en jil rramirez mi señor con sus targetas en los mas rretratos que diçen quien fue cada Uno con marcos blancos

[2] Mas siguientem[te] tres rretratos enteros El uno De don juan de saabedra mi señor armado de arnes grabado y dorado y el otro de mi señora Doña juana maria rramirez de arellano su muger y el otro de mi señora doña catalina gonçalez de medina y escalante con los mismos marcos

f.1294 [3] Mas Un marco grande de encima de la puerta bentana que cae a El corredor desta sala con las armas de jil rramirez mi señor

[4] Mas en Una sala siguiente a estar once rretratos enteros de obispos duedos de jil rramirez mi señor del yllustre linaxe de los rramirez que cada rretrato tiene su tarxeta escrita quien es cada obispo con marcos blancos

[5] Mas en otra ssala siguiente del quarto alto ay catorce rretratos de la decendencia de los señores condes de aguilar que comiençan de don garçia rrey de navarra setimo deste nombre y acava en don felipe rramirez de arellano conde de aguilar que posee aora y en medio destos rretratos Una dama que ace parecer es ynfanta y los mas rretratos con tarjetas escritas quien fue cada uno con marcos blancos

f.1294v [6] Mas ay en esta sala baxa diez y seis rretratos enteros grandes deudos de xil rramirez mi señor del ylustre linaxe de los rramirez y entre ellos Un ynfante de navarra don sancho hermano del rrey de navarra don garçia Los çinco rretratos de caballeros de abito de santiago y tres De letras y Los de mas de capa y celada y en los mas tarjetas escritas quien fue cada uno

f.1295 [7] Mas Un rretrato De medio cuerpo del rrey don felipe segundo con marco dorado y negro

[8] mas otro rretrato de medio cuerpo del rrey don juan de portugal con marco dorado y negro

[9] mas un quadro pintura de noche famosso De mucha estima de mano del famosso pintor ticiano con marco dorado

[10] Mas Un Retrato del medio cuerpo del duque de alva biexo con marco dorado y negro

[11] Mas un rretrato de medio cuerpo de Una dama françessa con marco dorado y negro

f.1295v [12] Mas otro quadro de la muerte y la bida con marco negro

[13] Mas otro rretrato de medio cuerpo del señor antonio de [illemarco dorado y negro

[14] mas doce quadros rricos de doce enperadores romanos rretratos enteros a cavallo con sus marcos dorados y negros

[15] Mas en principio destos enperadores otro quadro rrico en questan dos rretratos chicos de romulo y remo mamando a una Lova y eneas que saca a su padre anchisses de rroma con las armas de gil rramirez mi señor en medio de el quadro

f.1296 [16] Mas un rretrato del rrei don alfonso el casto entero mui grande

f.1299 *Oratorio baxo*

[17] Dos Ramilleteros de madera dorados con sus rramilleteros contra hechos

[18] Un cristo de pincel muerto escorçado con nuestra señora y san juan rezando es quadro de grandissima estima de mano del famosso pintor ticiano guarnecido con marco dorado

[19] Un salvador de pincel con su marco dorado y negro de media bara en alto y una tercia en ancho

[20] Un niño jesus de pincel con las ynsignias de la pasion con marco dorado y negro

[21] Dos ymaxenes chicas la una un cristo a la coluna y el otro crucificado guarnecido con cercos rredondos Dorados

f.1299v [22] Otro quadro de san geronimo pequeño con marco dorado y negro

[23] Otro quadro pequeño de luminacion de la degollacion de san juan guarnecido de marco de ebano

[24] Otro quadro de santa catalina martir con marco dorado y açul estofado

[25] Otro quadro De santa ynes del mismo tamaño del de arriva guarnecido de lo mismo

[26] Una ymaxen pequeña en lamina de la degollacion de san juan guarneçida de cerco de ebano

[27] Una ymaxen de san francisco pintada sobre piedra agata guarnecida de cerco de evano

f.1300 [28] Otro quadro mediano de la encarnacion con marco dorado y negro

[29] Otro quadro De san juan ebanxelista con marco dorado

[30] Dos quadros yguales uno de la fee y el otro de la esperança con marcos dorados y negros

[31] Una ymaxen chica de nuestra señora de atocha guarnecida de marco de evano

[32] Otra ymaxen de nuestra señora pequeña en Lamina guarnecida de marco de ebano

[33] otra ymajen de nuestro señor con la cruz a cuestas con marco rredondo dorado y negro

f.1301 [34] Un quadro grande de mucha estima del decendimiento de la cruz pintura de de noche de mano del famoso pintor ticiano guarnecida de marco dorado y negro

[35] Mas quatro quadros grandes de rrica pintura de los triunfos fe esperança y caridad y prudencia con marcos dorados y açules

[36] Otro quadro de rrica pintura grande de nuestro señor y la samaritana con marco dorado y negro

[37] Otro quadro grande de rrica pintura de [N.B. "señora" crossed out] santa marta y madalena con marco dorado y negro

f.1301v [38] otro quadro grande rrica pintura de adan y eva cain y abel con marco dorado y negro

[39] Otro quadro grande de rrica pintura de san onofre en el yermo con marco dorado y negro

[40] Otro quadro de san francisco con marco dorado y negro

[41] Otro quadro Del bautisimo de nuestro señor y san juan con marco dorado y negro

[42] Otro quadro jirolifico del primer hombre y la muerte y la bida con marco dorado y negro

f.1302 [43] Ottro quadro de San jeronimo con marco dorado y negro

[44] otro quadro de la madalena con marco dorado y negro

[45] Dos quadros pequeños de san pedro y san juan con marcos dorados y negros todos los dichos de famosa pintura

[46] mas diez [N.B. "padres" crossed out] quadros yguales de rrica pintura de padres del yermo con marcos dorados y negros

[47] Una cruz y en Ella pintado un cristo encima de capilla

f.1303 *cosas del orat^{o} del q^{to} alto*

f.1303v [48] Un quadro de nuestra señora quando ba a exipto con marco dorado y negro

[49] mas otro quadro de san antonio de padua con marco dorado y negro

f.1304 [50] Otro quadro de la predicacion de san juan bauptista con marco dorado y negro

[51] Otro quadro girolifico significacion de la muerte y La bida del hombre con marco negro

[52] Otro quadro de san francisco con marco dorado y negro

[53] Otro quadro dorado madalena con marco dorado y acul estofado

[54] Un quadro de la oraçion del guerto con marco dorado y negro

[55] Otro quadro de san geronimo con marco dorado y negro

[56] otro quadro chico de nuestra señora con marco dorado y negro

[57] otro quadro de santo rreymundo sin marco

f.1304v [58] Otro quadro de un niño jesus con avito de la orden de la trinidad descalço con marco dorado y negro

[59] Otro quadro De nuestra señora de la encarnaçion con sus porticales y en Ellas san juan baptista y san juan ebanxelista

f.1306 *Cossas de la Galeria alta*

[60] Primeramente ssiete lienços con sus marcos Dorados y negros de un tamaño de la historia de El arca de noe

f.1306v [61] Mas otro lienco grande de san Juan en el yermo arrimado a un arbol y muchos animales diferentes con su marco dorado y negro

[62] Mas un rretrato del rrei don felipe tercero sin guarnicion

[63] Mas otro rretrato de la rreina dona margarita

[64] Mas otro rretrato del principe Don carlos con marco dorado

[65] Mas otro rretrato de El principe don felipe con marco dorado

[66] Mas dos rretratos de dos principes de saboya sin guarnicion

f.1307 [67] mas otro rretrato del enperador don carlos con su marco dorado

[68] mas otro rretrato de la rreina portuguessa con su marco dorado

[69] mas otros tres rretratos de rreinas con marcos dorados

[70] mas Un rretrato del señor marco antonio rramirez de arellano con marco dorado y negro todos Los dichos rretratos son pequeños de medio querpo

f.1307v [71] mas quince escudos de armas de jil rramirez mi señor de pincel en lienço y por ornato cada uno quatro caras de angeles de plomo de colores

f.1308v [72] mas dos pinturas de hombres y mugeres que se les andan los ojos en unas caxas negras yncorporadas

cosas de Paises y pinturas

[73] Primeramente doce quadros de doçe sivilas con marcos dorados y negro
[74] mas ocho rretratos de medios cuerpos de damas estranjeras
[75] Quatro quadros de los quatro elementos fuego agua ayre y tierra con sus marcos dorados y negros

f.1309 [76] mas cinquenta y cinco paisses finos entre grandes medianos y pequeños todos con sus marcos dorados y entre Ellos los dos quadros del profecta jonas
[77] mas otros cinco paises frisos con sus marcos dorados y negros
[78] mas siete paisses ordinarios al temple con sus marcos
[79] Un quadro de adan y eva grande con su marco dorado y negro
[80] otro quadro de la muerte de avel con marco dorado y negro
[81] mas otro quadro de los yxos de ysrrael en el disierto beviendo El agua con marco dorado y negro

f.1309v [82] mas un quadro de la diosa benus dormida y desnuda que la descubre un satiro con marco dorado
[83] mas otro quadro con tres ninfas y dos niños con alas con marco dorado y negro
[84] mas otro quadro del rrabeto de ganimedes con marco dorado
[85] seis paises ordinarios del temple
[86] Diez paises finos con marcos dorados y negros Los tres y los de mas sin Ellos
[87] mas otro quadro pequeño con pan bino y ubas y un pastel con marco dorado y negro

f.1310 [88] Diez quadros de apolo y las nuebe musas con marcos dorados y negros
[89] mas otro quadro de muy gran pintura de una despenssera con marco dorado y negro
[90] mas otro quadro pequeño que es La rrissa pintada con marco dorado y negro
[91] cinco paises finos con marcos dorados y negros

f.1310v [92] Dos quadros de dos rretratos enteros de rreyes de aragon con marcos blancos
[93] mas doçe rretratos enteros de doce mujeres de trajes diferentes navarros y del rreyno bascongadas y una dama castellana con marcos las diez blancos
[94] Un quadro grande del hixo prodigo con marco dorado y negro
[95] Doçe quadros de los doce meses del año pintura a el temple con marcos barniçados de color amarillo
[96] mas otro Lienço grande biexo de la fabula de adonis y con marco dorado y negro

f.1311 [97] Doce quadros de los doçe meses del año rica la pintura con marco los barniçados de color amarilla
[98] Diez quadros de hermitaños del yermo con marcos dorados y negros y el De san antonio sin marco
[99] otro quadro de una fabula del amor tocado haciendo un biexo el amor a una dama Desnuda con marco dorado y negro
[100] ocho quadros pequeños de paisses sin marcos
[101] Un quadro de una ymaxen de nuestra señora con El niño Jesus echado sobre Una cruz con marco dorado y negro
[102] Una cruz con marco dorado y negro

f.1311v [103] Ottro quadro de la madalena con marco dorado y negro
[104] Seis liencos de paises ordinarios a el temple sin marcos
[105] Mas once quadros de once ciudades famosas del mundo con sus marcos barnicados de amarillo
[106] siete quadros chicos y grandes de fabulas de diosas desnudas Las cinco con marcos Dorados y açul y los de mas blancos

[107] mas un quadro chico de un ballestero girolifico sin marco

[108] mas un quadro chico de un pais sin marco

f.1312 [109] Mas un jaulon de paxaros grande pintado de blanco dorado y acul y oro

1. Fayard 1982, pp. 25, 150–156.
2. Feros Carrasco 1986, pp. 136, 142.
3. Angulo Iñiguez and Pérez Sánchez 1969, pp. 310–311.

4 Gaspar de Ledesma Meriño

1618

At the time of his death, Gaspar de Ledesma Meriño (d. 21 January 1618) was entitled a *jurado* of Baeza, which meant that he was a member of the governing municipal council (*consejo*) of that town. Eight days after Ledesma Meriño's death, his widow, Lucia Gentil, drew up an inventory of their goods in Madrid, which included his extensive library, and had the estate valued. Two painters were nominated to appraise the picture collection, the *licenciado* Juan de Roelas and Angelo Nardi. This was undertaken in three sessions on 27 April, 7 May, and 3 June 1618, with the values assigned in Roman numerals. The appraisal of 27 April comprised paintings which Ledesma Meriño owned at court, while the pictures appraised in the following sessions of 7 May and 3 June had been brought from Baeza, where he had the bulk of his collection. One of the reasons that Nardi could have been chosen to value the collection was that Ledesma had patronized the artist. In the accounts of the estate of the deceased, his widow paid Nardi a balance of 100 *reales* on "some paintings which he had made (Ledesma) in his lifetime".[1] Nardi and Roelas also bought gold and silver items at Ledesma's estate auction, where Nardi also acquired some clothing.

Ledesma Meriño's collection included his own portrait (no. 25) and apparently, his coat of arms (nos. 24 and 60). Among the few attributed paintings in the appraisal, there were two pictures of Noah's Ark by the Bassani (nos. 22), as well as an image of Christ copied after an unspecified Bassano (no. 32). One of the most important paintings in the collection was a small and valuable *Resurrected Christ* by Gaspar Becerra (1520–ca. 1568–70) (no. 29), who worked in Rome ca. 1545–1557 and brought the innovations of Michelangelo to Spain. Only two contemporary Spanish artists were cited by name: Juan de la Corte, by whom there was a battle picture (no. 47), and Pedro de Orrente, who had painted one of the landscapes (no. 46). Two other landscapes in the collection were by the famous Netherlandish specialist active in Rome, Paul Bril (nos. 45 and 51), one of which was a copy.

Ledesma Meriño's collection of paintings included mythological subjects, which perhaps reflected an earlier humanist taste of the sixteenth century. An unidentified "fable" was said to be by Parmigianino (no. 35), and there was a painting of "the Ledas" (no. 23), as well as another bust-length painting of Leda (no. 53). Two paintings on canvas "which are called friezes of foliage" (no. 59) may have been examples of decorative pictures with fruit, flowers, and birds deriving from the tradition of grotesque painting revived in the sixteenth century.

Most remarkable of all, the appraisal listed one of Ledesma Meriño's own paintings of a head of Christ (no. 66). This is proof that this cultivated individual was not only a collector of paintings but himself an amateur artist. His interest in the practice of painting may also help to explain the collection of drawings and prints he owned, although these too would have appealed to a bibliophile with an interest in the visual arts such as Ledesma. Most of the unattributed drawings have not been included in the transcription here, but see for example, a drawing after Raphael (no. 80).

Remarkably, the authors of some of the drawings in the collection were named. The most highly prized works appear to have been three drawings by Gaspar Becerra, who was also a native of Ledesma Meriño's home town of Baeza and the author of his *Resurrected Christ*, cited above. Fragments of Becerra's drawings for frescoes in Philip II's royal chamber in the Madrid Alcázar and El Pardo, which have survived in the collections of the library of the monastery of the Escorial, remain as a precious testimony to the appreciation among connoisseurs of his abilities as a draughtsman.[2] Carducho spoke of a friend showing him some drawings by Becerra, an experience which was for him doubly enjoyable, and in which his admiration for "aquellos perfiles tan airosos, tan fundados en arte y ciencia, y tan cunplidos en todo" was

equaled only by his sadness that artists of his own day did not imitate them.[3] Two of Ledesma Meriño's drawings by Becerra represented the god Mercury (nos. 70 and 71) and one of Diana (no. 72). The Mercury drawings may have been preparatory studies for Becerra's Perseus frescoes in the Queen's Tower of the El Pardo palace which were painted in 1563, and one of them may even have been the modello of Mercury that the artist showed to Philip II, as recounted in Palomino.[4] The depth of admiration for Becerra among connoisseurs is reflected in accounts of his life in Carducho,[5] Díaz del Valle,[6] and Palomino.

The values of Ledesma Meriño's Becerra drawings were appreciably higher than two drawings of *St. Lawrence* (no. 78) and the *Massacre of the Innocents* (no. 79) by an artist called "Bacho," referring to the Florentine Baccio Bandinelli.[7] A portrait drawing of the Duque del Infantado (no. 84) was said to have been drawn by Philip II's royal painter Rómulo Cincinnato (ca.1540–97), who painted an extensive series of frescoes in the Infantado palace at Guadalajara in 1591 and who also worked at the Escorial. Worth least of all was the drawing of two Apostles by Juan Fernández de Navarrete (no. 74), which was most probably a preparatory study for his altarpieces in the basilica of the Escorial, and may have been colored, since it was described as "a piece of paper with the painting (*pintura*) of two apostles". A drawing of *Fortitude* (which is not included in the following transcription) was anonymous in the valuation, but could be connected with Francisco de Urbino's preparatory drawings for allegories that he painted in the prior's lower cell of the Escorial in 1581. A drawing of this subject by Urbino exists in the Escorial library.[8] Four drawings (*traças*) of the Escorial (not transcribed here) further suggest that Ledesma Meriño had access to the studios of artists who worked at the building. Perhaps his drawing of an altarpiece with its *custodia* (no. 77) was a study for the high altar of the basilica.

Ledesma Meriño's entire collection of paintings was sold at the public sale of his goods, which opened on 2 May 1618. Among the collectors buying pictures was Don Jerónimo Zapata de Villafuerte, whom Carducho[9] listed among the most important collectors at court, and the silversmith Andrés de Villarroel, whose collection is included below (Doc. 62). Villafuerte bought two of the most important pictures from the collection, the small panel of the *Risen Christ* by Gaspar Becerra (no. 29) on 8 May and a mythological subject attributed to Parmigianino (no. 35) at the following day's sale. On 28 September he bought the first of the drawings of Mercury by Becerra listed in the appraisal (no. 70). Villarroel bought paintings of *Jacob's Dream* (no. 39), *Emmaus* (no. 19 or 40), *David* (no. 44), and a landscape with a hermit (no. 38), the last painting probably the landscape copied after Paul Bril which was inventoried in Villarroel's collection in 1656 (Doc. 62, no. 4).

AHPM, Prot. 5.073, ff.719–720v, ff.744–749v

En la villa de m.^{d} a veynte e siete dias del mes de abrill de siglo seyscientos diez y ocho anos ante mi el scr.^{o} E t^{os} El licenciado Juan de rruela clerigo y Angelo Narde pintor tasadores nombrados por las partes para las cosas de las pinturas acebtando como acebtaren El nonbram^{to} El ellos ff^{o} por doña Luysa gentil biuda de gaspar de Ledesma meriño por gonçalo de m^{d} curador ad litem de los hijos de los suso dhos hicieren La tasacion de los quadros E pinturas que estan ynventariados por bienes del dho gaspar de Ledesma merino a forma sigte

f.719

[1] Una tabla de un xpo ungido con marco dorado y negro tasaronla en quinientos rreales D

[2] Otra tabla de Un xpo en lienco atado a la coluna con marco blanco con sus gallones tasaronlo en quatrocientos E quarenta R^{s} IIIIC XL

[3] Una pintura en lienço de una beronica de xpo con una moldura de caoba tallada y los ondos dorados con una cortina de tafetan tasaronla En trecientos y cinquenta reales IIIC L

[4] La echura de un Eçeomo En lienco con su marco negro y dorado tasaronlo En trecientos rreales IIIC

f.719v

[5] Una pintura de la ymagen De nra senora de la soledad con marco Dorado la tasaron En docientos rreales IIC

[6] Una pintura del nacimiento En Lienço sin marco En trescientos y treynta rreales En que la tasaron IIICXXX

[7] La echura de la ymagen de S^{a} Santana En tabla con Una moldura de palo santo La tasaron En trecientos y cinquenta R^{s} IIICL

[8] Una caveca del salbador En tabla con Una moldura de palo santo La tasaron La echura E marco En treynta ducados q Valen trecientos y treynta rreales IIICXXX

[9] La echura de una pintura de S^{t} Geronimo En lienço sin marco la tasaron en trecientos R^{s} IIIC

[10] Un quadro de lienco de s^{t} anton En pays sin marco tasaron La Echura en ciento E cinquenta R^{s} CL

[11] La echura de un quadro de s^{t} pedro y san pablo En ochenta e ocho R^{s} sin marco LXXX VIII

[12] Un quadro pintado en lienco de la echura de s^{t} Sebastian en un pays la tasaron En cien rreales con su marco C

f.720 [13] La echura de s^{t} fran^{co} en un pays con su marco dorado tasaronLa En cien rreales C

[14] La echura de s^{t} Juan bautista En un pays con su marco dorado En ciento E treynta e dos rreales C XXX II

[15] La echura de la madalena con su marco La tasaron en ciento y sesenta y çinco rreales C LX V

[16] La echura de un quadro de nro s^{or} y san juan con marco dorado Lo tasaron en docientos y cinquenta rreales IIC L

[17] La echura de s^{ta} Cicilia En lienco En pays sin marco en quarenta y Quatro rreales XL IIII

[18] La echura del nacim^{to} de xpo quando el angel anuncio a los pastores con marco dorado lo tasaron En treçientos y treynta rreales IIIC XXX

[19] La pintura del castillo de maus En lienço lo tasaron En ciento y sesenta y cinco rreales C LX V

[20] Dos pinturas En lienco de unas batallas y galeras con marcos dorados y negros y otras molduras dentro lo tasaron en docientos y sesenta y quatro rreales IIC LX IIII

[21] Dos liencos de pinturas de monteria sin marco los tasaron En setecientos rreales VIIC

f.720v [22] Dos liencos de pintura del arca De noe del basan El uno con marco dorado y negro y el otro sin el El que tiene marco En quatrocientos rreales y el que no tiene marco En quinientos rreales que por todos son nuevecientos rreales DIIII *Annot: bendidos*

[23] Un lienco de la pintura de las ledas sin marco lo tasaron en doçientos y cinquenta rreales IIC L

[24] Un lienço de pintura de una tarxa para armas sin marco lo tasaron en trecientos rreales IIIC

[25] Una pintura del rretrato del merino con marco blanco lo tasaron En çinquenta e cinco R^{s} LV

[26] La echura de xpo y la madalena en Un pays sin marco lo tasaron En ciento y cinquenta rreales CL

[27] La echura de s^{t} Sebastian de Luminacion Le tasaron En cinquenta e cinco rreales LV

[28] Dos tablas pequeñas con molduras de ebano la una de s^{t} anton y la otra de s^{t} tadeo lo tasaron la de s^{t} anton en sesenta y seys rreales y la de s^{t} tadeo en cinquenta E çinco rreales que son ciento y honce rreales C XI *Annot: bendidos*

f.744 *mas ynbent^{o} y tas^{on} de pinturas*

En la villa de madrid a siete dias del mes de mayo de myll seyscientos y diez y ocho año la dha doña Luysa gentil prosiguiendo En el ynventario que tiene comencado hacer de bienes que le an traydo de la ciudad de baeca De los que quedaron por fin de muerte de gaspar de ledesma merino su marido puso por ynventario y El licen^{do} Juan rroelas clerigo y angelo narde pintores tasadores nombrados por las partes para las pinturas Las tasaron En la forma siguiente

[29] Una tablilla de pintura de un xpo resucitado de una terçia En alto de marco de beçerra con un marco de nogal lo tasaron En trecientos rreales IIIC

[30] La echura de un xpo pequeño desnudo con Una cruz y un angel detras En Lamina con un marquillo negro Lo tasaron en ochento y ocho R^{s} LXXX VIII

[31] La echura de nra s^{ra} con el nino Jesus En lienco con marco de palo santo Lo tasaron en setenta y siete R^{s}

[32] La echura de un xpo pintado En Lienco ques copia del basan tasaronlo En trecientos rreales IIIC

[33] Dos tablas pequeñas de una quarta cada una que En la una esta pintada la echura de nro s^{or} y en la otra la de nra señora con marquitos dorados y negros tasaron cada uno dellos en veynte e dos rreales XL IIII

f.744v

[34] La pintura del angel san gabriel copia de las descalças En lienco con marco de palo santo tasaronlo en cinquenta e çinco R^{s} LV

[35] Un quadro de una fabula del parmesan con marco de palo santo Lo tasaron en çien rreales C

[36] La echura del caliz con que consagro xpo en la cena En lienço con marco dorado lo tasaron en treynta E tres rreales XXX III

[37] La echura de la Lanca con que xpo fue herido en el costado En lienco con marco dorado lo tasaron en treynta e tres rreales XXX III

[38] Un pays pequeño En que esta un hermitaño sin marco en lienco tasaronlo en ciento E cinquenta rreales C L *Annot: vendido n^{o} 156*

f.746

ynventario E tas^{on}

En la villa de madrid a tres dias del mes de Junio de myll e seys cientos y diez y ocho años doña Luysa gentil biuda de gaspar de ledesma merino dixo que de la ciudad de baeca le an traydo cierta cantidad de bienes pinturas y otras cosas En las pinturas quiere proseguier En el ynventario que tiene Enpecado hacer como bienes que quedaron del d^{o} su marido Las quales puso e por El licen^{do} Juan de rroela y angelo narde pintores de tasacion En la forma sig^{te}

[39] Un lienco de la pintura del escala de xaco sin marco Lo tasaron En docientos rreales IIC *Annot: vendido n^{o} 154*

[40] Una pintura de lienço del castillo de maus de siete quartas tasado En docientos rreales IIC *Annot: vendido n^{o} 155*

[41] Una pintura de s^{t} fran^{co} En Lienço sin marco rrecibiendo Las llagas En çien rreales lo tasaron C *Annot: vendido n^{o} 216*

[42] Dos quadros pequeños En lienco de pio quinto y gregorio decimo tercio pontifices tasaronlos En veynte e dos R^{s} XXII *Annot: vendidos n^{o} 232*

[43] Dos quadrillos pequeños de lienco de la pintura de dos sultanas tasaronlas En Veynte e dos rreales XXII *Annot: vendidos n^{o} 233*

f.746v

[44] Un Lienco pequeño de la pintura de dabid con Unas patas tassaronlo en quarenta e quatro R^{s} XL IIII *Annot: vendido n^{o} 157*

[45] Un quadro En Lienco con su moldura de la pintura que llaman copia de paulo brin tasaronlo En çinquenta e cinco R^{s} LV *Annot: vendido*

[46] Un quadro que llaman pays de pedro rrente tasaronlo En çien rreales C *Annot: vendido n^{o} 126*

[47] Un Lienco sin marco con La pintura de Una batalla de juan de la corte tasaronLo En ochenta e ocho rreales LXXX VIII *Annot: vendido n^{o} 234*

[48] Un lienco de la pintura de una batalla sobre mar tasaronLo en quarenta e quatro rreales XL IIII *Annot: vendido n^{o} 235*

[49] Un lienco de la pintura de pays con unas aguas En cinquenta e çinco Reales LV *Annot: vendido n^{o} 236*

[50] Un lienco con la pintura de La uyda de gito En pays En sesenta y seys rreales LX VI *Annot: vendido n^{o} 237*

[51] Un lienço sin marco de lapiz de un pays con unos pelegrinos de paulo bril tasaronlo En treynta e tres rreales XXX III *Annot: vendido n^{o} 238*

[52] La echura de un eceomo En Lienco con marco liso tasaronlo En sesenta y seys rreales LX VI *Annot: vendido n^{o} 239*

f.747

[53] Un lienco de la pintura de Una leda de los pechos arriba con marco liso tasaronLa En treynta e tres rreales XXX III *Annot: vendido n^{o} 135*

[54] Un Lienco con La echura de un eceomo sin marco tasaron La echura En setenta y siete rreales LXX VII *Annot: vendido n^{o} 240*

[55] Un lienco de la pintura de Una cabeça de s^{t} pedro con marco Los tasaronlo En treynta e tres rreales XXX III *Annot: vendido por n^{o} 241*

[56] Un lienço con su marco liso De la pintura de Una cabeca De un apostolesto en tabla y pintada en un papel tasaronlo en sesenta y seys rreales LX VI *Annot: vendido n^{o} 242*

[57] La pintura de Una cabeça de s^{t} pablo con marco de madera tasaronla En diez y seys R^{s} X VI *Annot: vendido n^{o} 243*

[58] La echura de un xpo la cruz a questas En una tablilla pequeña con marco negro tasaronlo En veynte rreales XX *Annot: vendido n^{o} 151[?]*

[59] Dos pinturas En lienco que llaman frisos de follaques tasaronlos En quatrocientos R^{s} IIIIC *Annot: vendido n^{o} 244*

[60] La pintura de una tarxa con un alcon tasaronlo En ocho ducados LXXX VIII *Annot: vendido n^{o} 245*

f.747v [61] Tres figuras de bronce tasaron Los en quatrocientos E veynte rreales IIIIC XX *Annot: vendido n^{o} 125*

[62] Dos quadros En lienco con La pintura de las bodas de architiclino el uno y lo otro del milagro de panes y peces tasaronlos en seyscientos E cinquenta rreales DI L *Annot: vendido n^{o} 127 n^{o} 128*

[63] La pintura de un pays pequeño En una tabla tasaronlo En dos ducados XX II *Annot: vendido n^{o} 201*

[64] La pintura de dos xarrones pintados En lienco con sus marcos tasaronlos En sesenta e dos rreales LX II *Annot: vendido n^{o} 129*

[65] La pintura de dos platos de fruta En lienco con marco tasaronlos En cinquenta e nueva rreales L IX *Annot: vendido*

[66] La pintura de Una cabeça de Un xpo En lienço de mano del s^{r} Gaspar de ledesma con marco tasaron La echura en sesenta y seys Reales LX VI *Annot: vendido n^{o} 130*

[67] Dos quadrillos pequeños en Lienço de dos cabeças de apostoles tasaronlas En tres ducados XXX III *Annot: vendido n^{o} 246*

[68] Dos pinturas En papel de dos apostoles En diez y seys r^{s} tas^{os} *Annot: vendido 247*

f.748 [69] Una pintura En lienco de Un pays con marco tasaronLo En diez y ocho rreales X VIII *Annot: vendido n^{o} 228*

[70] Un dibujo de mercurio de mano De becerra En papel tasado en setenta y siete rreales LXX VII *Annot: vendido n^{o} 248*

[71] Otro dibujo de mercurio En papel dibuxado por las espaldas de la mano de becerra tasaronlo En sesenta y seys rreales LX VI *Annot: vendido n^{o} 249*

[72] Otro dibujo de una diana por papel nuebo de mano de beçerra tasaronlo En çinquenta e cinco R^{s} L V *Annot: vendido n^{o} 253*

[73] Una fortaleça En papel tasaronla en ocho rreales VIII *Annot: vendido n^{o} 250*

[74] Un papel con la pintura de dos apostoles de la mano del Mudo tasaronlo En ocho rreales VIII *Annot: vendido n^{o} 251*

[75] Un papel del triunfo del Enperador tasaronlo En diez y seys rreales X VI *Annot: vendido n^{o} 252*

[76] un dibujo en papel de una cabeça colorada tasaronlo en diez y seys rreales X VI

[77] un papel de la traça de un rretablo con custodia tasaronlo En veynte e dos rreales XX II *Annot: vendido 255*

f.748v [78] Otro dibujo de s^{t} Lorenco del bacho tasaronlo En veynte rreales XX *Annot: vendido n^{o} 256*

[79] Otro dibujo en papel de Los ynocentes del bacho tasaronlo en veynte R^{s} XX *Annot: vendido n^{o} 257*

[80] Otro dibujo en papel de La esquela de rrafael tasaronlo en diez y seys R^{s} X VI *Annot: vendido n^{o} 258*

[81] otra estampa enpelda El santisimo sacramento tasaronlo En diez y seys R^{s} XVI *Annot: vendido n^{o} 259*

[82] Otra estampa de la conbersion de san pablo enforrada En lienco tasaronlo En veynte rreales XX *Annot: vendido n^{o} 260*

[83] quatro tracas del escurial En papel tasaronlas En doçe rreales XII *Annot: vendido n^{o} 261*

[84] Un dibujo del duque del ynfantado de mano de rromulo tasaronlo En diez y seys R^{s} X VI *Annot: vendido n^{o} 262*

[85] Un libro de rruynas de treynta papeles tasaronlo En treynta rreales XXX *Annot: vendido n^{o} 263*

[86] Un papel de la predicacion de s[t] pablo tasaronLo En diez y seys rreales XVI *Annot: vendido n[o] 264*

f.749 [87] Un papel de la rroma tasado En diez rreales X *Annot: vendido n[o] 265*

[88] papeles y estampas y dibujos diferentes grandes E pequeños de diferentes suertes Los tasaron En quatrocientos y ocho rreales y lo que cada uno tasaren los d[os] tasadores Esta En suma En cada uno dellos los quales no se contaren por ser muchos *Annot: vendidos n[o] 266*

[89] trece libros de estampas y dibujos de diferentes suertes grandes E pequeños los quales estan enquadernados y los tasaron En quatrocientos E dos rreales y La cantidad En que cada uno dellos esta tasado esta al principio de cada libro *Annot: vendidos n[o] 267*

La qual dha tasacion los dhos tasadores Juraron en forma de di[o] averlo ff[o] bien y fielmente sin fraude ni colusion alguna y la dha doña luysa gentil protesto fenecer E acabar el d[o] ynventario sin que vengan mas bienes a su noticia y los dhos tasadores lo firmaron E por que la dha doña luysa no supo escrivir lo firmo un t[o] a su rruego ts[o] Ju[o] de arce gr[mo] de ledesma y andres de villaroel plateros veinos desta dha villa e yo el scrivano doy fee (f.749v) conozco la dha doña luysa gentil y a los dhos tasadores
Juan de Ruela
Angelo nardi
t[o] Juan de Arze
ante mi
Juan Parejano
scrivano

1. AHPM, Prot. 5.073, ff. 822–822v.
2. D. Angulo Iñiguez and A.E. Pérez Sánchez, *A Corpus of Spanish Drawings*, vol. 1, *Spanish Drawings, 1400–1600*, London, 1975, pp. 22–23, nos. 32–46.
3. Carducho, ed. 1979, p. 179.
4. Palomino, ed. 1986, p. 39.
5. Carducho, ed.1979, pp. 128, 131–132, 179, 332, 431, 432.
6. Díaz del Valle, ed.1933, pp. 342–343.
7. N.B. Díaz del Valle, ed. 1933, p. 342, in the life of Becerra speaks of "Bacho Bandinelo".
8. Angulo and Pérez Sánchez 1975, p. 62, no. 277.
9. Carducho ed.1979, pp. 422, 423.

5 Francisco de Brizuela y Cárdenas

1620

The combined inventory and appraisal of the estate of Don Francisco de Brizuela y Cárdenas, a knight of the Order of Santiago, *Cavallero de la Reina* and *Corregidor de la Villa de Madrid*, was drawn up by his widow, Catalina de Chaves Bañuelos, beginning on 2 October 1630. No artist was cited as having valued the small collection of paintings, which comprised 59 items.

Brizuela was a courtier attached to the queen's household, and an important part of his collection consisted of images of the Habsburgs, including the Spanish kings and their queens (nos. 42–47) and the French royal family. There were also portraits of Philip III's *privado*, the Duque de Lerma (no. 34), the Archbishop of Toledo, García de Loaysa (no. 39), and famous historical figures, such as the Duque de Alba (no. 32) and El Cid (no. 33). Given Brizuela's capacity as *corregidor* of the city of Madrid, it is not surprising that he should own images of the city itself (no. 49) and the Plaza Mayor (no. 48), as well as a view of Toledo (no. 23).

While 32 of the paintings in the collection represented religious subjects, three mythological subjects also appeared: two of these were copies after Titian's *poesie* in the Spanish royal collection, *Danae and the shower of gold* (no. 14), and *Perseus and Andromeda* (no. 15). A further painting of Diana bathing (no. 18) may also have derived from Titian's *Diana and Actaeon* in the Alcázar collections. One of the most intriguing subjects of all, however, was the painting of the classical artist Apelles (no. 20), the favorite painter of Alexander, a subject that would seem to reflect this collector's real appreciation of the liberal art of painting. This subject reappeared in the collection of Don Rodrigo de Herrera (Doc. 33, no. 34).

AHPM, Prot. 2.683, ff.716v–717, ff.724v–725v En La villa de Madrid a dos dias del mes de otubre de mill y siesçientos y treinta años en cuplim.º (f.717) Del Auto de arriva La dha s^ra^ Doña Catalina de Chaves y Vañuelos enpeço a hazer y hizo el dicho ymbentario de los vienes que quedaron de el dicho señor Don Francisco de Bricuelas y Cardenas Su marido en la forma y manera siguiente

f.724v *Pinturas*

[1] Un Retablo de la tentacion de san Anton tassado en trecientos Reales 300
[2] Una imagen de nuestra señora san Josep y santa ana tasada en ciento y cinquenta Reales 150
[3] Un Retrato de nuestra señora con su marco dorado tasado en quatro Ducados 44
[4] Una imagen de Nuestra señora de la Concepçion Pequeña en tres ducados 33
[5] Un san fran.^co^ Pequeño en lamina tassado en dos ducados 22
[6] Un san Antonio con su niño y moldura en dos ducados 22
[7] Una imagen de Pluma Con su marco de hevano tassado en Doze ducados 132
[8] Otra imagen de la adoracion de los Reyes en treçientos R^s^ 300
[9] Una santa Catalina Con su Marco de Peral negro tasado quatro ducados 44
[10] Un Beato Simon en tres ducados 33
[11] Un niño Jesus en ducientos Reales 200
[12] un xpo de luminacion con san Ju^o^ y maria y Unos angeles Con marco de hevano y unos florones de Plata en veinte ducados 220
[13] Un san Geronimo Con marco de hevano en çinquenta Reales 50

f.725 [14] Una copia del ticiano de oro en seiscientos Reales 600
[15] otra andromeda copia de ticiano con seysçientos Reales 600
[16] Cain y avel en çinquenta ducados 550
[17] Una oracion de los Reyes en dos mil Reales 2000
[18] Un Baño de diana en cinquenta ducados 550
[19] Un xpo Crucificado Con el martirio de los apostoles en cien Ducados 1100
[20] Una Pintura de Apeles en Veinte ducados 220
[21] Un san Geronimo en Diez Ducados 110
[22] Lot y sus hijas en ocho Ducados 88
[23] Toledo Por la Vega en ocho ducados 88
[24] La venida de los Angeles a los Pastores en çien Reales 100
[25] Otro Lienço de Jacob quando saco el ganado en cien Reales 100
[26] Un hermitaño en cien Reales 100
[27] Judit en Veinte Ducados 220
[28] diez santos De la orden de santo domingo y otros dos tassados todos en Doze ducados 132
[29] erodias con la caveça de san Ju.^{o} Baptista en veinte ducados 220
[30] Una dama con una alcabueta en cinco ducados 55
[31] Dos Retratos de la cassa de austria con molduras en tabla en Veinte y dos Reales ambos 22
[32] otro Retrato del Duque de alva Pequeño en Veinte y dos R^{s} 22
[33] el cid Diez y ocho Reales 18
[34] el Retrato del duque de lerma Doze Reales 12
[35] el Rey de françia seys Reales 6
[36] Un estudiante en ocho Reales 8
[37] otro Retrato del Rey de francia en sesenta y seis Reales 66
[38] el Philipe tercero quando Principe sesenta y seis Reales 66
[39] Garçia de luysa quarenta y quatro Reales 44
[40] Un Retrato de Un enbajador Con su marco en çinq^{ta} y çinco Reales 55

f.725v [41] Un Retrato de la Reina madre de francia en cinco ducados 55
[42] El Rey Phelipe segundo con moldura ciento y treinta y dos R.^{s} 132
[43] La Reina doña Ana Cien Reales 100
[44] el Rey Phelipe terçero en ducientos y v.^{te} Reales 220
[45] La Reyna doña Margarita ciento y treinta y dos Reales 132
[46] el Rey Philipe quarto çiento y cinq.^{ta} Reales 150
[47] La Reina doña ysabel ciento y cinquenta Reales 150
[48] La plaça de m.^{d} en doze Reales 12
[49] La villa de madrid en treinta y dos Reales 30

6 Agustín de Villanueva
1620

During the reign of Philip III, Agustín de Villanueva had risen from his position of royal secretary to become *Protonotario de los Reinos de Aragón* and a royal councilor. His postmortem inventory, begun in Madrid on 16 December 1620, was drawn up by his son, D. Jerónimo de Villanueva, who inherited his father's offices.

Villanueva's picture collection was appraised by Antonio Rizzi on 16 December 1620. It was made up of religious subjects, mostly of saints and devotional images of Christ and the Virgin. Many were small images painted on copper, panel, jasper, and illuminations on parchment, and there were a number of reliquaries, all of which were from Villanueva's oratory, as specified in the inventory following entry no. 53. Two small paintings on copper were considered precious enough to the owner to be covered with a curtain (nos. 15, 18). Villanueva's devout taste is reflected in the high percentage of religious subjects and his single mythology (no. 42).

The portrait collection included those of Philip II and Prince Philip (III), and no less than three portraits of Cardinal Granvelle (1517–1586) (nos. 62, 70), which reflect Villanueva's admiration for this most trusted minister of Philip II. The collection also included portraits of Villanueva himself and his wife Ana Díaz de Villegas Polanco, the higher value of the painting of his wife perhaps owing to the greater amount of labor expended in painting an elaborate costume (nos. 60, 61). Many of these pictures were listed in the earlier appraisal made of Villanueva's collection on the death of his wife by Antonio Rizi on 6 October 1610.[1] The collection remained all but unchanged between 1610 and 1620, when it was inherited by his son Jerónimo, whose pictures were inventoried on his death in 1653 (Doc. 59).

Although none of Villanueva's paintings were attributed in any of the documents, one picture listed as a *Portrait of the Marqués del Vasto* was no doubt a copy of a famous Titian from the Spanish royal collection, taken to England by Charles, Prince of Wales, in 1623 and now in the Louvre.[2] In 1610, Villanueva's painting was listed as an *Allegory of Chastity with a Portrait of Don Fernando de Gonzaga*.[3] The lengthy description of the painting in the document of 1620 is consistent with this interpretation. The original, which enjoyed considerable fame even after it had left Madrid, is described by Carducho in 1633.[4] A copy painted before 1614 was listed in the studio inventory of the royal painter Bartolomé González in 1627, in which the prototype was called by its *familiar* title of "*la bola de Ticiano*".[5]

Like the collection of Gil Ramírez de Arellano (Doc. 3), Villanueva's collection included a single example of both a still life and a genre painting. The description of the still life, consisting of a partridge and other birds, a cardoon, and fruit (no. 64) calls to mind early Spanish paintings by Juan van der Hamen and Juan Sánchez Cotán, such as his *Still Life with Game Fowl, Fruit and Cardoon* signed and dated in 1602 in the Prado, Madrid. Villanueva acquired the painting after September 1610, as the work is not listed in the inventory drawn up on his wife's death. His more valuable genre painting was listed as "*un lienzo de un Bodegon grande al olio de frutas*".[6] Worth 400 *reales* in 1610, this had fallen a little in value a decade later, when it was described as a female fruitseller peeling a peach (no. 65).

The contemporary folio pagination was assigned slightly out of order. Folio 750 (recto and verso) appears between f. 748v and f. 749. However, the actual order of the inventory has been adhered to in the following transcription.

AHPM, Prot. 2.028, ff.745v–753

tass^{on} de pinturas

En la villa de m^{d} A diez y seite dias del mes de henero de mil y siescientos y Veynte y un anos Antonio Rrizi pintor residente en esta corte dixo esta nonvrado para tassar los quadros pinturas y otras cosas del pedimento y para lo hacer aceptando como acepta El dho oficio y cumpliendo con su oblig^{on} Juro a dios y a una cruz En forma de de negro y aviendo Jurado prometio De hacer vien y fielmente La dha tasacion a su saver y Entender sin hacer agravio y ansi la hiço En la forma y manera sig^{te}

f.745v [1] Primeramente tasso Doce emperadores rromanos con sus molduras a tres ducados cada uno montan 396

f.746 [2] Una nra s.^{a} del Populo de vara y tercia de alto y vara y quarta de ancho, con una moldura de peral negro vale treinta ducados 330 R^{s}

[3] Un ecce homo de vara y media de alto y vara y quarta de ancho con su moldura de pino de oro y negro 275 R^{s}

[4] Un s.^{t} sebastian atado a un arbol con sus flechas tiene vara y media de cayda y vara y quarta de ancho con su moldura de pino de oro y negro 165 R^{s}

[5] Un s.^{t} fran.^{co} entero tiene vara y dos tercias de cayda, vara y quarta de ancho con su moldura de pino de oro y negro vale doce ducados 132 R^{s}

[6] Un s.^{t} Augustine q. esta escribiendo tiene vara y media de cayda y vara y quarta de ancho con su moldura de pino de oro y negro cinq.^{ta} reales 50 R^{s}

[7] Una nra s.^{a} y s.^{t} Joseph enteros, tiene vara y dos tercias de cayda y vara poco mas de ancho doce ducados 132 R^{s}

[8] Un s.^{t} Ju.^{o} evangelisto en el desierto baxo de una higuera, tiene vara y media de cayda y vara y q^{ta} de ancho 132 R^{s}

f.746v [9] Un ecce homo de tres quartas de cayda y dos tercias de ancho poco mas o menos y una ymagen de nra s.^{a} de la soledad del mismo tamaño ambos a dos doce ducados 132 R^{s}

[10] Una s.^{ta} madre teresa de Jesus del tamaño de los suso dichos lo mismo 132 R^{s}

[11] Una nra s.^{a} con el niño en braços asentado en una almohadilla, guarnecida de pino de oro y negro tiene media vara de cayda y tercia de ancho poco mas o menos quarenta reales 40 R^{s}

[12] otra ymagen de nra s.^{a} con un niño en brazos con una aspa en la mano dos tercias de cayda y una tercia poco mas de ancho con su moldura de oro y nero quarenta reales 40 R^{s}

[13] otra ymagen de nra s.^{a} del mismo grandor, con su niño en braços asido a la toca y tetas de nra s.^{a} 40 R^{s}

[14] Un s.^{t} Ju.^{o} baptista del grandor de la susodicha guarnecida de oro y negro 30 R^{s}

[15] Una lamina de cobre de tercia de cayda y quarta de ancho poco mas en do esta pintado una nra s.^{a} con su hijo en brazos en una gloria y s.^{to} fran.^{co} de rodillas adorandole guarnecido de evano con su cortina de tafetan verde treinta escudos 390 R^{s}

f.747 [16] Unos Jaspes en do estan pintados un nacim.^{to} de nro s.^{r} en forma aovada con un dios padre encima tanbien de Jaspe, y debaxo otro aovado con una nra s.^{a} q. va a egipto y quatro santos aovaditos en las quatro esquinas y todo en forma de reliquiario guarneçido de evano y adornado de flores de plata y cobre dorado y per remate una cruz de plata y pyramiditas de marfil en su caxa de vadana aforrada en vayeta colorada q todo a mi pareçer valdra 550 R^{s}

[17] Una sancta cecilia muerta encima de una sepultura con tres Angeles alrededor pintada en una lamina de quarta de ancho sesma de alto poco mas o, menos, guarnecida de evano vale, veinte ducados 220 R^{s}

[18] Un rostro de nuestra s.^{ra} del natural pintada en una lamina de cobre del grandor de un pliego de papel ordinario con una moldura de nogal y una cortina de tafetan colorado vale diez ducados 110 R^{s}

f.747v [19] Una illuminacion de circunsicion de nuestra s.^{ra} con un christal delante su tamaño es dos quartas de ancho y una tercia de alto guarnecida de evano vale 220 R.^{s}

[20] Dos rostros de nuestro señor y de nuestra s.ra pintados en lamina del grandor de una quartilla cada uno guarnecidos de evano a manera de dos puertas que se abran con unos colgaderos de plata unos flecos de seda y oro valen veintiquatro dudos 264 R.s

[21] Una s.ta Madre Tereça de Jesus pintada en una Lamina del grandor de un pliego de papel ordinario guarnecido de evano diez ducados 110 Rs

[22] Un s.t Geronimo pintado en una tabla que se esta diciplinando con una cadena tiene de alto dos tercias media vara de ancho con su moldura de pino y oro y negro vale diez y seys reales 16 R.s

[23] Dos medias figuras de nuestro s.r y nuestra señora luminadas de grandor de una quartilla cada uno guarnecidos de evano a manera de puertas que se abran con sus flecos por colgaderos valen veintiquatro ducados 264 R.s

f.748 [24] Una illuminacion del nascimiento de nro s.r con unos pastores con un cristal delante media vara de ancho y tercia de alto guarnescida de evano vale veinte ducados 220 Rs

[25] Un nascimiento de nro s.r con nra sra y s.t Joseph y tres Angeles pintados en una lamina del tamaño de un pliego de papel ordinario poco menor, guarnescido de evano vale catorce ducados 164 Rs

[26] Una Imagenita de nra s.a del Populo con su hijo nuestro dios en los braços pintada en una Laminita de cobre de una ochava de alto poco menos de ancho guarnescida de evano tres ducados 33 R.s

[27] Una cabeça de nuestra s.ra pintada en una lamina de ochava de alto poco mas, o menos guarnescida de evano catorze reales 14 R.s

[28] Un s.t Angel de la religion de carmelitas de cera de colores con una guarnicion de Relicario manera de madera tosca doze Reales 12 Rs

[29] Una s.ta cecilia pintada en una lamina de cobre con un cristal delante esta tañiendo los organos su tamaño es de medio pliego de papel ordinario guarnescida de evano ocho ducados 88 R.s

f.748v [30] Dos medias figuras de nuestro s.r y nuestra señora cada una de por si illuminadas en pergamino que representa el Ecce homo y nuestra señora de la soledad su tamano es de una ochava de alto cada una poco menos de ancho guarnescidas de evano a manera de puertas con ornamentos y colgaderos de plata y algunos dellos dorados con sus flecos de seda verde y oro vale quarenta ducados 440 R.s

[31] Un relicario de un agnus con el cordero aovado illuminado encima de un tafetan colorado con muchos guesos de santos alrededor y un christal delante su tamaño es de medio pliego de papel ordinario poco mas o, menos guarnecido de evano el precio no se dize porque no ss alcança

[32] Una imagen de nuestra señora luminada con unas guarniciones (f.750) de flores y un christal delante su tamaño es de una quartilla de papel poco menos guarnescido de evano vale quince ducados 165 Rs

f.750 [33] Nro s.r quando lleva la cruz a cuestas pintado en una tablilla en forma redonda del tamaño de un dosavo poco mas o menos guarnacida de evano vale 55 Rs

[34] otra pintura de la misma hechura y guarnicion q la suso dicha do esta pintado nro s.r en la cruz en el monte calvario y otras figuras vale otros cinco ducados 55 Rs

[35] Una s.ta madre Theresa pequeña pintada en una lamina del tamaño de un ochavo de papel guarnecida de evano dos ducados 22 Rs

[36] Una illuminacion de nra s.ra de la Concepcion en forma ovada guarnecida con una moldura de cobre dorada en forma de agnus 33 Rs

[37] otra yllumínacion de un ecce homo guarnecida de guesso negro en forma de agnus dos ducados 22 Rs

f.750v [38] Una illuminacion de nro salvador questa hechando la bendicion con la una mano y con la otra tiene el mundo y alrededor en friso de flores y animalitos guarnacido de evano del tamaño de una quartilla de papel poco mas o menos vale ocho ducados 88 Rs

[39] Una nuestra señora q le da el pecho a su hijo nro dios con s.t Joseph y s.t Juan Bautista illuminada del tamano de un ochava de papel guarnecida con muchas reliquias de s.tos y agnus dei

illuminado todo puesto en campo colorado con bordaduras de oro y un christal delante a modo de relicario guarnacido de evano todo lo qual es de un tamaño de medio pliego de papel ordinario vale quinçe ducados eccepto las reliquias 165 R^{s}

[40] dos relicarios juntos guarnecidos de evano q se abren y sierran a manera de puertas con un agnus illuminado en medio de cada uno dellos con sus flecos de seda azul vale siete ducados eccepto las reliquias 77 R^{s}

f.749 [41] Un retrato del marques del vasto armado q pone la una mano en los pechos de una donzella y fue su querida y tiene una bola de vidro en las manos con el Dios cupido cargado de flechas para quebrar la bola y la virginidad q esta rogando a la dicha dama que tenga q.^{da} con la bola dest su virginidad guarnecido de pino oro y negro con oro 220 R^{s}

[42] Una europa q pasa mar cavallera en un toro y mercurio en figura de pastor guardando el ganado pintada en un lienço su tamaño de vara y media de ancho y vara de alto guarnecida de una moldura de pino y oro y negro vale doçe ducados 132 R^{s}

[43] Un retrato de don Thomas Perrenot sobrino del cardenal granvela pintado en lienço una vara de alto poco mas o menos y dos tercias de ancho cinq^{ta} Reales 50 R^{s}

[44] Una pintura de nro s^{r} con la cruz a cuestas en tabla con unos sayones alrededor su moldura de pino de oro y negro su tamaño media vara de alto y tres q^{tas} de ancho vale 20 R^{s}

f.749v [45] Una pintura dc nro s.^{r} en cruz con s.^{ta} Maria Madalena a los pies y un letrero q dize parze mihi domine su tamaño de vara y media de alto y vara de ancho poco mas o, menos tres ducados 33 R^{s}

[46] Un retrato entero de una niña pintada en lienço guarnecida con una moldura tosca de pino su tamaño de vara y tercia de alto y vara de ancho poco mas o menos vale cinco ducados 55 R^{s}

[47] Un retrato entero de mi s.^{a} dona Ana con sus dos hijas doña Ana y doña Cicilia guarnecida con molduras de oro y negro vale ochenta ducados 880 R^{s}

[48] Un s.^{t} Aug.^{n} y s.^{ta} Monica su madre enteros pintados en un lienço de tamaño de dos varas de alto y vara y terçia de ancho guarnecida con una moldura de oro y negro vale veinte y cinco ducados 275 R^{s}

[49] Un retrato de s.^{t} Carlos Borromeo guarnecida con una moldura de oro y negro su tamaño de tres quartas de alto y dos tercias de ancho vale quatro ducados 44 R^{s}

f.751 [50] Una nra s.^{ra} con su hijo en los bracos que le esta dando unas guindas y s.^{t} Joseph pintado en una lamina de cobre del tamaño de quartilla dc papel guarnecido de peral teñido en negro vale quarenta reales 40 R^{s}

[51] Una illuminacion del nacim.^{to} de chro nro s.^{r} con nra s.^{a} s.^{t} Joseph y dos Angeles con un christal delante guarnecido de azero del tamaño de un ochavo vale diez ducados 110 R^{s}

[52] Una imagen de nra s.^{a} del populo en una lamina pequeña de ochava de papel guarnecida de evàno y vale cinco ducados 55 R^{s}

[53] Un s.^{t} Juan Bautista en el desierto pintado en una lamina de cobre del tamaño de una quartilla de papel guarnecida de evano con unos filos de marfil vale doze ducados 132 R^{s}

Aqui se acaban las pinturas y illuminaciones q estan colgadas en el oratorio

f.751v [54] Un retrato del papa decimo tercio pintado en lienço del tamaño de tres quartas de alto y tres tercias de ancho guarnecido de madera de pino y oro en ella vale veinte ducados 220 R^{s}

[55] Otro retrato de lo mismo tamaño de un cardenal vale quince ducados 165 R^{s}

[56] Un retrato del Rey don felipe segundo del tamaño de los susodhos sin guarnicion tres ducados 33 R^{s}

[57] Un retrato del Rey don felipe 3^{o} quando era Principe del mismo tamaño otros tres ducados 33 R^{s}

[58] Otro retrato de la s.^{ma} Infanta doña Isabel su hermana ocho ducados 88 R^{s}

[59] Un retrato del susodho tamaño y su guarnicion de la madre del Cardenal granvela con tocas y vestido negro tres ducados 33

[60] Retrato del s.^{r} Protonot^{o} Aug.^{n} de Villanueva guarnecido de pino y oro y negro tres quartas de alto y dos tercias de ancho 110 R^{s}

[61] otra de mi s.ra doña Ana Diez su muger del mismo tamaño y con la misma guarnicion quinçe ducados 165 Rs

f.752 [62] Otro retrato del cardenal granvela del tamaño del susodho vale sessenta Reales 60 Rs

[63] Los quatro lienços en q estan pintados los quatro tiempos guarnecidos con sus molduras de oro y negro su tamaño de cada uno dellos de vara y tres quartas de ancho y vara y sesma de alto poco mas o menos valen doze ducados cada uno 528 Rs

[64] Un lienço en donde esta pintado unas perdizes y otros paxarillos y un cardo con otras frutas guarnecido con una moldura de oro y negro su tamaño de vara de ancho y dos tercias de alto vale 88 Rs

[65] Una frutera q esta mondando un durazno pintada en un lienço con otras muchas frutas su tamaño vara y tres q.tas de alto y dos y media de ancho poco mas o, menos guarnecida con una moldura de oro y negro vale treinta ducados 330 Rs

f.752v [66] Una hechura de nro s.r en la cruz bivo del tamaño de un tercio de alto la figura quinçe ducados 165 Rs

[67] Un Christo de bulto de marfil en una cruz de evano su tamaño de una sesma de alto poco mas o, menos veinte ducados 220 Rs

[68] Dos retratos pintados en tabla y guarnecidos en madera de [N.B. "pino" crossed out] bernal y juntos q se abren y sierran a manera de puertas el uno es el Rey don felipe primero de Castilla y de la reyna doña juana su muger vale su tamaño dos q.tas de alto y una tercia de ancho cada uno vale seis ducados 66 Rs

[69] Otro retrato pintado en tabla de un cavallero con un tuson y un sombrero a la Borgoñona con una moldura de oro y negro su tamaño de dos tercias de alto y media vara de ancho vale 40 Rs

[70] Un retrato del cardenal granvela pintado en lamina de cobre del tamaño de una quartilla de papel poco mas guarnecida con una moldura de acana vale 40 Rs

f.753 [71] Un retrato de una dama vestida de blanco con guarniciones de oro arrimada a una silla pintada en una lamina de cobre del tamaño de medio pliego de papel poco mas o menos guarnecida de evano vale seis ducados 66 Rs

Y en esta forma hiço y acavo La tason de las dhas pinturas y El dho antonio rrici devajo del dho Juramto y ques la fielmte fecha sin aver hecho agravio a nadie lo firmo
Antonio Ricci
Ante mi
Santiago ferez

1. Agulló Cobo 1978, p. 135, citing AHPM, Prot. 1.826, ff. 853–858.
2. No. 40; Wethey, III, 1975, no. 1; Paris, Grand Palais, *Le siècle de Titien*, 1993, pp. 518–520, no. 164.
3. "*La Castidad con una bola en la mano y el retrato de don Francisco de Gonzaga*"; Agulló Cobo 1978, p. 135.
4. Carducho ed. 1979, pp. 433–434.
5. Cherry 1993, p. 8, no. 36.
6. AHPM, Prot. 1.826, f. 856v.

7 Alonso Fernández de Córdoba, Marqués de Celada

1622

Inventory/valuation of Alonso Fernández de Córdoba, Marqués de Celada,[1] who died just five years after his wife (for her postmortem inventory, see Document 2). A number of the same paintings listed in the earlier document are found here, but altogether the size of the collection had apparently diminished in the meantime, and just 31 items of value are listed. Moreover, the valuations had decreased markedly. A *Madonna with the Sleeping Christ Child*, valued at 400 *reales* in 1617, was valued on this occasion at 300 *reales*, but other reductions were more drastic, such as the depiction of *Mary Magdalene in the Desert* that was reduced from 330 to just 50 *reales*. The *View of Venice*, now specified as a view of the Piazza San Marco, fell from 300 to 100 *reales*. Only the portrait of the deceased Marquesa retained its earlier value at 500 *reales*. The reason for these changes is not known.

AHPM, Prot. 2.029, f.1632–1632v, ff.1637–1639

marq^{s} de Zelada ynbentario de Sus Vienes
1621 29 de diz^{e} 621
21 hen^{o} de 621

Don alonso de Cabrera del q^{o} y Camara de su mag.^{d} testamentario ynsolidum del s^{r} marques de çelada Don alonso fernandez de cordova difunto y curador de la persona y bienes del s^{r} marq^{s} de celada don alonso su hijo unico y heredero Lex^{mo} de cuya herençia no se a visto acen açep^{on} = digo q Para la claridad de la hacienda y Vienes de la dha herençia como al testam^{o} y curador es neces^{o} acer ynvent^{o} de los vienes y hacienda que quedaron Por muerte de dho marques don alonso fernandez de cordova El qual quiero comencar Luego y fenescer denttro del Termino del derecho y a sido manifesto sup^{co} al Vmd. me de liçençia Para le hacer
Pido Just^{a}
Alonso de cabrera

f.1632v

La villa de madrid a v^{te} y nueve de diçiembre de mill y seis^{os} y veinte y uno el s^{r} don al^{o} de cabrera del q^{o} y camara de su mag^{d} testamentario ynsolidum del s^{r} marques de çelada don al^{o} f^{z} de cordova y curador de la per^{a} y v^{s} del s^{r} marques don al^{o} gaspar de cordoba su hixo = comenzo el ynbentario de la hacienda que quedo por su muerte y le hiço en la forma sig^{te}
Pinturas

f.1637

[1] Un retrato entero de la s^{ra} marquesa de celada queste en el cielo con su marco dorado tasado en quinientos Reales 500
[2] Otro Retrato entero de la s^{a} doña Juana de alvarado sin marco tasado en trescientos Reales 300
[3] Otro Retrato del s^{r} don al^{o} gaspar marques de çeda entero sin marco en ciento y cinq^{ta} R^{s} 150
[4] Otro medio retrato del s^{r} marques de celada que sea en gloria sin marco tasado en cinquenta rreales 50
[5] otro medio Retrato del enbajador del enperador con marco dorado tasado en sesenta rreales 70
[6] Otro medio Retrato de la s^{ra} condesa de valenzia con marco dorado tasado en cien reales 100

f.1637v

[7] Una santa ynes con su marco dorado tasada la pequena a cinq^{ta} R^{s} 50
[8] La plaza de benezia con su marco en cien R^{s} 100
[9] dos tablas yguales con sus marcos dorados una de san fr^{co} y santo domingo y otra de san venito y san bernardo tasadas a ocho ducados cada una de las pequenas 17

[10] Un Cristo Puesto Una cruz con nuestra s^ra^ y san Ju^o^ y a los pies la magdalena con su marco dorado tasadas las hechuras en ducientos R.^s^ 200

[11] Un san Juachin y Santa ana dando liçion a nuestra s^ra^ con su marco dorado tasada la hechura en sesenta R^s^ 60

[12] Una nuestra s^ra^ con el nino dormido y marco dorado tasada la hechura en trescientos R^s^ 300

[13] La hechura de nuestra senora sin marco tasada s^te^ R^s^

f.1638 [14] La hechura de santo de valenzia con su marco dorado tasado en quatro ducados 44

[15] La hechura de la mag^na^ en el disierto sin marco en çinquenta R^s^ 50

[16] La hechura del hermano francisco sin marco en treynta R^s^ 30

[17] La hechura del padre fran^co^ solano sin marco en quarenta R^s^ 40

[18] La hechura de un heçeomo con su marco de hebano y una cortina de tafetan carmesi tasado en cien rreales 100

[19] La hechura del bautismo de san Ju^o^ en piedra en quatro ducados con su marco de hebano 44

[20] La hechura de san venito con su marco de hebano en treinta Reales 30

[21] La hechura de san bernardo con su marco de hebano en treynta R^s^ 30

[22] La hechura de san agustin con su marco de hebano treynta R^s^ 30

f.1638v [23] La hechura de nuestra señora pequena con su marco negro en diez R^s^ 10

[24] La hechura de otra nuestra señora pequenita con Relieve de plata y su marco de hebano en quarenta R^s^ 40

[25] Otra hechura del mis^o^ tamano de un cristo cruzificado con los ladrones y Relieves de plata en cinq^ta^ R^s^ 50

[26] Otros dos marquitos pequenos el uno sin pintura y el otro con la de santa Lucia en doçe R^s^ 12

[27] Un Retrato pequeño de una señora en ocho R^s^ 8

[28] La hechura del adoraçion de los reyes pequena en tabla Veinte R^s^ 20

[29] Otra hechura pequeña de nuestra s^ra^ con el niño Jesus en tabla en veinte Reales 20

[30] Otra hechura pequena en tabla Redonda de san p^o^ martir 8

f.1639 [31] doce lienzos de pajaros diferentes sin marcos a cinco R^s^ cada uno 72

1. This document cited in Antonio Matilla Tascon, *Índice de Testamentos y Documentos Afines de Nobles* (Hidalguía, Madrid 1984) p. 28, n. 163.

8 Isabel de Leguizamón

1624

On the death of Isabel de Leguizamón, her son Don Pedro Ibañez de Leguizamón requested that the paintings and objects with which his mother had appointed her oratory be incorporated into the Leguizamón *mayorazgo* to which he was the heir. Therefore an inventory of the oratory was drawn up by him and entailed to the estate.

The inventory of the nine images from the oratory was headed by the two most important paintings by Luis de Morales (nos. 1, 2), and also included three pictures painted in Rome (nos. 4, 6, and 9). An *Ascension of Christ* (no. 3) was embroidered, and matched the subject of one of the Roman paintings (no. 6). However, the most remarkable and unusual feature of this inventory is the detailed description of the two paintings by Morales of the *Ecce Homo* and *Christ Carrying the Cross*. Morales' highly finished and detailed images of Christ were the focus for meditations on the Passion during private devotion. It seems that here too the notary has been stimulated by the visual intensity of these images to provide an extremely detailed record, one which is sensitive to the pathos of the images but which retains all the objectivity of a legal document. He was not as attentive to the other paintings in the collection. The description of the frames of the paintings by Morales, and the inscriptions on the frame of the *Christ Carrying the Cross*, also provide important near-contemporary evidence for the ways in which such works were presented.

AHPM, Prot. 4.455, ff.48v–54 Ynbentario del oratorio

En La villa de madrid del nuebe dias del mes del março de mill y seis.º y beynte y quatro años Por ante mi el escrivº Publico y testigos los señores don Pedro Ybañez de segovia y leguiçamon y Juan de salçedo y aranguren = como testamentarios de la señora doña ysabel de leguiçamon y a difunta Prosiguieron el dho ynbentario con asistençia del Padre alonso fernandez de cordova de la conpañia de Jesus Porque agan Para los efetos y como dejo dispuesto en el dho su testamento La dha señora difunta ynbentarien el oratorio en la forma siguiente

f.48v [1] Primeramente Un eçeomo sin bestidura Pintado en tabla que dijeron ser de mano de morales Pintor vzº que fue de la ciuᵈ de badaxoz que tiene de largo dos terçias Poco menos y de ancho Poco menos de media bara Los braços cruçados con la caña en La mano derecha La soga a la garganta ymitando La propiedad de una de esparto con Un nudo al Pecho en ella y dos bueltas della queste Pareçen en la mano derecha y de cada ojo Penden en las mexillas dos gotas de lagrimas y de las Ventanas de las nariçes del que(f.49)brantamiento de aber Padecido salen gotas de sangre y La boca ynteriormente obgava de color de sangre Los Labios Poco rrosados y Los dientes de La horden Superior de la boca que se ben ensangrentados en la frente çinco señales de las heridas de la corona de espinas cohiendo sangre La barba bigotes castaña y larga a lo naçareno y Los cavellos tambien castaños = el marco bronce Proporçionado a la dha tabla con tres circulos el Primero dorado de Pequeño espaçio el segundo de esPaçio algo mayor de açul y Lavores de oro y el terçero mayor dorado y lisso

f.49 [2] Yten otra Pintura de christo con la cruz sobre el hombro yzquierdo la mano derecha sobre la misma cruz y de los çinco dedos della el Pulgar el endiçe y menique apartados Y Los dos de en medio juntos cabellera y barba castaña obscura que tira a negra = garganta y Pecho algo obscuro Palido = mano y Parte de braço q no le cubre tuniçela Palido = y la cara Palida = La nariz larga

y afilada = Los ojos y çircunferencias oscuros y el derecho (f.49v) mas oscuro y La boca obscura y ensangretada = La frente ancha y con siete Señales de heridas de la corona de espinas corriendo sangre y en La cabeça nubes lineas mayores de oro que forman tiara de tres en tres a los lados y en medio La tuniçela color de berde, Los Puesos que açe obscuros La ssoga a la garganta que su color coresponde al de la tuniçela con un ñudo, = el Largo de la tabla en que esta Pintado de Una bara y el ancho de tres quartas poco mas o menos el marco de la misma Proporçion dorado y negro ençima con letras que diçen factun es ynPeriun = Y avajo = Eus super lumanen = y dijeron que tanbien es de la mano del dho morales Pintor vz^{o} de la dha cui^{d} de badaxoz

f.49v [3] Yten Una asençion de cristo señor nro obrada en telar y texida la de diferentes colores y Primores christo en lo superior della = dos santos colaterales Puestos como (f.50) en buelo = tres a los Pies de christo como admirados y dos y dos en el derecho de los tres Juntos y algo aPartados y abaxo dos aPostoles y otras figuras a montonadas y en todas con la cabeças La madera en que esta Puesta La tela de la dha asençion de nogal y si no lo es lo Pareçe el marco de ebano negro con muchas li=neas lisas Por molduras lo largo de una bara y lo ancho de tres quartas Poco mas o menos

f.52 *Y en este estado quedo este dia el dho ynbentario y todo lo supradho Pareçio ante mi y de los testigos bueno y de balor y lo recivio y Passo a ssu Parte y Por suyo Realmente y con efeto Para dar quenta dello el dho don Pedro ybañes de segobia de cuya entrega y rreçibo yo el escriv^{o} doy fe Porque ansi me lo Pidio Por ser el dho Juan de Salçedo Testamentario y lo firmaron siendo testigos gonzalo sanchez de balençia y xpo. baldeorduña y fran^{co} garcia estantes en esta villa de madrid y doy fe conozco a el dho don pedro ybañez = don Pedro ybañez legaysamon = Juan de salçedo y arangurem = ante mi sebastian hernandez*

En La villa de madrid a dos dias del mes de setiembre de mill (f.52v) y seisçientos y beynte y quatro años. Por ante mi el Pressente escrivano en conformidad del auto de arriba anteçedente = y dho auto de Prorrogaçion del termino para ynbentariar y Proseguir el ynbentario de los Vienes que quedaron Por fin y muerte de doña ysbael de leguiçamon la difunta don Pedro de Segobia ybañez leguiçamon como su testamentario Juntamente con el el señor Juan de salçedo y aranguren y Doña elbira de leguiçamon y ynsolidun ussando de los dhos autos çitados Prosiguio el dho ynbentario en esta manera

f.52v [4] Una Pintura de s^{r} san gregorio obrada en rroma en lamina guarneçida en ebano algo menos de quarta de largo y ancho buena

[5] Una Pintura de Un christo en La cruz en tabla Poco mayor que la de arriba el campo de ella berde y en medio Un çeracon dentro del qual esta la Pintura del dho christo con su marco y un letrero dorado en el circulo

f.53 [6] Otra Pintura de la asençion may.^{r} La tabla que la de arriba en lamina Pintura de rroma que contiene Las mismas figuras que la otra asençion que esta Puesta arriba en este ynVentario que se diçe que se fabrico en telar y es de tela de diferentes colores y Primores y esta dha Pintura esta guarneçida en ebano y tiene cossa de media bara de ancho y largo y es Vuena

[7] Un agnus guarneçido de Perlas sobren rrasso encarnado y tanbien tiene sus Piedras berdes y el agnus = es de christo cruçificado señor san Juan y nra señora. de Poco menos de media bara de largo y ancho es bueno y bien tratado

[8] Una tabla de algo menos de media bara La pintura a lo antiguo del naçimiento del niño Jesus con guarniçion de madera dorada es de Primor

f.54 [9] Una Pintura de Nra señora con el niño Jesus Por La mano y otras figuras Pintura de Roma de Poco menos de Una quarta de largo guarneçida en ebano

9 Juan Hurtado de Mendoza y Mendoza, Duque de Mandas and Duque del Infantado

1624

In contrast to the broader art-historical interest of the 1601 Infantado inventory (Document 1, above), the Infantado inventories of the 1620s are of use in documenting the period before the collection was merged with that of the Pastrana.

The embassy of Don Ruy Gómez de Silva de Mendoza y de la Cerda, Duque de Pastrana, Príncipe de Melito y de Eboli in Rome from 1623 to 1626, has been analyzed in the Introduction. Sometime around 1638–39, Don Ruy Gómez's son, Don Rodrigo de Silva y Mendoza, Duque de Pastrana from 1626, married Doña Catalina Gómez de Sandoval y Mendoza, who had been Duquesa del Infantado from 1633. Their son, Don Gregorio de Silva Medoza y Sandoval (22 May 1640–10 November 1693) was consequently Duque de Pastrana y de Estremera, Príncipe de Melito y de Eboli, and Conde de Saldaña from the death of his father in 1675, and Duque del Infantado (Lerma, Mandas), Marqués de Santillana y del Cenete from the death of his mother, which presumably occurred in the late 1670s or 1680s, but certainly before April 1690, when her daughter-in-law made a will under the titles of both houses. (Don Gregorio entered the Order of Santiago in 1666 – perhaps the occasion celebrated in Carreno's portrait, now at the Prado, no. 650 – and received the Toison d'Or on 11 May 1693.) Thus were the collections of the houses of Infantado and Pastrana united.

Unfortunately, the Infantado inventory of Doña Catalina Gómez de Sandoval y Mendoza, presumably taken between 1675 and 1690, has not been located, and the Pastrana inventory of Don Rodrigo de Silva y Mendoza, taken in 1676, is nearly devoid of attributions, except for two portraits by Sánchez Coello. As a result, we have little information on the combined collection at a critical point in its history. (It is not until 1737 that we encounter another inventory.)

The will relating to the estate of Don Juan Hurtado de Mendoza de la Vega y Luna (Alcántara), 6th Duque [Consort] del Infantado, Duque de Mandas, Marqués de Cenete, Marqués de Santillana, *Mayordomo Mayor del Rey*, Gentleman to the King's Bedchamber, Member of the Councils of State and War was certified posthumously on 26 November 1624, Don Juan having died on 1 August 1624.

The inventory was taken beginning 3 August 1624 by the Duquesa, Ana de Mendoza de la Vega y Luna, who held all the titles (e.g., 6th Duquesa del Infantado, Marquesa de Santillana del Mar, Marquesa del Cenete, de Arquiso, de Campos) except Mandas in her own right (cf. f. 1442). Included are tapestries (ff. 1044–47), paintings (ff. 1110v–1159v, 21–27 August 1624), and religious images (or ensembles) in painting and sculpture (ff. 1204–16, 24 September 1624), with those belonging to the duquesa listed in a separate category. Some of the *imágenes* are said to be painted on canvas, some on panel or other two-dimensional media; others may have been painted reliefs, of polychromed wood. Since these objects did not form part of Don Juan's personal collection, they seem not to have been included in the valuation. A number of other paintings were inventoried as addenda after the inventory was already under way (ff. 1209–10, 1215v–1216v; 21 October 1624).

The valuation was begun in September 1624 in preparation for an *almoneda*. The paintings were appraised (ff. 1274–97) by Juan de la Corte and Matías Jiménez on 2–4 September 1624. There were 439 numbered lots, followed by tapestries (ff. 1044–1047); a number of the pictures were marked "no se vende" in the margin. Sculpture and *objets d'art* are appraised by Luis de Espinas and Jacques Mayer, *plateros* (ff. 1335–40, nos. 845–908).

Miscellaneous pictures, and almost all of the objects belonging to the Duquesa Doña Ana in her own right, were removed from consideration before the appraisal.[1] The various sections of the inventory are

careful to distinguish among works inherited by Doña Ana from the Infantado patrimony, objects bought by her "with her own money," and objects bought or inherited by Don Juan during the marriage. The paintings section also distinguishes between what the previous Duque del Infantado, Don Iñigo, left and what Don Juan bought or inherited from other sources in his own right.

AHPM, Prot. 2.674, ff.1110v–1209v

En la dicha villa de m.^{d} A veynte y un dias del mes de ag.^{to} del dicho año de mill y seisçientos y v.^{te} y quatro anos La dicha s.^{a} duquesa del ynfantado fue Prosiguiendo en el dicho ynventario de los vienes que quedaron del dicho S.^{r} Duque su marido difunto en la manera siguiente

f.1110v [1] Primeramente un Retrato Con su marco dorado de la enperatriz que tiene una cortina y sobre mesa de Tercio pelo morado con una corona imperialençima bufete em pie encima de una Alombra parda y blanca que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1111 [2] yten otro Retrato entero en pie grande de la palatina vestida de leonado el cavello suelto y trançado con unos ylos de perlas y una corona en la caveça y sarta de perlas al cuello y un abanillo de plumas blancas en la mano que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[3] yten otro Retrato de la duquesa de medina de Rioseco bestida de negro con joyas de oro puntas de oro y perlas y esta en pie y cinta y collar de oro y una cortina y silla verde Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[4] yten otro Retrato en pie de la madre Reyna de francia del dia que se corono Por Reyna bestida de tercio pelo açul bordado de flores delises de orro y el manto forrado en arminos blancos con una corona de perlas en la caveça y gargantilla y arracadas de perlas debajo de un dosel de tercio pelo y tela de oro carmessi. y esta sin marco que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[5] yten otro Retrato de la princesa dona juana de portugal em pie bestida de negro y gala debajo de una cortina de tercio pelo carmessi con unos guantes en la mano y esta en una sala enlosada de Piedras de Jaspe que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1111v [6] yten otro Retrato de la Reyna maria de escozia em pie bestida de negro y con un manto Por los hombros de gasa blanca y un escudo de armas coronado con dos unicornos a los lados y un bufete con una sobremesa carmesi con unas orasençima y un perrico abaxo con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[7] yten otro Retrato de la s^{a} doña elbira de mendoça marquesa de villafranca vestida de negro Con puntas de oro y cinta de diamantes y sarta de perlas debajo de una cortina de terçio pelo carmesi con unas oras en la una mano y en la otra un lienço con puntas y su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[8] yten otro Retrato de la marquesa de auñon bestida de gala en pie con muchas Joyas de oro y un lienço en la mano con un marco dorado y tiene en otra mano puesta una silla de terciopelo Carmesi que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[9] yten otro Retrato de la duquesa de florençia en pie Hermana de la Reyna n^{ra} s^{a} doña margarita de austria bestida de gala con un bufete y cortina de terciopelo carmessi y encima del bufete una corona con una sarta y gargantilla de Perlas y en la mano un abanico de Plumas con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1112 [10] yten otro Retrato de la Reyna de ynglaterra bestida de gala de brocado blanco Con un abanillo de Plumas en la mano y una sarta de perlas y su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[11] yten otro Retrato de la Reyna de françia madre en pie bestida de negro sobre una alombra colorada y un abanillo açul en La mano y una sarta de perlas Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[12] yten otro Retrato em pie de la condesa de salaçar bestida de negro saya entera com botones de

oro y sarta de perlas con un lienço en la mano con puntas debajo de una cortina carmesi que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[13] yten otro Retrato del Rey felipe segundo de medio cuerpo bestido a lo ingles de negro con calças y Jubon amarillo y blanco Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1112v [14] yten otro Retrato de medio cuerpo del s^{r} marques de mondejar abuelo del s^{r} duque del ynfant^{do} don juan armado Con peto y espaldas mangas de malla banda y calças carmesies bordadas con un escudo de armas con la estrella de la buena guia debajo de una cortina berde que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[15] yten otro Retrato del s^{r} marques de Mondejar Padre del s^{r} Duque don Juan armado de medio cuerpo con siete bastones en la mano uno dellos con calcas bordadas carmesies debajo de una cortina berde y marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[16] yten otro Retrato del dus de beneçia con bestido de brocado amarillo mangas Redondas asentado en una silla carmesi y su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1113 [17] yten otro Retrato de medio de cuerpo de la duçissa de benençia bestida de brocada amarilla y una cadenica al cuello con una cruz de diamantes asentada en una silla de tercio pelo Carmessi Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[18] yten otro Retrato de bonami de cuerpo enteroençima de un bufete de tercio pelo carmessi Con una gineta en la mano y un buo al lado izquierdo Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[19] yten otro Retrato de medio Cuerpo del duque de sesar armado Con calcas plateadas Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[20] yten un lienco con dos Retratos de medio cuerpo de los duques de Alba el Duque armado con un baston en la mano y vanda leonada = y La duquesa bestida de blanco con unas oras en la mano con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[21] yten otro Retrato pequeño de la Reyna de yngalaterra bestida de negro con una balonçica muy pequeña con una Joya de oro en el pecho y su marco dorado que hera del s^{r} Duque don yñigo

[22] yten otro Retrato chiquito de medio Cuerpo de la Reyna doña ana bestida de blanco con botones de oro y una gorrilla negra con pluma blanca en la caveca y su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[23] yten un Retrato en pie de la s^{a} duquesa de Alba dona mençia de mendoça bestida de negro botones y çinta de oro con una sarta de perlas y un lienço de puntas en La mano izquierda y la derecha sobre un espaldar de una silla carmesi Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1113v [24] yten otros dos Retratos de mas de medios cuerpos de dos Hermanas de la Reyna nra s^{a} doña ysavel la una bestida de plateado y colorado = y una sarta de perlas Tomada con una Rosa de oro bestida A lo frances en campo colorado con su marco dorado = y la otra bestida de colorado avichillado con sarta de perlas atada con un Joyel de oro y un Lienzo de puntas en la mano con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1114 [25] yten otro Retrato de la marquesa de Alminaza de mas de medio cuerpo bestida de negro Con Joyas y puntas de oro y una gorrilla negra en la caveça con un lienço en la mano y una silla carmesi Digo bufete con su marco dorado que hera del s^{r} Duque don ynigo que se allo entre los demas de sus vienes que dejo

[26] yten otro Retrato de una turca con una Rosa en el pecho bestida de colorado braços y pecho descubierto con su marco dorado que hera del dicho s^{r} Duque don yñigo

[27] yten otro Retrato de dona mariana enriquez de mas de medio cuerpo bestida de negra y gala Puntas y joyas de oro con un lienço y guantes en la mano que hera del dicho s^{r} Duque don yñigo

f.1114v [28] yten un Retrato Pequenito de la Prinçesa de conde bestida de negro Con una Toca negra en punta con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[29] yten otro Retrato pequeño de otra françesa bestida de blanco Con una sarta y gantillas de perlas y

una Rosa de oro en el pecho Con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[30] yten otro Retrato de la s^{a} felicha ytaliana madre de la duquesa de medina de Rioseco de mas de medio cuerpo bestida de blanco y açul con una correa de oro çenido y una cortina carmesi marco dorado que hera del dicho s^{r} Duque don juan antes que se casara

[31] yten otro Retrato de una Hermana del Duque de mantua que hagora es enperatriz de mas de medio cuerpo bestida de negro con una sarta de perlas Joyas de oro y un lienço de puntas en la mano derecha con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1115 [32] yten otro Retrato del s^{r} Almirante de aragon en pie armado de medio cuerpo arriva Con una banda leonado y su baston en la mano con calcas carmessies botas enceradas Con espuelas calcadas con una cortina y sobremesa carmesi con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[33] yten otro Retrato del s^{r} marques de montesclaros en pie bestido de negro bohemio de martas y botas blancas con una gorra y un Relox dorado sobre un bufete y unos Papeles en la mano y su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[34] yten otro lienço Pintado Con una fuente en medio y quatro moras Alrededor bestidas A lo morisco con su marco dorado y letrero alRededor que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[35] yten diez y siete Turcos de la casa otomana con sus çetros en la mano marcos dorados y cada uno letrero de su nombre que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1115v [36] yten otro Retrato digo Pintura de benus desnuda con un cupido en los braços y un tafetan de berde mar tornaso lado al lado y abajo una urna Con su marco dorado que hera del dicho Duque don Juan durante el m antes que se casara

[37] yten otra pintura de gadimedes en tabla que le tiene asido una aguila R.^{al} y abajo un Perro con un pais y marco dorado que hera del dicho Duque don Juan antes que se casara

[38] yten otro Retrato de la Reyna de yngalaterra ysavela de medio cuerpo con una sarta de perlas destida de blanco bordado de perlas y en La mano una abanillo de plumas blancas con una Joya en el marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[39] yten otro Retrato de medio cuerpo de una françesa bestida de colorado Toca listenda mangas blancas de olanda con una sarta de perlas que hera del dicho S^{r} Duque Don Juan durante el matrimonio tiene su marco dorado

[40] yten otro Retrato entero de don phelipe segundo armado con peto y espaldar calças blancas sobre mesa de terciopelo carmesi y una çelada con plumas blancas puesta la mano en ella que hera del dicho Duque don Juan antes que se casara

f.1116 [41] yten otro Retrato de medio cuerpo del emperador carlos quinto medio cuerpo bestido de negro Con guantes en la mano y un Reloxençima de un bufete con las cortinas carmesis marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[42] yten otro Retrato en pie de la Reyna doña ana bestida de blanco con puntas y Joyas de oro con un lienco en la mano izquierda y la otra sobre un tuburete de Terçiopelo carmesi y una gorra negra Con pluma blanca y su marco dorado que hera del dicho Duque don Juan antes que se casara

[43] yten otro Retrato de la Prinçesa doña Juana de portugal ques poco mas de medio cuerpo bestida de negro Toca de cabos pendiente un Joyel de los caves de la toca Con su nombre en campo blanco marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1116v [44] yten otro Retrato de medio cuerpo de una Reyna muger de felipe segundo bestida de blanco a lo portugues Con su çinta y collar de oro y unos guantes en la mano cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[45] yten otro Retrato de otra Reyna muger de felipe segundo de medio cuerpo bestida de negro Con un lienço en la mano izquierda con guantes en la mano derecha y una joya de oro en el pecho marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[46] yten otro Retrato de una Reyna muger de phelipe segundo bestida de negro y gala mangas de carmesies bordada Joyas de oro La una mano sobre una silla de tela de oro y una cortina carmesi y con entranbas manos el cabo de un cordon de oro marco dorado que hera del dicho s^{r} Duque don yñigo

f.1117 [47] yten otro Retrato de Don Phelipe tercero en pie armado medio cuerpo arriva Con Baston en la mano calças blancas sobre mesa de Terçiopelo carmesi en campo negro Con tuson de oro marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[48] yten otro Retrato de medio cuerpo armado de don phelipe quarto siendo Prinçipe Con un baston sobre un bufete y su çelada Con plumas blancas cortina colorada marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[49] yten otro Retrato de la Reyna doña ysavel de medio cuerpo siendo Prinçessa bestida de gala Con saya entera Joyas de oro con la una mano en el pecho y una gorrilla en la caveça con plumas y martinetes blancos marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[50] yten otro Retrato entero de la Reyna nuestra s^{a} doña margarita de austria bestida de Raso blanco denchillado manga de Punta Puntas y Joyas de oro Con unas oras en la mano derecha y en la izquierda un lienço y una gorrilla en la cabeza Con plumas blancas marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1117v [51] yten otro Retrato entero del archiduque de flandes armado con peto y espaldas coleto de ante calças blancas bordadas un baston en La mano derecha y en el braço izquierdo una banda leonada y esta debajo de una cortina carmessi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[52] yten otro Retrato del emperador masimiliano de mas de medio cuerpo bestido de blanco con su gorra de terciopelo [N.B. "Con su" crossed out] A lo antiguo y su tuson con unos guantes en la mano Cortina [N.B. "de y" crossed out] sobre mesa verde con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[53] yten otro Retrato de la enperatriz de mas de medio cuerpo bestida de negro ques muger del emperador masimiliano con Joyas y çinta de oro y una cadena al cuello y una cruz grande pendiente della y unos guantes en la mano derecha uno calcado y un braco sobre un bufete con cortina verde marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[54] yten otro retrato entero de la ynfanta doña ysavel archiduquesa de flandes bestida de blanco bordado de oro con muchas memorias y una henana al lado derecho en que tiene Puesta la mano y en la otra un lienço Con puntas sarta de perlas y su gorguera con una cortina de tela de oro marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[55] yten otro Retrato de la condesa paletina entero sobre una alombra bestida de plateado Con muchas Joyas de oro y diamantes. con su corona en la caveça y el cavello suelto Trançado con ylos de perlas marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1118 [56] yten otro Retrato de medio cuerpo de La s^{a} Duquesa de feria bestida de negro con Puntas y Joyas de oro Toca de cavos un lienço en la mano derecha y la otra sobre una silla cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1118v [57] yten otro Retrato de la s^{a} duquessa del ynfantado doña ana de mendoça de mas de medio cuerpo bestida de blanco Con puntas y Joyas de oro y en la mano derecha un abanillo y en la izquierda un lienço de Puntas mangas carmesies bordadas Cortina y silla de terçiopelo carmessi marco dorado que hera de [N.B. "l dicho sr D" crossed out] la dicha s^{a} duquessa antes que se casara Con el s^{r} Duque don Juan

[58] yten otro Retrato de la s^{a} duquessa de bejar doña ana de mendoça entero bestida de blanco labrado de negro Con puntas y Joyas de oro y diamantes con un abanillo en la mano derecha y en la otra un lienco con puntas y una gorra sobre el cavello con Plumas y martines blancos y en ella una Joya cortina y bufete carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio *Annot: ojo*

[59] yten otro Retrato medio cuerpo de la palatina bestida de Plateado el cavello suelto y trançado con ylos de perlas corona en la caveça y una sarta de perlas Con una pieça grande de diamantes con

una abanilla de Plumas en la mano marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1119 [60] yten otro Retrato de medio cuerpo de La condesa de haro bestida de negro mangas Plateadas con çinta y Joyas de oro con una gozza y Plumas blancas Puesta la mano derecha en el pecho cortina y bufete carmessi marco dorado que hera del dicho s.^{r} Duque don Juan durante el matrimonio

[61] yten otro Retrato entero de La s^{a} duquessa de bejar doña Juana de mendoça bestida de açul manga Redonda Con joyas de oro y un enano que tiene de la mano bestido de berde que lesta dando un barro marco dorado que hera del dicho s^{r} don yñigo durante el matrimonio *Annot: ojo*

[62] yten otro Retrato de mas de medio cuerpo de la s^{a} marquesa de mondejar doña fran^{ca} Pacheco bestida A lo antiguo con una Ropa de brocado de oro y Plata berde [N.B. "con v" crossed out] forrado en martas en la una mano unas oras y en La otra un rrosario cortinas y bufete de terçiopelo carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[63] yten otro Retrato de otra marquesa de mondejar de mas de medio cuerpo bestida de brocado sobre negro forrado en blanco con un joyel en el pecho que le tiene con la mano derecha y en la izquierda unas oras cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1119v [64] yten otro Retrato de la s^{a} duquessa del ynfantado Doña luysa enriquez de mas de medio cuerpo bestida de Rasso Pardo Prensado con puntas y joyas de oro Toca de caves con un joyel Pendiente de la çintrerilla un Lienço y guantes en la mano izquierda y La derecha sobre una silla Con un escudo de armas de enriquez a un lado cortina y silla de Terçiopelo carmessi marco dorado que hera del s^{r} Duque don iñigo que se allo entre los demas vienes que dejo *Annot: ojo*

[65] yten otro Retrato de mas de medio Cuerpo bestida de negro con puntas y Joyas de oro ques de la condesa de puño en rrostro Toca de cavos un lienço en la mano derecha y la otra en el pecho cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[66] yten otro Retrato de doña ana de T^{do} bestida de pardo guarneçida de blanco Pardo con joyas de oro cortina y bufete carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1120 [67] yten otro Retrato de doña Ana manriq.^{e} entero bestida de blanco con Joyas y botones de oro y una gorrilla y plumas blancas Con una Joya en medio Puesta la mano derechaençima de una silla y en la izquierda un lienço con puntas cortina colorada marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[68] yten otro Retrato entero de la condesa de valençia bestida de negro Con toca de cauos Joyas de oro y açul en la una mano un lienço de puntas y la otra sobre una silla carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[69] yten otro Retrato de medio cuerpo de doña ana Jusepa bestida de gala Toca de cavos Joyas Puntas y collar de oro con la una mano en el pecho y la otra un lienço con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[70] yten otro Retrato de mas de medio cuerpo de doña ana de la çerda bestida de gala con puntas y Joyas de oro Con un lienco en la una mano y [N.B. "en" crossed out] la otra sobre una silla de terçiopelo carmessi con su marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1120v [71] yten otro Retrato de mas de medio cuerpo de la marquesa de poça bestida de negro puntas y joyas de oro en la una mano un abanico y la otra sobre una silla berde marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[72] yten otro Retrato de doña mariana enriquez de mas de medio Cuerpo vestida de gala puntas y Joyas de oro con un lienço en la una mano y [N.B. "en" crossed out] la otra sobre una silla leonada marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[73] yten otro Retrato de la s^{a} marquesa de mondejar madre del dicho s^{r} Duque don Juan sentada en una silla con una Ropa negra forrada en arminos blancos Toca de cavos y una Joya en el pecho colgada de una cadenica de oro con unos guantes en la mano cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1121 [74] yten otro Retrato de otra s^{a} Marquesa de Mondejar bestida de negro con traje de viuda con la una mano en el pecho y una cruz de oro colgada en la toca cortina açul marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[75] yten otro Retrato entero del emperador carlos quinto bestido de pontifical Para coronalle sentado en una silla Con un çetro en la mano derecha con el mundo y la cruz debajo de la otra cortina carmessi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[76] yten otro Retrato de Phelipe segundo Con clavito del Tuson y el tuson con una gorreta carmesi Puesta la mano sobre una çelada con plumas blancas cortina y bufete Carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[77] yten otro Retrato del Rey don sebastian em pie en una sala enlosada de piedras Jaspeadas armado Con peto y espaldas Coleto de ante baston en la mano derecha Con calças blancas bordadas bufete y cortina Carmessi y una corona de oroençima del bufete marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1121v [78] yten otro Retrato entero del Rey fran^{co} de françia con un capotillo negro calças blancas y una gorrilla negra A lo antiguo Con su tuson Cortina y bufete carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[79] yten otro Retrato entero del Rey Jacob de ingalaterra bestido de blanco Con un manto r^{al} colorado forrado en arminos con su tuson de oro y un çetro en la mano y en la otra un mundo en una sala de piedras Jaspeadas bufete y cortina berde tiene corona en la caveza que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[80] yten otro Retrato del Rey don enrique de portugal bestido de cardenal con unas oras y coronaençima de un bufete carmesi y en La una mano un lienço en un suelo de Piedras Jaspeadas cortina carmesi marco dorado y letrero de su nombre que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1122 [81] yten otro Retrato de un hijo del Rey de yngalaterra Hermano del principe de gales armado Con una banda açul botes blancas espuelas doradas y una çelada y guantes de mallaençima de un bufete de sobremesa carmesi cortina de lo mismo marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[82] yten otro Retrato de un hijo del Rey de yngalaterra Hermano del principe de gales armado Con una banda açul botes blancas espuelas doradas y una çelada y guantes de mallaençima de un bufete de sobremesa carmesi cortina de lo mismo marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[83] yten otro Retrato del gran duque de florençia armado con peto y espaldar con calças leonadas bordadas Puesta la manoençima de un bufete con cortina berde y la otra en los tiros de la espada marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[84] yten otro Retrato del Rey de françia entero Siendo niño bestido de morado con una insignia de una cruz Puesta la una mano en la espada y La otra sobre un bufete carmesi cortino de lo propio que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1122v [85] yten otro Retrato entero de un hijo del emperador Redolfo bestido de encarnado calças y Ropilla bordada capa negra forrado en encarnado con unos guantes en la mano y la otra sobre un bufete con un sombrero con plumas blancas y encarnadas marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[86] yten otro Retrato entero del Principe de gales bestido de Rosa seca con una colonia acul al cuello y en ella una joya de oro en la mano un sombrero y guantes que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[87] yten otro Retrato del Prinçipe don carlos Hijo de felipe seg^{do} bestido a lo antiguo con calças y Jubon amarillo bohemio forrado en arminos y una gorrilla con pluma blanca debajo de una cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1123 [88] yten otro Retrato entero del emperador Rodolfo bestido de negro calças y boemio forrado en martas y una cadenica de oro con un tuson gorra negra Plumas blancas bufete de terçio Pelo carmesi Con una corona ymperialençima marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[89] yten otro Retrato del Rey felipe quarto bestido de Amarillo medias blancas herrerucho Pardo forrado en telilla Riça de oro puesta La manoençima de la caveza de buenami enano cortina carmessi y marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[90] yten otro Retrato del emperador carlos quinto de mas de medio cuerpo armado con un baston en la mano y un morrion Con plumas coloradas y Tuson al cuello marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio Digo del s^{r} Duque don ynigo

[91] yten otro Retrato del cardenal don bernardo de Rojas y sandoval con su rroquete y muçeta colorada sentado en una silla de Terciopelo carmessi con unas oras en la mano marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1123v [92] yten otro Retrato de mas de medio cuerpo del s^{r} Duque de lerma bestido de negro con botones de oro forrado en ferrerucho en martas sombrero en la mano con una cadena de oro con Genera con el avito de santiago marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[93] yten otro Retrato del emperador ferdinando bestido de negro calças y Ropilla corta herrerucho[?] forrado en tela de oro neigra con Tuson y un lebrel blanco Junto a el que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[94] yten otro Retrato del s^{r} Duque de feria biejo entero armado con peto y espaldar coleto deante baston en la mano y la otra en el pomo de la espada calças negras que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[95] yten otro Retrato del Conde de uenauente armado de medio cuerpo calças pardas botas blancas con un baston en la mano y un letrero en el que dice napoles çelada y Plumas y otro baston que diçe balençia espuelas doradas y su marco que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1124 [96] yten otro Retrato del Rey Jacob de yngalaterra bestido de blanco con Jarretera en la una pierna y su manto Real y tuson de su tierra Puesta La mano en la espada y una gorra con plumas blancasençima de un bufete marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[97] yten otro Retrato del Rey felipe terçero bestido de negro armado con armas negras açeradas y el tuson con un baston en la mano y debajo del La bola del mundo çelada con plumas negras cortina negra que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[98] yten otro Retrato del Rey de françia con peto y espaldar bestido de blanco con un baston en la mano y en la otra la guarniçion de la espada cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[99] yten otro Retrato de la duquessa de frias entero bestida de tirela negra con Joyas y Puntas de oro y sarta de perlas arrimada la mano a un niño que tiene una Jaula con un Pajarico cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1124v [100] yten otro Retrato de la s^{a} duquessa de alba bestida A lo antiguo de blanco con unas oras en la mano y un collar de oro al cuello y abajo un bufete carmessi cortina de lo mismo marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[101] yten otro Retrato del s^{r} Duque de Alua su marido de medio cuerpo armado con banda leonada baston en la mano y su çelada con plumas blancas y açules y Leonadas sobre un bufete cortina carmesi marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[102] yten otro Retrato del arcobispo de santiago Con su rroquete y dos escudos Con el leapelo sentado en una silla marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[103] yten otro Retrato entero de un privado del Rey de yngalaterra bestido de negro con la Jarreton y al cuello una colonia berdemar con una Joya esta sin marco que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[104] yten otro Retrato de la condesa de venabente bestida de pardo Puntas y Joyas de oro Toca de cavos con un lienço de Puntas en La mano y la otra sobre una silla berde con marco dorado que hera del dicho S^{r} Duque Don Juan durante el matrimonio

f.1125 [105] yten otro Retrato de doña ana de la çerda vestida de viuda con su manto en su bastidor que hera del dicho S^{r} Duque Don Juan durante el matrimonio

[106] yten otro Retrato de la s^{a} doña elbira de mendoça bestida de negro con un abanico asido de una cadenilla en su bastidor que hera del dicho S^{r} Duque don Juan durante el matrimonio

[107] yten otro Retrato de la condesa de nieva bestida de negro Toca de cavos con un lienco de Puntas en la mano en su bastidor que hera del dicho S^{r} Duque don Juan durante el matrimonio

[108] yten otro Retrato del cardenal borja sentado en una silla Con unas oras en la mano y su rroquete y ençima de una mesilla una campanilla con su marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[109] yten otro Retrato del s^{r} cardenal Don Juan de mendoça sentado en una silla con su rroquete con un memorial en la mano marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1125v [110] yten otro Retrato del dus de beneçia entero con un manto de brocado de oro con su rroquete muçeta cortina berde marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[111] yten otro Retrato de don Alvaro de mendoça castellano de napoles armado de medio arriva calças amarillas en la una mano un guante de malla y una çelada con plumas blancas y amarillas que hera del dicho S^{r} Duque don Juan durante el matrimonio

[112] yten otro Retrato del Principe de gales bestido de blanco con el manto Real con una gorra en la mano con Plumas blancas y su tuson cortina y bufete berde que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1126 [113] yten otro Retrato de Don Rodrigo de borja Papa sesto sentado en una silla con su rroquete muçeta de tercio Pelo marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[114] yten otro Retrato de la ynfanta doña margarita bestida de blanco çinta y collar de oro Puesta la mano en una silla carmesi en su marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[115] yten otro Retrato de la Reyna doña ysavel nuestra s^{a} siendo Prinçesa bestida de Tela de oro blanca mangas de punta Joyas de oro y sarta de perlas y un lienço en la mano cortina y silla de carmesi marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1126v [116] yten otro Retrato de la ynfanta m^{a} entero bestida de blanco con un lienço en La mano y la otra sobre una silla carmessi cortina de lo mismo marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[117] yten otro Retrato de la Reyna de françia bestida de Tela de oro blanca manga Redonda Joyas de oro con un lienço en la mano y un abanillo en la otra cortina y bufete carmesi marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[118] yten otro Retrato del s^{r} cardenal don pedro gonçalez de mendoça con su rroquete oras y guantes de mas de medio cuerpo sin marco que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[119] yten otro Retrato de don garçia de loaysa de mas de medio cuerpo bestido de negro con su rroquete y oras en la mano que fue arçobispo de T^{do} esta sin marco que hera del dicho s^{r} Duque don yñigo

f.1127 [120] yten otro Retrato medio cuerpo de don luys de belasco marques de salinas con avito de santiago al pecho y su letrero sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[121] yten otro Retrato de un papa sentado en una silla con un papel en la mano sin marco que hera del dicho s^{r} Duque don Juan

[122] yten otro Retrato entero del s^{r} duque de bejar bestido de negro con cadenas de oro medias y mangas blançaS Puesta la mano en una silla açul y la otra en la espada que hera del dicho S^{r} Duque don Juan durante el matrimonio

[123] yten otro Retrato de mas de medio cuerpo del s^{r} Don pero gonçalez de mendoça baylio de loxa armado con su baston en la mano y en el pecho la gran cruz de s^{t} Juan celada con Plumas blancas marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[124] yten otro Retrato del duque de cardona armado con calcas encarnadas bordadas y una daga en la mano y la otra en la espada cortina berde marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1127v [125] yten otro Retrato dc la duquesa de cardona bestida de encarnado manga rredonda Joyas y puntas de oro sarta de perlas Con un abanillo en la mano cortina verde marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[126] yten otro Retrato de medio cuerpo del s^{r} Duque de Alba viejo armado con una banda leonada y su tudon baston en la mano marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[127] yten otro Retrato de mas de medio cuerpo del s^{r} Almirante de Aragon bestida de negro con un escudo de armas de mendoça y otro escudo con unas ancoras baston en la mano y avitos de calatraba sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1128 [128] yten otro Retrato de la Reyna maria bestida de negro con toca larga guantes en la mano cortina colorada en su bastidor que hera del dicho S^{r} Duque don Juan durante el matrimonio

[129] yten otro Retrato de mas de medio cuerpo de la condesa de balençia bestida de negro La guarniçion bordada Joyas de oro con un lienco en la mano y calcado un guante marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[130] yten otro Retrato de la Prinçesa de hebule bestida de negro Toca de cavos con una cruz de oro pendiente della sarta de perlas parche en el ojo y en la mano un lienço cortina verde marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1128v [131] yten otro Retrato de medio cuerpo de la marquesa de salinas bestida de negro puntas y joyas de oro toca de cavos un lienço en la mano sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[132] yten otro Retrato de mas de medio cuerpo del s^{r} Almirante de aragon armado con baston en la mano y escudo de mendoça Todo armado con una banda Roja marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[133] yten otro Retrato de don fran^{co} hurtado de mendoça marques de Almaçan de medio cuerpo bestido de negro con avito de santiago y sus armas a un lado questa Pintado en tabla marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[134] yten otro Retrato de la s^{a} enperatriz de mas de medio cuerpo bestida de negro con sarta de perlas Joyas de oro Puesta la una mano en el pecho y en el tocado muchas perlas y esta sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[135] yten otro Retrato pequeño de medio cuerpo de muger bestida de blanco con una mano en el pecho y dos anillos en ella con un Ramia berde marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1129 [136] yten otro Retrato Pequeño de medio cuerpo de la s^{a} Marquesa del çenete bestida a lo antiguo con mangas afolladas y marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[137] yten otro Retrato de una s^{a} pintado en un cesço Redondo con toca de cavos sarta de perlas marco dorado que hera del dicho s^{r} Duque don yñigo

[138] yten otro Retrato de una ynfanta de Portugal doña maria bestida a lo portugues Con rrosas en el tocado y arracadas de perlas marco dorado y su letrero que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[139] yten otro Retrato de otra s^{a} bestida de negro y Jubon blanco de medio cuerpo con La mano en el pecho marco dorado que hera del dicho s^{r} Duque don yñigo

[140] yten otro Retrato de la enperatriz Pequeño de medio cuerpo vestida A lo antiguo Con una sarta de perlas marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1129v [141] yten otro Retrato pequeño de medio cuerpo de una s^{a} françesa bestida de negro con botones de oro gargantilla de perlas y una Cadena con una Joya marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[142] yten otro Retrato pequeño de medio cuerpo de la Reyna doña ysavel bestida de negro Joyas de oro sarta de perlas con un gorrica y su letrero marco dorado que hera del dicho s^{r} Duque don yñigo

[143] yten otro Retrato de una s^{a} de mas de medio cuerpo con Ropa negra Jubon blanco guarneçida de amarillo con un guante que lesta calçando marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[144] yten otro Retrato de doña juana Prinçesa de portugal bestida de negro toca de cavos Rica con una Joya de oro y un bufete de terçio Pelo carmessi en bastidor que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1130 [145] yten otro Retrato de una s^{a} de mas de medio cuerpo bestida de sue negro Jubon blanco ducadenetas de amarillo pretinilla y collar de diamantes y perlas con una mano en el pecho y quatro sortijas en ella y la otra mano un lienco bufete de terçiopelo berde y esta sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[146] yten otro Retrato Pequeño de mas de medio cuerpo de otra s^{a} questa enbosquejo de negro y un bufete colorado y guantes en la mano el uno calçado y esta sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[147] yten otro Retrato pequeño de mas de medio cuerpo bestida a lo antiguo con sarta y gargantilla de perlas y un abanillo en la mano asido de un liston que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo *Annot: aqui [illeg.] sea Ju^{o} de la corte que hera suyo*

f.1130v [148] yten otro Retrato Pequeño de medio cuerpo en tabla endido Por medio de la duquesa de calabria bestida a lo antiguo con mangas afolladas con un Ramillete en la mano marco dorado que hera del dicho s^{r}N Duque don yñigo

[149] yten otro Retrato pequeno del Duque de Mantua Con avito de cardenal Con tuson de su tierra marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[150] yten otro Retrato pequeno de la Prinçesa de conde bestida de gala acul y negro y una sarta de perlas gargantilla y Plumaje de perlas sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[151] yten otro Retrato pequeño de una s^{a} françesa madama de bernoy bestida de negro forrado en plata con cadena de oro y una cruz de oro con dos perlas en ella sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1131 [152] yten otro Retrato muy pequeño de una monja que se llama angela de aliaga con su letrero sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[153] yten otro Retrato pequeño de una s^{a} bestida de negro con Joyas de oro y en el tocado martinetes blancos y el tocado Con perlas con su marco Dorado con un letrero que diçe Jusepe pantoja que hera del dicho S^{r} Duque don Juan durante el matrimonio

[154] yten otro Retrato Pequeño del cardenal don p^{o} gonçalez de mendoça en Lamina con marco dorado que hera del dicho s^{r} Duque don yñigo

[155] yten otro Retrato muy pequeño en tabla sin marco con avito de santiago bestido a lo antiguo con una cadenica y avito de santiago guantes en las manos y una cortina berde sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[156] yten otro Retrato pequenito medio cuerpo bestido de negro A lo antiguo Con avito de santiago y una gorrilla con Pluma blanca marco jaspeado leonado con un letrero en la espalda que diçe don Juan manuel que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1131v [157] yten otro Retrato muy pequeño vestido de negro A lo antiguo con avito de santiago y unos guantes en la mano mangas de camiça verde marco Haspeado Leonado y negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[158] yten otro Retrato pequeño en tabla y marco de nogal Jaspeado de un cavallero bestido a lo antiguo Con avito de santiago guantes calcados gorrilla a lo antiguo con un penacho negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[159] yten otro Retrato pequenito en tabla de la s^{a} condesa de puno en rrostro doña ana manrique Con letrero A las espaldas bestida de negro sin marco Tocado colorado que hera del dicho Duq^{e} don juan Durante el matrimonio *Annot: boluiose a su dueño*

f.1132 [160] yten otro Retrato pequeño de medio cuerpo ques un cavallero françes bestido de negro con una colonia berdemar y una cruz de san Juan Pendiente della y las trenças de la balona con botonçicos colgando que hera del dicho S^{r} Duque don Juan durante el matrimonio

[161] yten otro Retrato pequeño bestido de negro de cavallero a lo antiguo con unos guantes en la mano con marco Jaspeado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[162] yten otro Retrato Pequeño de otro cavallero vestido A lo antiguo con avito de calatrava con una Ropeta Jubon colorado de tela y un penacho blanco guantes calcados un çetro que tiene Por rremate un Ramillete con marco dorado y negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[163] yten otro Retrato Pequeño Pintado en tabla de un cavallero bestido a lo antiguo Con una Ropa de levantar forrada en Lobos tiene en la mano un rretratico de un cardenal marco dorado y negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1132v [164] yten otro Retrato pequeño de un cavallero bestido A lo antiguo de negro y blanco en la caveça una gorrilla Con un peñacho y dos avitos de santiago el uno pendiente de una cadenica con su marco Jaspeado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[165] yten otro Retrato pequeño de un cavallero con una Ropa parda de Levantar y Jubon de tela de oro con un collar de oro de dos enlebras y una cruz de oro y berde Pendiete pintado en tabla sin marco

[166] yten otro Retrato pequeño de un cavallero bestido de negro a lo antiguo con dos avitos de santiago guantes en la mano con marco jaspeado u negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1133 [167] yten otro Retrato Pequeño de Phelipe segundo armado con peto y espaldar mangas de malla Jaçerina y una banda leonada con su marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[168] yten otro Retrato grande del s^{r} Duque de bejar don Alfonso de çuniga armado de medio cuerpo arriva mangas de malla calcas Rosa seca bufete de terçiopelo verde con letrero de su nombre La una mano en la espada y la otra en unos guantes de malla marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[169] yten otro Retrato de don diego hurtado de mendoça quinto hijo del segundo conde de Tendilla Primer marques de mondejar con un escudo de armas de Mendoça y una cadena Con avito de Alcantara baston en la mano marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[170] yten otro Retrato del s^{r} marques de mondejar Padre del s^{r} Duque don Juan armado con peto y espaldar mangas de malla baston en la mano y una çelada Con plumas de colores y las armas de ave maria Con su marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1133v [171] yten otro Retrato de otro marques de mondejar armado baston en la mano calcas de obra acules y mangas de malla y su çelada Con plumas y armas de mendoça y la buena guia con una mano en la espada y una banda leonada con rraparejos de oro marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[172] yten otro Retrato del Primer conde de Tendilla armado de punta en blanco con armas açeradas y la una mano en la espada y la otra en una çelada marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[173] yten otro Retrato del s^{r} Don ynigo loPez de mendoca conde de Tendilla primer marques de mondejar armado de punta en blanco Con siete bastones el uno en la mano y en la otra una granada marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1134 [174] yten otro Retrato de otro s^{r} marques de Mondejar armado con peto y espaldar mangas de malla calças leonadas con un baston en la mano y su çelada con plumas de colores banda leonada marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[175] yten otro Retrato de La condesa de puño en rostro doña ypolita bestida de negro con Jubon blanco cadena y Joyas de oro y en el pecho tiene un niño Jesus con una cruz de diamantes y un Lienço en la mano Con muchos anillos y el marco negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[176] yten otro Retrato de la condesa de conçentayna bestido de negro Joyas y botones de oro y un lienço de puntas en la mano con un letrero que diçe la hedad y esta sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: boluiose a su dueño*

[177] yten otro Retrato pequeño del marques de almaçan de medio cuerpo bestido de negro Con dos avitos de santiago gorra negra A lo antiguo con un cordon de oro marco de nogal que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1134v [178] yten otro Retrato del emperador carlos quinto pequeno armado y con tuson de oro u un letrero en que diçe carlos quinto ynperato sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[179] yten otro Retrato pequeño de la Reyna de françia doña ana de austria bestida de negro a lo franҫes con una sarta de oro y perlas y esta sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[180] yten otros dos Retratos uno grande y otro Pequeño de la marquesa del valle doña madalena bestida de negro con sarta de perlas y un lienҫo en la una mano y en la otra unas oras Toca de cavos y el retrato pequeño es de medio cuerpo sarta de perlas y entrambas sin marcos que hera del dicho S^{r} Duque don Juan durante el matrimonio

[181] yten seis lienҫos Pintadas en ellos seiz batallas del s^{r} Almirante de aragon co sus marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

[182] yten un Retrato del emperador carlos quinto de medio cuerpo sin marco armado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1135 [183] yten otros dos Retratos de dos señoras franҫesas La una bestida de Plateado La una se llama doña graviela con muchas perlas con su lechuguilla y una balona debajo y la otra bestida de negro marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

[184] yten sesenta liencos peqnos de tres quartas de Largo y media bara de ancho viejos sin marcos con su bastidor Retratados en ellos otros tantos freyles de la Religion de san Juan que heran del dicho S^{r} Duque don Juan que se los presento el s^{r} almirante de Aragon

[185] yten un rretrato pequeno de don diego de silba el escofiado bestido de negro a lo antiguo barba ancha con guantes calcados y un memorial en la mano marco Jaspeado que hera del dicho S^{r} Duque don Juan durante el matrimonio

Y en este estado se quedo en el dho ymbentario y la dicha exzelentissima senora Doña ana de mendoza duquesa del ynfantado protesto prosseguier en el y manifestar todos los de mas vienes que ovieren quedado por fin y muerte del dicho senor duque don Juan de mendoza su (f.1135v) marido sin en cubrir ningunos vienes y lo firmo en fee

f.1135v *En la dha Villa de madrid en el dho dia mes y ano dichos La dicha señora duquessa del ynfantado prosiguio En haber ymbentario de los vienes que quedaron por fin y muerte del dho senor duque su marido difunto En la forma y manera siguiente*

f.1136 [186] yten una tabla grande de pintura ques la Plaça de Jerusalen con muchas figuras y gran cant^{d} de frutas Con el eҫe homo con un marco y Remarco dorado que hera del dicho señor Duque don Juan digo del s^{r} Duque don yñigo

[187] yten otra tabla Pintada en ella una ninpha Hechada dormida con unos payses dos perdiҫes Cubierta con un belo marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[188] yten una tabla Pintada en ella una arquitetura y un palaçio muy grande Con coLunas de Jaspe con frutas Pajaros y un papagayo en una Jaula marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[189] yten otro lienҫo largo y angosto pintados unos payses marco dorado y Ramos grandes que hera del dicho S^{r} Duque don Juan durante el matrimonio

[190] yten otro lienҫeҫico pequeño Con un cupido con alas tañendo un instrumento marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[191] yten otra tabla Pintada en ella la madalena y nro s^{r} en casa del ferisseo quando La converss^{on} de la madalena Con una ҫesta de abas y frutas marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[192] yten otro lienҫo de Pintura pintado en el san Juan niño con otros niños y el cordero y unos payses marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1136v [193] yten otro lienço Pintado en el una bieja Con un Rosario en la mano y un sombrero de paxa en la caveça calentandos a la lumbre en un braserillo de barro y un cuchillo y Plato con dos peras tiene marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[194] yten otro lienco muy grande de un frutero questa vendiendo fruta con muchas frutas Calabaças y Repollos marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[195] yten otro lienço de santa susana desnuda y unos biejos y a la esquina un niño hechando agua marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[196] yten otro lienço de santana y san Juachin y un anjel a las puertas de un templo Con muchos ganados y otros animales abajo y un cavallo blanco marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1137 [197] yten otra Pintura en tabla pintado en ella un hombre vendiendo guebos y una frutera y unas aves muertas y frutas marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[198] yten otra Pintura en tabla pintada en ella una ciu^{d} con mucha jente a modo de feria con unos Paysses con marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[199] yten otras dos Tablas pintadas en ellas a Roma Trihunphante y trumphal con mucha gente y cavallos que tiran un carro marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[200] yten otra pintura en tabla ques una çena del gran turco con mucha gente en la mesa y cant^{d} de luçes y esta el turco sentado debajo de un dosel marco y Remarco dorado y negro que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1137v [201] yten otra tabla Pintada en ella la çena del Rey baltasar sentado A la mesa con muchas mugeres y una mano Junta a un Libro y dolobo y muchas luçes marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[202] yten otra tabla Pintada en ella herodiaz ques una çena del Rey herodes sentado el a la mesa con muchas mugeres y muchas Luçes marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[203] yten otra tabla de pintura ques de herodiaz con la çena del Rey herodes diferente de La de arriva questa sentado a la mesa con muchas mugeres y herodias baylando muchas luçes y un letrero abajo marco y Remarco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[204] yten otra tabla Pintada en ella nro s^{r} con La cruz a cuestas a Rodillado con la cruz nra s^{a} y san Juan mucha gente de a cavallo y a pie marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[205] yten otra pintura en tabla questa pintado en ella dos hombres vendiendo aves y una muger vendiendo guevos en una cesta y con marco y Remarco dorado que hera del dicho sr Duque don Juan durante el matrimonio

f.1138 [206] yten otra tabla de pintura ques de La Reyna ester arrodilla ante el Rey asuero con un çetro en la mano ençima de la caveça de la Reyna con otra mucha gente marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[207] yten otra tabla de pintura de san mateo en el cambio con mucha moneda y escriviendo en un libro Puestos unos antojos con rrecado de escrivir marco y Remarco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[208] yten otra tabla Pintada en ella san Juan Pedricando en el disierto arena Tispa de Jente con un marco detalla de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[209] yten otro san mateo en tabla que esta endido Por medio con muchas monedas marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[210] yten otra Tabla Pintada en ella una muger desnuda en pie con una çesta de flores en el braco marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1138v [211] yten doçe sibilas Pintadas en tabla las diez Con marco con puertas escripto en las puertas con letras de oro lo que cada una puse hiço y las otras dos en marcos sin puertas en unas cartelas

arriva y avajo = y dos mançanillas Todas doradas de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[212] yten otras quatro sibilas con un marco dorado Con puertas escriptas con letras de oro como las demas que son pintadas en lienço que hera del dicho S^{r} Duque don Juan durante el matrimonio

[213] yten ocho Padres del yermo con sus marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[214] yten un lienço grande Pintado en el el Portal del templo de Jerusalen y mucha Jente Con mucho ganado y dos Tortolicas ques quando entro nuestro s^{r} con el açote en la mano marco dorado que hera del dicho s^{r} Duque don yñigo

[215] yten otro lienço grande Pintado en el el arca de nohe Con mucho ganado y gran Jenero de animales marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1139 [216] yten otro lienco Largo Pintado en el La ciu^{d} de benençia con la procission de san marcos con mucha Jente marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[217] yten otro lienço grande que llaman el saco de Roma que muchas mugeres sacan sus padres y maridos a questas y el emperador De Roma que la despoblava con su marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[218] yten otro lienco grande de largo ques de una boda de una Aldea de flandes Con los novios y mucha gente que los acompana y un molino de viento marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[219] yten otro lienço Pintado en el un frutero con muchas frutas vendiendolas calabaças Repollos melones marco dorado que hera del dicho s^{r} Duque don yñigo

f.1139v [220] yten otro lienço grande pintado en el un orfeo Tanindo un rravel con muchos animales y aves marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[221] yten otro lienco grande Pintado en el san pedro santiago y san andres con mucha pesca marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[222] yten otro lienco grande pintado en el el marques de santillana don ynigo lopez de mendoça y doña catalina de figueroa su muger en dos sitiales arrodillados ante un christo marco dorado que hera del dicho s^{r} Duque don yñigo

[223] yten otro lienço grande pintado en el la torre de babilonia marco dorado que hera del dicho s^{r} Duque don yñigo

[224] yten otro lienço grande pintado en el seis figuras de çinco mugeres y un hombre que son los çinco sentidos marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[225] yten otro lienço grande Pintado en el una cozina a muchas Personas [missing] que hera del dicho [missing] ynigo

f.1140 [226] yten seis lien Pintado en ellos los doçe meses en cada uno dos con marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[227] yten doçe lienços Pintados en ellos los doçe meses del año unos mayores que otros con sus marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo y los quatro mayores de los meses son del dicho duque don Juan Durante el matrimonio

[228] yten otro lienço pequeño de otro orfeo con mucho ganado con su marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[229] yten otro lienço Pintado en el una coçina con una muger que tiene un asador en la mano con un abe espetada en el y otra muger vendiendo Pescado y un hombre [missing]dolas que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1140v [230] yten un lienço grande de netuno y benus y cupido ençima de dos delfines tiene netuno un tridente en la mano marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[231] yten otro lienço grande Pintado en el unos boscajes y unos ladrones escondidos en el bosque con un arbol muy grande marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1141 [232] yten otro lienço de Tabla Pintada en ella dos señoras ytalianas Con un cupido dormido con flechas y arco debajo del marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[233] yten seis quadricos de ganassa de figuras diferentes de ganasa y arliquines en tabla con sus marcos que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[234] yten otro lienço Pequeño Pintado en el un pajarro grande y otros siete pequeños digo ocho que salen de unas flores sentados en unas bosqueloseria que hera del dicho S^{r} Duque don Juan durante el matrimonio

[235] yten quatro lienços Pequeños pintados en ellos los quatro Teimpos del año que son ynbierno otoño estio y Primavera con marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

[236] yten otros quatros de la misma manera que los de arriva un poco mas pequenos con los dichos q^{tro} tiempos que hera del dicho s^{r} Duque don yñigo

f.1141v [237] yten doçe liençeçicos en sus bastidores pequeños Pintados en ellos un pajaro en cada uno que hera del dicho S^{r} Duque don Juan durante el matrimonio

[238] yten otros doçe liencos un poco mayores que los de arriva en sus bastidores y marcos dorados Pintados en ellos en cada uno un Pajaro de las yndias que hera del dicho S^{r} Duque don Juan durante el matrimonio

[239] yten doçe meses pequeños en tabla con marco dorado que son los doçe meses del año que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[240] yten quarenta y ocho Paysicos pintados al fresco unos lejos con sus marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[241] yten otros cinco Payses mas largos que los de arriva Pintados en lienço con sus marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

[242] yten una pintura en tabla flamenca ques un conbite con muchas Personas questan Comiendo a una mesa con marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1142 [243] yten una pintura en tabla de adan y heva en el Parays Terrenal con una serpiente ençima de la caveça de adan Rebuelta a un arbol que hera del dicho S^{r} Duque don Juan durante el matrimonio

[244] yten una tabla Larga grande pintada en ella Avigaim arrodillada ante el Rey david que esta a cavallo con su exerçito y ella con muchas mugeres Camellos y una mula Ravona Plateada con un sillon amarillo que hera del dicho S^{r} Duque don Juan durante el matrimonio

[245] yten otra Pintura en lienço questa en el çefano y coples Hechada en unas breñas Con una saeta atravesada y una aljava de terciopelo açul marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[246] yten otro lienço Tanvien de çefano y coples Coples sentada Haciendo ayre a çefano questa hechado en sus faldas Cupido en pie abraçado un perro y unos Payses marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

f.1142v [247] yten otra pintura en tabla grande Pintada en ella cayn y avel el cain con una quijada en la mano matando a su Hermano abel marco y Remarco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[248] yten otro lienço grande Pintado en el san pedro san andres y santiago Pescando con gran cant^{d} de pescados marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[249] yten otro lienço grande Pintado en el [N.B. "benus y netuno" crossed out] Jupiter y europa Con una aguila A los pies marco dorado y negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[250] yten otro lienço como el de arriva grande de la misma manera marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: ercules dianira se llamaste*

[251] yten quatro liencos pequenos Pintada en ellos La istoria de Atalanta con sus marcos dorados de oro bruñido y mançanillas doradas en las esquinas que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1143 [252] yten otro lienço grande Pintado en el el Rey tarquin forçando a lucreçia marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[253] yten un lienço Pintado en el unos Jugadores de pelota de viento que son ocho personas y otras mugeres y hombres Junto a una cassa de Jardin marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo *Annot: aqui*

[254] yten otro lienço Con un festin questan dançando unas niñas y muchos instrumentos y otro tocando con una corneta marco dorado y tiene un porrico que esta tirando de una manga de una niña que dança que hera del dicho s^{r} Duque don yñigo

[255] yten otro lienço Pintado en el a horfeo tañendo un instrumento y las nueve musas tañendo sus instrumentos con unos lejos y berduras que hera del dicho s^{r} Duque don yñigo

f.1143v [256] yten otro lienço Pintado en el adan y heva con la mançana en las manos de los dos y un leon y cordero y conejos marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[257] yten otro lienço que es una ciu^{d} con un molino de viento y un arbol grande y otros pequeños y algunos hombres y mugeres marco dorado que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[258] yten otro lienco de la misma manera que el de arriva ques copia del que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[259] yten otros dos lienços angostos y largos p^{a}ençima de puertas pintados con unos lejos y nuves marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

[260] yten otro lienço que es un pais con lejos y unos cacadores y perros y unas çiguenas en un Lagunaje marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[261] yten otro lienço Pintado en el un pais y muchas berduras y una templo con una Torre y un hombre marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1144 [262] Quatro lienços Pintados en ellos Payses Con muy lindos lejos marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[263] yten otro lienço grande Pintado en el una ciu^{d} con un arbol grande y otros muchos que es copia de los quatro de arriva que hera del dicho S^{r} Duque don Juan durante el matrimonio

[264] yten otro lienço Con seis mugeres moças que salen de un templo y buelben a el cargadas de flores y La una con un cantarillo en la caveça y muchas yervas marco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[265] yten quatro lienços Pintados en ellos Las oras del dia que son la mañana mediodia La tarde y noche que hera del dicho S^{r} Duque don Juan durante el matrimonio tienen sus marcos dorados

[266] yten siete lienços Pintadas en ellos Las siete marabillas del mundo marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1144v [267] yten otros tres lienços de Unos moros que ban con instrumentos çelebrando la mañana de san Juan con sus marcos dorados de berde que hera del dicho S^{r} Duque don Juan durante el matrimonio

[268] yten nueue lienços Pintados en ellos unas mugeres que llaman las virtudes digo diez Las ochos dellas con sus marcos dorados y las dos sin ellos que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[269] yten otro lienço ques un cupido en pie desnudo con su arco en la mano izquierda y en la derecha una saeta y una çelada sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: La q^{ta} de los que se le encarga a [illeg.] del castillo es hasta aqui y acava en la Tass^{on} en n^{o} 272 que lo que Pasa adelante no tiene que ber con ello*

f.1145 [270] yten seis lienços Pintados en ellos seis vatallas del s^{r} Almirante de Aragon y cada una dellas tiene letrero en que declara Las ciudades que conquisto Con sus marcos Dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: ojo questa puesta dos beces esta partida y asi no se haze q^{m} seenprecu*

[271] yten otra Pintura en lamina en questa Pintado el Parayso Terrenal con muchas leones y un cavallo blanco çierbos y venados y muchas aves Con un arbol grande en medio marco de nogal que hera

del dicho S^{r} Duque don Juan durante el matrimonio *Annot: desde aqui es q^{m} de Tarifa y osorio oratorio*

[272] yten siete tablicas pintados en cada una un pajaro digo doçe en campo blanco con algunas flores marco negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[273] yten otra tablica Pintado en ella dos cavallos mordiendose el uno al otro marco negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[274] yten seis quadricos en piedra marcos dorados que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: ba esto en vn arca n^{o} 7*

[275] yten otros quatros quadricos en piedra marcos de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[276] yten un san carlos en piedra Con una cruz delante del y un clavo en la misma cruz y el santo con avito de cardenal marco de Hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1145v [277] yten una nuestra s^{a} con el niño dormido manto açul campo amarillo marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[278] yten otra pintura en lamina Pintado en ella nuestra s^{a} y un niño dormido san Joseph y san Juan debajo de una cortina verde nra s^{a} Con rropaje colorado marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[279] yten un san Juan en la ysla de pazmos escriviendo y un aguila le tiene el tintero nra s^{a} de la concep^{on} en lo alto una serpiente con siete Caveças que hera del dicho S^{r} Duque don Juan durante el matrimonio

[280] yten un niño Jesus Pintado en lamina carg^{do} con los pasos de la pass^{on} manto colorado bestido de morado marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1146 [281] yten una tabla Endida Pintada en ella la madalena desnuda en cavello suelto con una mano en el pecho y otra baja que hera del dicho S^{r} Duque don Juan durante el matrimonio

[282] yten otro lienço Pequeño pintado en el La degollaçion de san Juan dos mugeres y hombre con su marco negro y dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[283] yten otro lienço ques la çena de nro s^{r} con los apostoles con su marco negro y molduras de oro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[284] yten otra tabla pintada en ella nra s^{a} y san Joseph con el niño y la adoraçion de los Tres Reyes magos Con su marco y puertas doradas y negras con letrero de oro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[285] yten un lienço grande Pintado en el nra s^{a} Con el niño Jesus en braços yençima de un bufete La corona despinas y los clavos sin marco que hera del dicho S^{r} Duque don Juan durante el matrimonio

[286] yten otra tabla pequeña Con su marco y Puertas doradas Pintado en tabla el naçimiento de nro s^{r} de noche Con un coro de angeles en lo alto y en las puertas en la una un angel y en la otra el espiritu santo y nuestra s^{a} que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1146v [287] yten un christo vestido de sumo saçerdote en Lamina grande con rropaje colorado y un estola morada y quatro Hebreos a su lado marco y Remarco dorado que hera de la s^{a} duquesa antes que se cassara con el dicho s^{r} Duque don Juan

[288] yten un christo pintado en lamina cruçificado Con nuestra s^{a} y san Juan al pie de la cruz Con su marco labrado de Talla y Remarco llano Todo el dorado de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[289] yten una pintura de nuestra s^{a} Con el niño en braços desnudo Ropaje açul y encarnado con un Letrero en la parte de abajo marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[290] yten otra ymagen de nuestra s^{a} de la soledad manto açul y una corona despinas en un bufete pequeño marco de nogal labrado dorado a partes que hera del dicho S^{r} Duque don Juan durante el matrimonio

[291] yten otra Pintura de san Ju^{o} en tabla desnudo el medio cuerpo con rropaje colorado y un pellico y la cruz y esta señalando con el dedo marco y Remarco dorado que hera de la s^{a} duquesa antes que se cassara con el dicho s^{r} Duque don Juan

f.1147 [292] yten otra ymagen de nuestra s^{a} y san Joseph u san Juan y el niño dormido marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[293] yten otra pintura de san fran^{co} en tabla Con un christo Cruçificado con un letrero abajo marco y Remarco dorado

[294] yten un eçe homo Con las manos atadas con una tuniçela y Ropaje açul y encarnado Corona despinas marco y Remarco dorado

[295] yten otra pintura en tabla de nuestra s^{a} y el nino Reçien naçido en braços Ropaje encarnado y dos angeles a los lados Dando musica marco y Remarco dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1147v [296] yten otra ymagen de nro s^{r} y nra s^{a} en tabla ques La quinta angustia Con un letrero debajo marco y Remarco labrado de talla Dorado de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[297] yten otra pintura en tabla de la anunçiaçion ques nra s^{a} y el angel con una çestica con unas oras y lavor de nra s^{a} y a un lado un escudo de armas de mendoça con la estrella de la buena guia marco labrado de talla y de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[298] yten otra tabla Pintado en ella nra s^{a} y santana y el niño Jesus san Juan y un angel que estan ofreçiendo los passos de la pass^{on} y san Joseph quentra por una puerta y el cordero de s^{t} Juan sobre unas oras y el niño Jesus Hechando la vendiçion A los pasos de la pass^{on} marco labrado de talla y dorado con oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[299] yten una tabla pequeña en questa nra s^{a} con el nino recien naçido en braços dos angeles a los lados dando musica bestida de açul marco de hevano metido en una tabla questa en un arco Redondo de barro y marfil

[300] yten otra ymagen de nuestra s^{a} y el niño Jesus San Joseph y dos barqueros que los pasan en una barca con su marco de Hevano questas dos ymagenes tienen yndulgençias de las filipinas en unas chapricas doradas de brinçe metidas estas dos ymagenes en una portada de hevano y marfil Lydia madera colorada que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1148 [301] yten un san andres en tabla Con su aspa y unas oras en la mano Ropaje amarillo y morada con su marco de Talla entera dorado de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[302] yten otra Tabla Pintada en ella el naçimiento de nuestro s^{r} de noche en el pesebre con nuestra s^{a} y san joseph y muchos coros de angeles y los pastores con su marco de Talla dorada de oro brunido

[303] yten otra pintura en tabla Pintada en ella nuestra s^{a} Haziendo lavor san Joseph con el niño en bracos y tres angeles dando musica con su marco de talla entera dorado de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[304] yten otra Pintura en tabla en questa la gloria nuestro s^{r} y nuestra s^{a} y La santissima trinidad coronando a nuestra s^{a} y abajo muchos apostoles con su marco de talla ddob que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1148v [305] yten otra Pintura en tabla pintado en ella el niño Perdido en el templo bestido de morado disputando con todo los dotores del Templo san joseph y nuestra s^{a} quentran por la puerta con su marco de Talla entero dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[306] yten otra tabla Pintada en ella La presentaçion del Templo de nuestra s^{a} questa santana san Joachin y simeon sumo sacerdote y otros saçerdotes del templo y una perrica delante de nra s^{a} marco dorado de talla entera dorado de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[307] yten otra pintura en lamina questa en ella nuestra s^{a} y el niño Jesus santana y san juan con un marco y Remarco de Talla entera de oro bruñido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[308] yten otro pintura en tabla con nuestra s^{a} y san Juan con clavos y corona en un bufetico marco de nogal que hera del dicho S^{r} Duque don Juan durante el matrimonio

[309] yten un ece homo en tabla con los braços atados Ropaje morado y colorado marco de Talla entera ddob que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1149 [310] yten otra pintura en tabla con unos lejos muy menudicos cabras y Pastores y algunas yervas Con marco de nogal que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[311] yten un eçe homo bordado de oro en campo de punto de oro con una çenefa de rraso carmessi bordadura de oro marco de hevano que hera de la s^{a} duquesa antes que se cassara con el dicho s^{r} Duque don Juan

[312] yten çinco angeles pequeños en çinco laminas con los pasos de la pass^{on} marcos de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[313] yten Un san Juan en lamina pequena y esta el santo escriviendo y un aguila que tiene el el pico el tintero con su marco de Hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[314] yten treynta y seis Padres del yermo medianicos Pintados en lamina marcos de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[315] yten un san carlos en lamina pequeño con un christo cruçificado delante del que le tienen dos angeles con un çirculo de cobre dorado y cinçelado bedriera de christal ocho florones quatro de Plata blanca y quatro dorados colgadeno de plata marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1149v [316] yten un san fran^{co} en piedra con un christo deLante marco negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[317] yten una santa teresa en piedra con dos angeles y el espiritu santo marco de hevano Pequeño que hera del dicho S^{r} Duque don Juan durante el matrimonio

[318] yten otro quadrico aobado de piedra con unos peñascos en lo bajo y nueves en lo alto marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[319] yten una nuestra s^{a} pintada en lamina y el niño Jesus dormido marco negro Pequeño con un letrero en el frisso que hera del dicho S^{r} Duque don Juan durante el matrimonio y ba estas pinturas chicas en dos cajas la una n^{o} uno y la otra numero tres *Annot: arca n^{o} 3*

[320] yten quarenta y ocho Padres yermitanos del yermo en lamina pequeña con marcos negros que son de la dicho s^{a} Duquesa del ynfantado

f.1150 [321] yten una ymagen de nuestra s^{a} de la leche con las yndulgençias de las filipinas y el nino dandole el pecho manto colorado y unas oras marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[322] yten otra pintura en lamina ques la asumçion de nuestro s^{r} y nuestra s^{a} con todos los apostoles a la parte de abajo marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[323] yten otra pintura de luminaçion en tabla pintada en ella La huyda a ejito nra s^{a} el niño y san Joseph y el nino Jesus en bracos cojiendo Ramos de un angel que se los dava y otros anjeles con marco de hevano Perfiles de marfil que hera del dicho S^{r} Duque don Juan durante el matrimonio

[324] yten otra pintura en lamina de la adoraçion de los Reyes con nuestra s^{a} y el niño Jesus y san Joseph y los tres Reyes magos y un cavallo blanco y otro castaño marco de hevano Perfils de Plata que hera del dicho S^{r} Duque don Juan durante el matrimonio

[325] yten otra pintura en lamina Pintado en ella san christobal con el niño Jesus Ropaje verde y colorido marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1150v [326] yten otra pintura en lamina Pintada en ella nuestra s^{a} Haciendo lavor y un perrico blanco manchado en la falda y el niño Jesus le da a nuestra s^{a} una hebra de ylo con unos anjeles arriva y san joseph labrando madera con marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio quedose esta pintura fuera del arca Perque no cupo *Annot: a llevar esta pintura entre los vionbos*

[327] yten otra ymagen de nuestra s^{a} y el niño Jesus dormido san Juan debajo de una cortina berde marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[328] yten una santa catalina con una corona en la caveça gargantilla de perlas bestida de leonado y oro Con unas oras en la mano una palma en la otra sobre una Reuda de navajas marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[329] yten un san fran^{co} en piedra con las llagas y su compañero durmiendo y un angel dando musica un christo a un lado marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[330] yten unos lejos en piedra blanca y de otras colores enbutidos con dos hombres el uno con una tanbor a cuestas marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1151 [331] yten un san pedro en una piedra que esta en una barca con nuestro s^{r} dormido y otros santos marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[332] yten una piedra pintada en ella nuestra s^{a} y el niño Jesus san Juan y el cordero San Joseph y un arbol grande marco de hevano con florones de oja de plata que hera del dicho S^{r} Duque don Juan durante el matrimonio

[333] una nuestra s^{a} de la conçep^{on} en Lamina con el espiritu santo y dios padre en un trono con unos anjeles y la sierpe abajo de los pies de nra s^{a} marco de hevano que hera del dicho duque don Ju^{o} y esta forrada por La parte de atras en damasco verde

[334] yten un san Joseph y nuestra s^{a} y el niño Jesus san Juan con una cruz verde Todos bordados de oro y Plata en rraso morado marco de hevano y una bedriera que hera del dicho S^{r} Duque don Juan durante el matrimonio

[335] yten un san Juan Pedricando en el disierto a mucha jente arrimado a un arbol con una bedriera marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1151v [336] yten un naçimiento de nro s^{r} en el pesebre Con nuestra s^{a} san joseph muchos pastores el buey y la mula un cordero atado los pies y arriva Dios padre con unos ajeles y el espiritu santo mas abajo marco de Hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[337] yten una çena de nro s^{r} con todos los apostoles un belon grande colgado con seis luçes marco de hevano en lamina que hera del dicho S^{r} Duque don Juan durante el matrimonio

[338] yten una nuestra s^{a} q^{do} suvio A los cielos Con la santissima trinidad que la esta coronando Todos los apostoles a la parte de abajo Con un inçensario y una çetre guisopo marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: ojo esta partida esta dos beçes y no se q^{ta} esta*

[339] yten una nuestra s^{a} en lamina con el niño Jesus y un san Joseph que lesta alcancando madraños al nino y la borriquita marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[340] yten un arbol en lamina Pintado en el el niño Jesus con los pasos de la pass^{on} en un coracon que tiene un letrero al Rededor san ysidro mas abajo santa teresa y el p^{e} ygnaçio a un lado derecho fran^{co} Javier y san phelipe abajo marco de evano perfiles de plata que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1152 [341] yten una torre de babilonia mucha jente a lo bajo acompañando al Rey asuero marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[342] yten una ymagen de nuestra s^{a} y santana y san Joseph con el niño y tiene nra s^{a} suelto el cavello y san Joseph barrenando una tabla y con sierra y otras herramientos que hera del dicho S^{r} Duque don Juan Jurante el matrimonio *Annot: allara se esta entre los vionbos*

[343] yten una tabla cubierta de pergamino pintado en el un pabo Real y otro pavo y un abestruz y un gallo y una ciguena y otros muchos pajaros marco negro y tapacomodespajo[?] que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1152v [344] yten una degollaçion de san Juan en piedra en campo negro dos mugeres y dos hombres marco de oro bruñido con su cortona de tafetan carmeti que hera del dicho S^{r} Duque don Juan durante el matrimonio

[345] yten un sudario de nuestro s^{r} en el sepulcro en rraso con muchos obispos y un lettrero arriva y otro abajo marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[346] yten una oraçion del guerto en tabla los apostoles dormidos y mucha gente armada con luçes ençendidas marco de piño dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[347] yten una pintura en tabla de luminacion vieja con un Hombre Hechado ençima de un mundo marco de hevano que significa esta tabla el Juiçio que hera del dicho s^{r} duque don Juan

[348] yten un san Juan en piedra con el cordero marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[349] yten una ymagen de nuestra s^{a} con el niño em braços muchos angeles al Rededor dando mussica y abajo un pueblo y arvoles con bidriera y marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1153 [350] yten otra ymagen de nuestra s^{a} y el niño Jesus sentado en las faldas desnudo y santana y san Juan y san Joseph marco de hevano con muchos florones de plata y bronçe dorado que hera del dicho S^{r} Duque don Juan durante el matrimonio

[351] yten otra pintura en piedra con nuestro s^{r} muerto en una savana dos angeles uno bestido de colorado y otro de morado marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[352] yten una oraçion del guerto en piedra nuestro s^{r} vestidura berde y los apostoles dormidos de la mismo vestidura penascos dorados dos colunas Redondas de bronçe dorado guarnecidas Todas con figuras y Lavores de plata y avajo tienen Las vasas de las colunas de piedra açul de lapiz Laçu molduras de hevano y los capitales de la misma manera y en lo alto de las colunas dos angeles y dos cartones de Plata esta metida en una caxa de terçiopelo carmesi cubierta de [N.B. "terciopelo" crossed out] nevero negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1153v [353] yten una nuestra s^{a} y santana y san Joachin con nuestra s^{a} siendo niña que le Presentan al Templo con el summo saçerdote y otros quatro y el eterno P^{e} en lo alto de una nuve con su bidriera de christal marco de Hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: arquilla pequeña n^{o} 73*

[354] yten una pintura Larga y angosta que es La asunçion de nuestra s^{a} con todo los apostoles marco de Hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[355] yten un san agustin pequeño con el baculo pastoral con sus oras en la mano marco de peral tenido de negro que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: arca pequeña 72*

[356] yten una oraçion de nro s^{r} en el guerto en piedra con los apostoles dormidos marco dorado con el frisso de nacar que hera del dicho S^{r} Duque don Juan durante el matrimonio

[357] yten una nave de san pedro en piedra dentro della nro s^{r} y los demas apostoles nro s^{r} dormido marco de hevano que hera del dicho S^{r} Duque don Juan durante el matrimonio

[358] yten otra pintura pequeña ques nra s^{a} San Joseph Con el niño de la mano entrambos a dos el espiritu santo y dios Padre san Joseph bestido de amarillo y dorado con unas açucena en la mano marco de peral tenido que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1154 [359] yten un san antonio Con el niño Jesus encima del brevario y unas açucenas marco de Peral tenido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[360] yten una santa catalina de sena con un christo en un rramo de acuçenas que naçe de un coracon la corona de espinas en la caveça y unas oras arrimado duna calavera marco de Peral tenido que hera del dicho S^{r} Duque don Juan durante el matrimonio

[361] yten un padre ygnaçio con el nombre de Jesus y los clavos de la pass^{on} marco de peral tenido de negro que hera del dicho S^{r} Duque don Juan durante el matrimonio

[362] yten un san yllifonso con el baculo Pastoral bestido con capa de oro y nuestra s^{a} que les quiere poner La casulla marco de peral teñido

[363] yten Un san ambrosio con el baculo pastoral y unas oras bufete colorado y mitra blanca a un lado marco de peral teñido

f.1154v [364] yten una santa luçia Con los ojos en una copa Digo santa agueda con los pechos en una copa una palma en la mano Ropaje colorado marco de peral tenido

[365] yten un san Juan desnudo con un pellico Ropaje leonado y el cordero marco de peral teñido

[366] yten un san anton con un rrosario y oras en la mano y un christo delante del marco de peral tenido

[367] yten un san gregorio Papa con la tiara y el espiritu santo ençima de la caveca breuiario en la mano marco de peral tenido

[368] yten un san geronimo escriviendo delante un christo y el santo bestido de cardenal y un leon A los pies marco de peral tenido que todas estas dichas ymagenes pequeñas heran del dicho s^{r} Duque don Juan durante el matrimonio

[369] yten tres almas de çera que la una es la gloria otra el purgatorio y otra el infierno y el limbo que son quatro con bidrieras y marco de hevano

f.1155 [370] yten otras quatro cajicas con sus bidrieras que son quatro Almas con la partida antes desta

[371] otras quatro cajicas con sus bidrieras digo tres que son como las de arriva

[372] yten catorçe lienços con sus marcos dorados Pintados en ellos catorçe animales diferentes que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1155v [373] yten seis liencos Pintados en ellos seis meses de frutas con sus marcos dorados que hera del dicho s^{r} Duque don yñigo que se allo entre los demas vienes que dejo

[374] yten un Retablo ochavano questa en el el naçimiento de nuestro s^{r} y mas abajo La circuncission y una adoracion de los Reyes en otro quadro y los pastores en otro y en otros quadro los quatro ebangelistas y en lo alto en medio el Rey david y a los lados san Juan y san fran^{co} y Todos con beriles de christal que se cierra con dos puertas que hera del dicho S^{r} Duque don Juan durante el matrimonio

f.1156 [375] yten una ymagen de nuestra s^{a} con el niño en braços suelto el cavello nra s^{a} Ropa colorada con manga Redonda manto açul en una caxa de Plata dorada con siete asientos de oro con perlas y Rubies y tres Remates de oro amodo de Pinicas que hera del dicho S^{r} Duque don Juan durante el matrimonio *Annot: estan estas tablas Pequeñas en cajones de scriptorio llevola duquesa*

[376] yten una bisitacion de santa ysavel en su cassa con bedriera y marco de hevano

[377] yten un salbador en campo acul de luminacion bidriera de christal marco de hevano

[378] yten una anunçiacion de nuestra s^{a} marco de hevano y el manto açul bedriera de christal

[379] yten un san gregorio Papa sentado en una silla Pontifical en una alombra verde bedriera de christal marco de hevano

[380] yten una madalena en contemplaçion con unas oras en las manos marco de hevano

[381] yten un san fran^{co} con las llagas marco de hevano

[382] yten un naçimiento de luminaçion con bidriera marco de hevano

[383] yten un salbador bestidura açul en campo de oro luminado marco de hevano guarnecido con plata con cadenica

[384] yten una nuestra s^{a} de luminaçion en campo de oro con el niño Jesus y san Juan marco de hevano cadenica de plata

f.1156v [385] yten un san pedro en lamina al otro con llaves y tiara y su martirio a un lado marco de hevano

[386] yten el bautismo de san Juan con el espiritu santo en el rio Jordan Al olio marco de hevano

[387] yten santa siçilia Tocando de un organo bedriera marco de hevano

[388] yten una nuestra s^{a} con el niño dormido y san Juan bestido de pellico con el dedo en la boca marco de peral

[389] yten un Retablico pequeño de nro s^{r} en la una puerta q^{do} le traen atar en la coluna y en la otra puerta q^{do} Le cruçifican marco de peral

[390] yten una nra s^{a} de la leche en un retablico de dos puertas con dos letreros en ellas cadenica de plata

[391] yten un san fran^{co} al olico haçiendo oraçion ante un christo y unas oras marco de hevano

[392] yten una santa margarita con una cruz en la mano un dragon abajo en campo negro marco de hevano

[393] yten una santa ana pequena de luminaçion con el niño y nuestra s^{a} con una letra abajo que diçe santana marco de hevano

[394] yten un san miguel bestido de açul con el demonio a los pies y otros angeles a los lados de Luminaçion bedriera de christal marco de hevano

[395] yten una nuestra s^{a} suelto el cavello con el niño en braços una mitra a los pies y un escudo de armas de mendoça con una Ryunaç marco de hevano colgadero de Plata

f.1157 [396] yten un san Joseph con una acha al hombro un baculo en la mano bestido de açul y amarillo marco de hevano y bedriera

[397] yten una nuestra s^{a} sola manto açul lleno de estrellas y un letrero abajo marco de Hevano y bedriera

[398] yten un salbador con el mundo en la mano sobre el Lado izquierdo Hechando la vendiçion con la mano derecha un letrero abajo en campo açul bedriera de christal marco de Hevano

[399] yten una nuestra s[a] y el niño Jesus con los angeles que le traen fruta manto açul bedriera de christal marco de hevano

[400] yten un san Juan ebangelista con el caliz en la mano bestido de Raso berde y leonado y el aguila Al lado bedriera de christal y marco de hevano

[401] yten un santiago de Raso con muchas beneras el santo en el sombrero y pecho bordon en la mano marco de hevano bedriera de christal

[402] yten un san Juan ebangelista bestido de berde y leonado con el caliz en la mano bedriera de christal marco de hevano

[403] yten una anunçiaçion de nuestra s[a] el angel san grabiel con un letrero que diçe la anunçiada de florencia en dos puertas visagradas marcos de hevano

f.1157v [404] yten un san bernardo con todos los passos de la pass[on] abracada dellos campo açul marco de hevano

[405] yten una santa catalina sobre la Rueda de navajas una palma en la mano corona en la caveça en una cajica de plata y un garauato con su Reasas Para colgarle

[406] yten una nuestra s[a] sola en campo negro toca blanca con muchos Rayos y un letrero sobre la caveça marco de hevano *Annot: ojo*

[407] yten una nuestra s[a] de la leche con un rretablo de pino de dos Puertas molduras doradas y en las puertas unas letras de oro

estas Pinturas heran del dicho Duque don Juan durante el matrimonio

[408] Dos pinturicas una de nuestra s[a] y el niño dormido y otra un christo de luminaçion entrambas

f.1158 [409] yten una caxica de hevano con una bedriera de christal y dentro della una montaña con un cazador y una alcabuz al hombro y perro Traela del dicho sr Duque Don Juan

[410] yten otra cajica de hevano con bedriera y dentro della un monte y un carro y un Hombre que le lleva con una mula y otro detras del carro que hera del dicho s[r] Duque don juan

[411] yten otra caxa de hevano con bedriera y dentro della un castillo digo sin bidriera y ay una montana con penascos y un hombre con una cana de pescar pescando y una puente que pasan porcela que hera del dicho S[r] Duque don Juan durante el matrimonio

[412] yten una nuestra s[a] de atocha con un çetro en la mano y el niño Jesus de pies en una hurna que hera del dicho Duque don Juan

f.1158v [413] el angel san miguel en lamina con el demonio a los pies marco de hevano que hera del dicho S[r] Duque don Juan durante el matrimonio

[414] yten un angel con los pasos de la pass[on] un Alfanje y en el una oreja en la mano derecha una bolsa colorada marco de hevano que hera del dicho Duque don Juan

[415] yten un bautismo de san Juan en piedra Con dios Padre en lo alto y el espiritu santo marco de hevano con ocho flores de Plata que hera del dicho s[r] Duque don Juan

[416] yten un salbador y nra s[a] en campo amarillo visagrados los dos marcos que son de hevano con un cordon açul que heran del dicho s[r] Duque Don Juan

[417] yten un san fran[co] en lienço pequeño y un san antonio a la mano derecha Con oras y açuçenas en las manos san bernardino a otro lado y unos arboles marco de hevano que hera del dicho s[r] Duque don Juan

[418] yten un pais con el sacrifiçio de abran Pintado en el a un lado un moço que tiene un camello de la rrienda marco dorado y negro de Talla que hera del dicho s[r] Duque don Juan

f.1159 [419] yten siete Hermitanos y ermitanas en lamina marco de hevano que hera del dicho S[r] Duque don Juan durante el matrimonio

[420] yten un san fran[co] Con la ympress[on] de las LLagas y san buenabentura abajo en un Pais y en el un templo pintado marco de hevano que hera del dicho s[r] Duque don Juan

[421] yten una nuestra s[a] Pintada en tabla Con el niño Dormido en sus faldas manto açul oras en la mano San Joseph a la mano izquierda y san Juan A la derecha Con el dedo en la voca que hera del dicho s[r] Duque don Juan

[422] yten diez laminas questan Puestas en dos gradas de hevano ques la vida de nra s[a] guarneçidas con hevano y marfil y entre lamina y lamina dos cartelas de bronçe dorado que hera del dicho s[r] Duque don Juan

f.1159v [423] yten una turca en caja negra que se le andan los ojos que hera del dicho s^{r} Duque don Juan

[424] yten un san geronimo en tabla sin moldura y un christo que hera del dicho s^{r} Duque don Juan

En este estado se quedo por oy El dho ymbentario para proseguier en el otro dia y La dha Ex.^{ma} señora doña ana de mendoza Duqessa del ynfantado protesto Manifestar los de mas Vienes que ovieren quedado por fin y muerte del dho s.^{r} duque del ynfantado sin en cubrir ningunos Lo firmo En fee [illeg.]
Antemi
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f.1204 [425] yten otra ymagen de nuestro s^{r} con la cruz a cuestas q^{do} llego la muger beronica a limpiarle el sudor y mas a un lado marco dorado y angusto que la compro la dicha s^{a} Duquesa de su dinero

[426] yten un lienco muy grande en questa Pintado san fran^{co} muerto y del coraçon le sale un arbol y en el Remate esta nra s^{a} de la concep^{on} coronandola dos angeles en Las Ramas de un lado y otro santos de La orden de s^{t} fran^{co} escriviendo y leyendo que esta Pintura compro la dicha s^{a} Duquesa de los cien ducados que tenia señalados Para su camara

f.1204v [427] yten una ymagen mediana con un guarnicion de Hevano ques de las onze mil virgenes Pintada en lamina que se la dio a la Dicha s^{a} Duquesa el P^{e} Pedrosa

[428] yten otra ymagen de san fran^{co} q^{do} le conçedio el Jubileo nro s^{r} marco de hevano digo de palo tenido que se la dio a su ex^{a} el dicho sr conde de villa mediana

[429] yten una ymagen de nuestra s^{a} con su hijo en braços y san Joseph marco dorado que se le dio a la dicha sa Duquesa el conde de villa mediana

[430] yten una ymagen de san lucas questa Retratando a nuestra s^{a} marco dorado y negro que hera de la s^{a} duquesa antes que se cassara con el dicho s^{r} Duque don Juan

[431] yten un christo con la cruz a cuestas con un çirineo que se la ayuda a llevar y un niño con una cestica que lleva en ella Recado Para cruçificarle marco dorado y negro que se la dio a la dha s^{a} Duquesa del dicho s^{r} Duque don Juan

f.1205 [432] yten otra ymagen Pintada en lienço de la humildad de christo marco dorado y negro que se la dio A la dicha s^{a} duquesa un Religioso

[433] Yten otra Pintura de nra s^{ra} q^{do} yba a egito nro s^{r} y san joseph marco negro de Palo tenido que la compra la dicha s^{r} Duquesa de su dinero

[434] yten otra ymagen de nra s^{a} y los anjeles con el nino em braços y los angeles le sirven con flores a un lado santa catalina de sena y en otro santa barbara marco negro q la compro la dicha s^{a}

[435] otra ymagen de nuestra s^{a} de monsarrate con dos ninos Rebestidos con dos frayles Haviendo oracion marco dorado que se la embio el abad de monserate a la dicha s^{a} duquesa

f.1205v [436] yten otra ymagen de san bruno con un christo en la mano y el la otra un libro marco Dorado q la compro la dicha s^{a} duquesa de su dinero

[437] Yten un san agustin mirando a un christo y senalando a un libro y a un lado esta Pintado un Rey muerto marco dorado que le compro la dicha s^{a} duquesa de su dinero

[438] yten una ymagen de santa m^{a} madalena sin marco que la dio a la dicha s^{a} Duquesa la marquesa del balle

[439] Yten otra ymagen de san estevan q^{do} bio el çielo abierto Con una piedra en la caveça y otra en el hombro marco dorado ynigno q. la compran la dicha s^{ra} Duquesa de su dinero

[440] Yten otra ymagen de san anton las manos crucadas mirando a un christo que esta arrivva de a una calavera y a un Lado la tentacion marco dorado y negro q. la compro la dicha s^{a} Duquesa

[441] yten una ymagen de la Presentaçion de nuestra s^{a} marco dorado y negro que la compro la dicha s^{a} Duquesa

[442] yten una ymagen de un christo con la cruz a cuestas Ropaje blanco marco dorado y acul q la compro la diaha s^{a} duquesa

f.1206 [443] Yten otra ymagen de san antonio Con una açucena en la mano y un libro animado a la açucena marco dorado y negro que la compro la dicha s^{a} duquesa

[444] Yten otra ymagen de nuestra s^{a} con un nino Jesus y el nino tiene una cruz en las manos y un

pano Pequeño junto al nino y nuestra s[a] Puesta las manas Con una corona de flores marco dorado y negro y le compro la dicha s[a] duquesa

[445] yten un niño Jesus Con un mundo en la mano y un papagayo y una urna Con Unas flores sin marco que le dio a la dicha s[a] Duquesa el s[r] almirante de Aragon

[446] Un san esidro Pinto alrededor marco de hevano y una cortina de tafetan verde que le compro La dicha s[a] Duquesa de su dinero Duquesa

[447] Un ecep homo en tabla pequeno con marco de hevano y una cortina de fetan carmesi que se le dio a la dicha s[a] Duquesa el dicho s[r] Duq[e] Don Juan

[448] Yten una ymajen Pequena de san [illeg.] ayudandole [illeg.] los anjeles [illeg.] en la Parte de arriva con su hijo [illeg.]

f.1206v [449] Tres imagenes uno de la santa Teresa y dos de nra s[ra] que la compro La dicha s[a] duquesa de su dinero

[450] una ymagen de nuestra s[a] Con su hijo en braços a un lado san Jervasio y dos anjeles coronandola sin marco que se la dia a su ex[a] el s[r] duque de feria

f.1209 [451] Primeramente una ymagen de un christo muy llagado las espaldas incado de rrodillas ofreçiendo la pass[on] al p[e] eterno marco dorado y negro que le compro la dicha s[a] duquesa de los çien ducados señalados cada mes para su cama

[452] Yten otra ymagen de santa catalina ques su desposorio marco dorado que esta pintura dio a su ex[a] el dicho s[r] Duque don Juan

[453] Yten otra ymagen de nuestra s[a] Con el niño em bracos questa en un obalo Redondo marco dorado y labrado que se la dio a su ex[a] el dicho s[r] Duq don Juan

f.1209v [454] Yten una ymagen de nuestra s[a] de atocha marco dorado y negro que se la dio a dicha s[a] duquesa dona luysa de moneada

[455] Yten una ymagen de san agustin que esta sin marco y es pequena que se la dio a la dicha s[a] Duquesa un frayle de la orden del santo

[456] Yten una ymagen de san nicolas tolentino que tiene pintada una perdiz marco dorado y negro que se la dio a su ex[a] un frayle

[457] Yten un san estevan Con marco dorado y negro q La compro La dicha s[a] Duquesa de su dinero

[458] Yten una ymagen de santa clara sin marco que se la dio a su ex[a] La abadesa de santa clara de guadalax[a]

[459] yten una tabla pintada en ella La çena con marco dorado y labrado que hera de la dicha s[a] Duquesa antes que se casara

[460] Yten una pintura de fray Pedro de Alcantara con marco dorado y negro que se la press[to] a su ex[a] un frayle

1. See also Pérez Pastor 1914, p. 170, no. 857.

10 Juan Hurtado de Mendoza y Mendoza, Duque de Mandas and Duque del Infantado

1624

This is an inventory of items at Madrid and Guadalajara [1] that were apparently not included in the previous document (Doc. 9).The paintings were appraised at Guadalajara by Diego Verganza, *pintor*, on 19 November 1624; the books were appraised at Madrid by Damian Ruiz, *librero*, 17 March 1625.

AHPM, Prot. 2.674, ff.1499–1502v En la dicha ciu^{d} en el dicho dia mes y año dichos en cumplimiento de la dicha Requisitoria y auto del dicho Correg^{or} anti mi el dicho fran^{co} perez sevillano se hizo el inventario y Tasaçion que la dicha Requisitoria manda en la forma y manera siguiente

f.1499 [1] 1 Primeramente doçe enperadores con sus marcos dorados y acules que heran del s^{r} Duq don Ynigo que se alla entre los demas vienes que dejo

f.1499v [2] 2 yten un lienço de Benus y adonis con su marco dorado que hera del dicho Duque Don ynigo

[3] 3 yten un lienço de benus y cupido desnudo con su marco dorado que hera del dicho Duque Don ynigo

[4] 4 yten un lienco con una muger atada en pie y desnuda llamada andromeda con su marco dorado que hera del dicho Duq Don ynigo

[5] 5 yten dos lienços de Payses grandes y tienen Pintadas en ellos Ruynas de hedifiçios antiguos con sus marcos de negro y oro que hera del dicho s^{r} Duq don yñigo

[6] 6 yten un cupido Haziendo un arco con dos niños desnudos con marco dorado y negro que hera del dicho Duque don ynigo

[7] 7 yten un quadro grande quadrado con su marco dorado Pintado en el La casa y Jardin de su ex^{a} que hera del s^{r} Duque don yñigo

[8] 8 yten un Pais largo que se pone sobre ventana Pintado en el una casa de bosque marco dorado que hera del dicho s^{r} duq Don yñigo

[9] 9 yten un arbol de christo nuestro s^{r} segun la humanidad con sus puertas pintadas en ellas Por de dentro los quatro ebangelistas y Por de fuera quatro Profetas Con su peana de madera Jaspeada todo ello Con marcos dorados y negros con letreros de letras doradas alrrededor que heste dicho arbol Hiço Hazer el s^{r} Almirante de Aragon

f.1500 [10] 10 yten un quadro grande de la oraçion del guerto marco dorado y negro que esta en el oratorio pequeño bajo que hera del Dicho s.^{r} Duque don yñigo

[11] 11 yten un lienco grande sin marco pintado en el una muger desnuda que llovia sobre ella gotas de oro a los pies un cupido y dos ninos desnudos Pintando que hera del dicho s.^{r} Duque don ynigo

[12] 12 yten cinquenta Retratos de papas Pequeños y el uno dellos grande sentado en una silla con sus marcos dorados y negros que heran del s^{r} Duque don ynigo

[13] 13 yten doçe enperatriçes grandes Pintadas en liencos con marcos dorados y negros que heran del dicho s^{r} Duque don ynigo

[14] 15 yten veynte y tres liencos pintados en ellos los santos hermitaños del yermo con sus marcos dorados que heran del dicho s^{r} Duque don ynigo *Annot: hermitaños*

f.1500v [15] 16 yten quatro lienços Pequeños que hestan sobre quatro puertas que son los quatro tiempos Con marcos dorados que heran del dicho s^{r} Duq Don yñigo

[16] 17 yten çinco lienços grandes sin marcos Pintados en ellos Payses y ganados de flandes que heran del dicho s^{r} Duque don ynigo

[17] 18 yten quatro Payses largos y angostos sobre quatro bentanas de la sala de los linajes con marcos dorados que heran del dicho s^{r} Duq Don ynigo

[18] 19 yten un Retrato pequeño del s^{r} cardenal don pedro gonçalez de Mendoca con un marco de nogal sin dorar que hera del s^{r} Duq don ynigo

[19] 20 yten un Retrato Pequeño del s^{r} duq de bejar siendo niño con un perrico de traylla y esta sin marco

[20] 21 yten un Retrato pequeno del gran cap.^{an} gonçalo fernandez con marco dorado que hera del dicho s^{r} Duq don ynigo

[21] 22 yten otro Retrato del Rey don fernando el catolico con su marco dorado y negro

f.1501 [22] 23 yten otro de hernan cortes con su marco dorado y negro

[23] 24 yten otro Retrato Pequeño con un letrero que diçe gata melata con su marco dorado y negro

[24] 25 yten otro Retrato Pequeño armado de pedro Estroça con marco dorado y negro

[25] 26 yten un lienco de santa margarita con su marco dorado y negro

[26] 27 yten un arbol de christo nuestro s.^{r} segun La humanidad con las mismas Pinturas y señas que el que esta Puesto en este Ynventario que le hiço Hazer el s^{r} almirante de aragon

[27] 28 yten oro arbol grande de la Jenelogia de la cassa del ynfantado con sus puertas y quatro Cardenales de la misma cassa Retratados por de dentro y Por de fuera quatro jenerales Tanvien de la dicha cassa Marco dorado y Peana jaspeada que habria Hazer el dicho s^{r} almirante

[28] 29 yten un quadro muy grande en lienço Pintado en el una fabula del Promoteo ques un Honbre desnudo con cadenas y un buitre que le saca el coracon del mano de tiçiano marco dorado y açul que hera del dicho s^{r} Duq don ynigo

f.1501v [29] 30 yten un lienco grande en bastidor de la forma como marcha un exerçito con un Retrato del s^{r} almirante de aragon siendo general en flandes

[30] 31 yten un Retrato del s^{r} Almirante de aragon armado en bosquejo sin marco

[31] 32 yten un Retrato del s^{r} Don enrique de mendoça armado Puesta la mano sobre la caveça de un perro marco sin dorar

[32] 33 yten un lienço pintado en el orfeo con unos animales marco dorado y negro que hera del s^{r} Duq don ynigo

[33] 34 yten un quadro sin marco Pintado en el nuestro s^{r} quando hechava los mercadantes del Templo que hera del dicho s^{r} Duque don ynigo

[34] 35 yten un lienço sin marco de las tres birtudes con unos niños desnudos que hera del dicho s^{r} Duq don ynigo

[35] 36 yten un quadro de soldados tudescos con su marco y estan los soldados batiendo una ciu^{d} que hera del dicho s^{r} Duq don ynigo

[36] 37 yten un lienço largo sobre ventana de la Pieça de la lania Pintado con dos navios en un Rio que hera del dicho s^{r} Duq don ynigo

f.1502 [37] 38 Yten Dos lienços grandes sin marcos de unos ganaderos de flandes que heran del dicho s^{r} Duq Don ynigo

[38] 39 yten un Pais largo sobre una ventana questa en la pieça de la linterna que hera del dicho s^{r} Duque don ynigo

[39] 40 yten un lienço grande pintado en el benus y adonis y cupido desnudos con su marco dorado y negro que hera del dicho s^{r} Duque Don ynigo

[40] 41 yten un salbador con Ropaje açul y colorado sin marco que hera del dicho s^{r} Duque don yñigo *Annot: ojo*

[41] 42 yten un lienço muy grande balle de ninphas y anteon sin marco que Hera del dicho s^{r} Duque don ynigo

[42] 43 yten onze lienços Pequeños sin marcos de diferentes animales questavan en la Guarda Ropa del armeria

[43] 45 yten un Retrato antiguo de un hombre con una saeta en la mano marco negro

[44] 46 yten quatro ciudades Pintadas Al fresco en Lienço las tres sin marcos ques la una se llama gante, colonia, beneçia, lobayna que heran del dicho s^{r} Duque don ynigo

f.1502v *Guarda Ropa*

[45] 47 yten dos payses sin marco al fresco

[46] 48 yten dos payses digo dos lienços uno de la cayda de borbon en Roma otro de la misma yistoria con marcos negros y dorados

[47] 49 yten otro lienço de flandes con una çiudad sin nombre marco dorado y negro

[48] 50 yten v^{te} y quatro liencos al fresco de çiudades y Payses diferentes unos con marcos y otros sin ellos que heran del dicho s.^{r} Duq don ynigo. *Annot: no son mas de v^{te} y tres que ubo yerro en uno forastero*

Y en este estado se quedo Por oy el dicho ynventario Para Proseguir en el otro dia y los dichos vienes ynventariados quedaron en poder del s^{r} Don Alonso de montoya y nasao alcayde de la dicha casa de su ex^{o} de que otorgo deposito en forma para tenerla de manifiesto y lo firmo siendo Testigos graviel lopez y diego de san pedro
Don Al^{o} de Nasao y Montaya
Ante mi
Fran^{co} Perez

1. The present document, AHPM, Prot. 2.674, contains in-folios (f. 1412 bis) with valuations for selected items in the estate of Don Juan Hurtado de Mendoza de la Vega y Luna, Duque de Mandas and 6th Duque [Consort] del Infantado, as inventoried in AHPM, Prot. 2673, ff. 1497ff. (Getty Provenance Index No. E-48).

11 Catalina de Zúñiga, Condesa de Lemos

1628

Doña Catalina de Zúñiga y Sandoval, Condesa de Lemos (d. 8 February 1628) was the widow of Fernando Ruiz de Castro, 6th Conde de Lemos and Viceroy of Naples from 1599 until his death on 19 October 1601.[1] She was the sister of Philip III's *valido* Francisco Gómez de Sandoval y Rojas, Duque de Lerma. After the death of Lerma's wife in 1603, he maintained control of the queen's household, a potential focus of political opposition, through his sister, who was *camarera mayor* of Queen Margarita. The condesa's political influence with her brother, as well as her great piety, was acknowledged by the Duke of Mantua and Grand Duke of Tuscany, who sent her valuable devotional objects for her oratory in 1603.[2]

Fernando Ruíz de Castro had been Viceroy of Naples from 1599 until his death, as was his son Pedro Fernández de Castro, 7th Conde de Lemos, between 1610 and 1616. His family connection with Italy may have been important in the supply of Italian art to the Lerma clan in Spain. For instance, it was most probably the 7th Conde de Lemos, acting Viceroy of Naples between 1601–1603, who was responsible for sending to his nephew the Duque de Lerma an excellent copy of Raphael's *Madonna of the Fish* (Madrid, Prado), then in San Domenico, Naples.[3] It was probably the 7th Conde de Lemos (d. 1622) whom Carducho referred to among the prominent art collectors at the Spanish court in 1633.[4] (The only known inventory of the latter's paintings is that drawn up in 1648 on the death of his widow Catalina de la Cerda y Sandoval.)[5]

The notarized inventory of the estate of the Condesa de Lemos was begun in Madrid on 19 February 1628. This document helps to clarify a somewhat confusing list of paintings from the Lemos estate published by the Duque de Berwick y de Alba.[6] The fact that the attributions were exclusively to Italian artists (in addition to Dürer and Bosch) indicates a distinct bias in the family's taste. The earliest Italian picture listed was a *Virgin and Child*, attributed to either Mantegna or Giovanni Bellini (no. 66). The most famous Italian masters of the High Renaissance i.e. Raphael, Leonardo, Correggio and Michelangelo, were represented in the collection by copies, a taste shared with the Duque de Lerma. The Lemos painting after Raphael's *St. John in the Desert* (no. 2) was a copy of the popular composition in Florence from Raphael's workshop, another copy of which Lerma acquired in 1603.[7] There was also a copy of Correggio's *Mystic Marriage of St. Catherine* (no. 1), one of many cited in Spanish inventories of this time period. The Michelangelo copy of a *Holy Family* (no. 51) was painted by one "Mateo de Marcelo," which may refer to Marcello Venusti. However, this may refer to the son of the Valladolid painter Gregorio Martínez called Marcello Martínez; paintings by both father and son decorated the Duque de Lerma's church of San Pablo, Valladolid.[8] (The Duque de Lerma gave a copy of another painting of the *Holy Family* described as "copia de Marcello" to the convent of San Pablo (Valladolid) in 1609.)[9] One of the three Raphael copies (nos. 2, 19, 52) depicting *Christ with symbols of the Evangelist* was valued at 350 ducats in 1629 and given to Miguel de Moscoso, Archbishop of Segovia.[10] Like Lerma, the condesa also owned Florentine works, and one of the most important was her large *Penitent Magdalene* by Bronzino, which served as the altarpiece in one of her oratories. There was also a copy of the miraculous thirteenth-century *Annunciation* from SS. Annunziata, Florence (no. 29), which was popular among collectors of Lerma's circle.[11] Lerma's own copy was painted in 1603 by Alessandro Allori, and the copy by Allori that exists at the Escorial was made for Philip II in 1585.[12] Lerma and his sister may also have exchanged pictures, and the condesa had given him a life-sized Christ for his cell at Lerma.[13] Lerma owned a portrait of his sister painted by Alonso Sánchez Coello.[14]

A widow from 1601, the Condesa de Lemos appears to have been extremely pious, and this is reflected in the predominantly religious nature of her collection of paintings, the majority of which decorated her oratory. The lack of Venetian art was unusual for a noble collection of this time, and there was only a single religious painting by the Bassani listed in the collection (no. 44). A *Virgin and Child* by Scipione Gaetano (no. 28) might exemplify the piety that was characteristic of the condesa's taste. The collection also included a large work of *Mary Magdalene Searching for Christ in the Sepulchre* by "Procachino," perhaps Giulio Cesare Procaccini. Apart from portraits, the only profane subjects listed were landscapes, some with genre scenes which a later inventory of 1648 attributed to Paul Bril and Jan Brueghel.[15] No still lifes were listed in the collection, but a painting of a skull (no. 37) represented an older Vanitas tradition.

Another modern Italian painting in the collection was a large *Saint Christopher with the Christ Child* by Orazio Borgianni (no. 129), which is perhaps identifiable with a version in the Milicua collection in Barcelona.[16] Borgianni visited Spain and found favor with the Lerma group, and he was also protected by 7th Conde de Lemos during his viceroyship of Naples between 1610–1616.[17] Indeed, a copy of a Borgianni painting of the *Agony in the Garden* in the collection of Doctor Juan de Matute (Doc. 14, no. 16) was given to Lemos, who was said to value it at 1,000 ducats.

AHPM, Prot. 2.300, ff.711–711v, ff.734v–743

(f.711) Miguel de Rubinos y Luazes Agente de los negocios del ex^{mo} s^{or} don francisco Ruiz de castro conde de lemos en su nonbre y de la Ex^{ma} Señora doña Catalina de La Zerda condessa de Lemos biuda del Ex.^{mo} s^{or} don pedro fernandez de castro conde de lemos y en virtud del poder que tengo de sus Exx.^{as} de que ago press^{on} En debida forma digo que la Ex^{ma} s.^{ra} condesa de lemos doña Catalina de Zuniga Cam^{ra} mayor que fue de la mag^{d} Catolica de la rreina dona margarita nuestra Señora murio a los ocho dias del mes de ebrero progimo pasado deste ano y dio poder a los dhos senores Conde y Condessa de lemos para haçer su testamento y Les nonbro por Testamentarios y cunplidores del Los q les quieren q se aga ynbentario de sus bienes derechos Y aziones sin por Juicio de la clausola en que la dha s^{ra} condesa Les rrelebo de haçer el dho ynbentario y del derecho q por ella les conpete y para haçerle dieron El poder que Presento al Capitan diego de losada y quiroga Caballero de la orden de santiago y a don Juan despinosa Y al contador Lope de ulloa Ribaden^{a} y a mi El qual queremos hazer y para que se haga e un Laso Legnnidad del derecho neçesaria = suplico a Vm mande se aga dho ynbentario para que en todo Tiempo conte de los bienes derechos y aciones que quedaron de la dha s^{ra} condesa de lemos camarera mayor (f.711v) Pido Justicia Para ello
Miguel de Rubenes y Luazes

f.734v *Pinturas*

[1] Una pintura del desposorio de santa cathalina copia de antonio cereço con moldura ordinaria

f.735

[2] otra de san [N.B. "agustin" crossed out] Juan en el disierto grande viene de Rafael de Urbino con moldura negra y dorada ordinaria

[3] otra de la magdalena buscando a xpo en el sepulcro y un angel la pintura grande y original del procachino con su marco negro ordinario

[4] otra grande del sacrificio de avrahan con marco negro ordinario

[5] otra de lucreçia quando se mato y collatino es original con marco de peral

[6] otra grande de nuestra señora del populo con marco grande dorado y tallado

[7] otra de san agustin scriviendo con marco llano dorado

[8] otra de xpo y la muger adultera y otras figuras con marco negro

[9] otra de xpo y los dos discipulos En el castillo de Emaus sin marco

[10] quatro pinturas de los quatro dotores San geronimo San ambrosio San Gregorio y san agustin todas yguales y sin marcos

f.735v [11] otra pintura grande de sancto Prasidis con marco grande tallado y dorado

[12] otra mas pequeña de nuestra s[a] y El nino poniendole la corona y san Joseph con marco lisso dorado y cortina de tafetan morado

[13] otra pintura de la caveça de san juan herodias y un sayon viene de leonardo de albinzi con marco negro liso

[14] otra mediana de nuestra señora con el nino con marco negro de evano

[15] otra de la Salvitad de pecado mediana sin moldura

[16] otra pequeña de la circuncision de nuestro señor jesu xpo copia del parmasano con marco negro liso de evano

[17] otra pequeña de san bernardo con marco negro liso de evano

[18] otra mediana de xpo nuestro señor y san joan niños con el cordero con moldura ordinaria dorada y negra viene de leonardo

[19] otra del deçendimiento de la cruz mediana antigua con moldura ordinaria viene de Rafael de Urbino

f.736 [20] otra del salvador antigua sin moldura

[21] otra de San Joan buelto de espaldas con molduras de nogal tallada y dorada a trechos

[22] otra de Un Eçehomo con manto rozo y marco negro ordinario tiene un sayon y no son mas de las caveças

[23] otra mediana de nuestra señora con El nino dormido y marco de hevano negro liso es en lamina y tiene san joan y san josefe y dos angeles poniendole la corona a nuestra señora

[24] otra antigua de nuestra señora con El niño En braços pegado El rostro al suyo con marco de Evano negro liso

[25] otra de otro Eçehomo El rostro grande y un sayon tiene moldura ordinaria negra son las figuras de medio cuerpo y el xpo tiene una caña en la mano

[26] otra antigua del calvario con tres cruçes con xpo y los ladrones y otras dos separaçiones con pasos de la pasion tiene muchas figuras y marco ordinario dorado y negro

[27] otra pintura mediana de San Geronimo viene de alberto tiene marco de nogal tallado y dorado a trechos

f.736v [28] otra pequeña de nuestra señora con El niño dormido copia de Çipion gaenato con marco como El de arriba

[29] otra pintura grande sobre tabla de la anunçiada de florenzia y a una parte adan y heva no tiene marco tiene pedestal con çinco historias

[30] Seis laminas originales pequeñas con molduras de hevano con perfiles de marfil La una es del ynfierno original de ger[mo] Vosco La otra de la adoraçion de los Reyes La otra del fuego y destruycion de troya otras dos de tormentas y la otra de un pais con pastores y ganado

[31] otras siete laminas del tamaño de las de arriba la una de la huyda a exipto con marco de hevano y perfiles de marfil

[32] otra de Un pais con mar bajeles y tierra y un labrador arando y un pastor con ganado tiene El mismo marco

[33] otra de Un pais con una boda de Villanos tiene El mismo marco

f.737 [34] otra de otro pais Con mucha gente San joan predicando tiene el mismo marco

estas quatro referidas son tambien originales

[35] otro de la misma manera de Un caçador a cavallo con perros

[36] otras dos laminas del mismo tamaño con molduras de madera ordinaria colorado la una de Un pais y tovias y la otra de quando xpo se apareçio a san Pedro estando pescando

[37] Una calavera con marco ordinario dorado

[38] tres lienços Grandes de Un tamaño el uno con tres angeles y los otros dos con dos angeles cada uno sin marcos

[39] otra pintura mediana de la mag.[na] muy maltratada con marco dorado y açul

[40] otra grande con la caveça de san Joan herodias y El sayon sobre tabla con marco negro ordinario

[41] otra muy viexa pequeña del calvario pintado En tabla con una moldadura con dos bordes dorada

[42] otro de la madre de Dios arrodillada y tendido en el suelo su santisimo su hijo muerto es antigua y no tiene marco

[43] otra mediana de una muger El color del rostro muy moreno con un mando pardo y marco de nogal tallado y dorado

f.737v [44] otra de Jacob o abrahan con ganado y un angel En lo alto con moldura ordinaria original de Vasan

[45] Una Veronica hermosa pintada sobre Una piedra blanca con marco de Evano negro con flores de plata en el y un anillo de lo mismo

[46] otra pintura prolongada de los ynoçentes con muchas figuras con moldura de evano y ondeada perfilada con metal

[47] Un pays y En el una dama dormida con marco ordinario negro y dorado

[48] otro pais prolongado con marco liso dorado y rojo

[49] Una anunçiacion sobre piedra arqueada con marco de peral con varniz negro

[50] otra pintura mediana sobre tabla de la asunction de la virgin con muchas figuras abajo tiene marco de Evano negro liso

[51] otra pintura de la madre de dios con un libro abierto en la mano derecha El nino dormido san joan y san josefe es En tabla con el mismo marco viene de micael angel de mateo de marçelo

f.738 [52] otra pintura pequeña de xpo con las quatro Ynsignias de los Evangelistas y otras figuras con moldura ordinaria dorada y negra viene de raphael

[53] cinco lienços de dos payses y las tres virtudes cardinales sin marcos

[54] otra pintura grande En lienço de santa catalina con su caxa

Pinturas q estavan En el oratorio baxo

[55] Una pintura grande de la mag^{na} arrodillada delante de un xpo puesto En Un tronco de Un arbol y con un libro En las manos con marco dorado y negro liso de bronzino

[56] otra pintura grande sobre tabla de xpo nuestro redemptor quando se apareçio en el guerto a santa maria mag^{na} con moldura dorada y negra

[57] otra pintura de Xpo desnudo sentado sobre la + aguardando a que los sayones la ajustaran con marco negro ordinario

[58] otra muy grande de chisto cruçificado y los dos ladrones con marco de nogal tallado y dorado

[59] otra menor de Un nacim^{to} de San juan y san joseph alçando Una Cortina y otras figuras con marco negro ordinario y santa Ysavel y san joachin biene de federico Varrocho

f.738v [60] otra de la madre de Dios con El niño dormido En sus braços San Joseph y otras figuras con moldura de nogal dorada a trechos

[61] otra pintura de xpo muerto En el regaço de su madre con moldura ordinaria dorada

[62] otra de Un heçe omo con marco rojo y moldura de nogal tallada y dorada a trechos

[63] otra pequeña de Una caveça de Un santo degollado con moldura negra ordinaria

[64] otra de Un San joan buelto despaldas con moldura ordinaria es mayor que el otro

[65] otra de Un naçimiento con moldura ordinaria dorada a trechos con dios padre en lo alto

[66] otra de la virgen con El niño mamando en Un pays con moldura ordinaria vieja dorada de andrea mantenia o joan belino

[67] otra de Xpo y la samaritana con moldura de Evano negro

[68] otra mayor de otro naçimiento con angeles y mucho resplandor con moldura ordinaria dorada y negra

[69] otra de la asumpcion de nra señora santo domingo y san fran^{co} de paula abajo con marco de Evano negro

f.739 [70] otra pintura de Un heçe omo de dos palmos de alto y Uno y medio de ancho con moldura de Evano negro

[71] otra redonda de la madre de Dios con El nino En braços San Josephe y santa catalina con moldura redonda tallada dorada

[72] otra de la virgen con El niño En braços san Josephe y Un angel dando al niño Unas flores tiene una moldura ordinaria dorada

[73] otra muy antigua de la virgen con El niño En las manos y San Joseph marco viejo ordinario

[74] otra muy grande de la madre de dios con dos angeles a los lados todos de rodillas y san Joan desnudo y de rodillas y El nino jesus desnudo asentado tiene Una moldura de nogal y oro muy grande tallada y dorada con figuras y lavores es retablo

[75] otra del desposorio de santa catalina de Una bara de ancho y vara y media de alto con moldura ordinaria dorada y negra

[76] otra de la madre de Dios con su hijo en braços dando a san joan es menor q. la de arriva y tiene moldura de nogal antigua tallado

[77] otra de san genaro Vestido de pontifical con moldura tallada y dorada

[78] dos Retratos del Rey y Reyna de françia que oy son

f.739v *Pinturas chicas de oratorio*

[79] Una lamina de bronze dorado prolongada de la apariçion del angel a los pastores la noche del naçimento tiene moldura de Evano negro liso

[80] Una pintura sobre piedra a obada de un bajel con xpo dormido y sus discipulos tiene moldura de evano liso ochavada con perfiles de plata

[81] otra mayor quebrada sobre tabla de quando san Pedro estando pescando se le apareçio nuestro señor tiene moldura de Evano con un floroncillo y boton de oro calado es maltado con una sortijilla de oro lisa es yluminacion

[82] otra pintura algo menor En lamina es de san pedro con moldura de Evano negro liso, y colgadero de bronçe

[83] otra de la misma manera desbaratada la moldura

[84] Una lamina prolongada con un pays y un hermitano y moldura de Evano negro y un floronçillo con boton y anillo de plata para colgarla con boton

[85] otra lamina de otro pais con mar y un vajel con moldura lisa de evano negro y un bontonçillo y anillo de plata

[86] otra tambien En marfil pequeña de la passion quando llevavan a cruçificar a nro redemptor con moldura de evano

f.740 [87] otra chica sobre marfil de nra s.ª El nino y san Joseph con moldura de hevano liso

[88] Un retablillo antiguo de madera pintada de dos medias puertas y dentro El transito de nuestro señor y alli los apostoles

[89] otro de la Oraçion del guerto En un agata aobada Un cerco de bronçe dorado con moldura y guarniçion de evano negro liso

[90] otra pintura sobre una piedra lapis laçuli aobada Con cerco de bronze de quando nuestro señor se aparecio a San Pedro estando pescando y el se arrojo del Varco al mar tiene marco de Evano negro remate de portada

[91] otra pintura muy chica de san agustin sobre un tafetan açul con moldura y tapa de Evano y Una reasa[?] cadenilla y garavato de plata

[92] otra en tabla del desposorio de nra sª con san Joseph con beril de vidrio y marco de Evano liso es yluminaçion

[93] otra en Lamina de Santa maria mayor con veril de vidro y moldura de evano negro y una cortinilla de tafetan açul barilla de plata y asa de laton

[94] otra de nra señora En Un pays Con El niño dormido En los braços y Un angel En lo alto con veril de vidro y moldura de evano con tapa y trajeta de lo mismo con un floronçillo y anillo de plata y cordon de seda bestida la ymajen a lo gitano viene del parmesano

f.740v [95] otra prolongada de nuestra señora y su hijo dibujo blanco con veril de vidro y moldura de evano y cortina de tafetan carmesi con barilla flores y anillo de plata

[96] Un librillo de Evano que se çierra y tiene dentro en una parte xpo y En otra su madre de pasta plateada con cortinas de seda carmesi

[97] otra pintura gravado o esculpida en marfil prolongada con moldura de lo mismo y dentro dos planchillas de plata aobadas la una de la anunciaçion y la otra del naçimiento con çercos de marfil y unos cherubinos de plata dorada todo despegado y tiene mas por remate una borla de seda açul [illeg.] y aljofar

[98] otra pintura chica de la adoraçion de los reyes con veril y moldura de evano con perfiles de bronze y las espaldas de Ebano tiene un floroncillo y argolla de plata

[99] Una pintura En piedra de quando xpo se apareçio a los deçipulos camino de Emaus con moldura de peral con varniz negro y un argllonsillo de plata

[100] otra muy chica de Una santa y Un angel En piedra aobada poco mayor que un guebo con bisel dorado y moldura de Ebano negro

f.741 [101] Una pintura En lamina de Un marco En quadro con moldura de madera parda ordinaria es de san eugenio tiene una lamina de plata en que esta escripta su ystoria con su vasilla y cortinas de tafetan verde

[102] otra En lamina del archangel san miguel con moldura de evano negro

[103] otra de santa Cathalina de sena del mismo tamaño y con la ms[a] moldura

[104] quatro pinturillas En piedra las tres aobadas la una del niño Jhs. con las ynsignias de la pasion La otra de la virgen con El niño y la otra de Sancta Margarita y la otra es quadrada de nuestra señora yendo a Exipto

[105] Una laminilla de marfil larga con una pinto de xpo a la mesa con otras tres figuras con veril y moldura de Ebano negro con floronçillo y colgadiço de plata es yluminacion

[106] otra lamina pequeña de nra señora del antigua con El niño con moldura de Evano con perfiles blancos y en el friso enbutidas algunas piedras de diversas colores tiene las yndulhencias de Sant Carlos borromeo

f.741v [107] Una caja de marfil aobada torneada que se abre por medio y tiene En una p[te] Una pintura de la magdalena y En la otra xpo predicando

[108] Una laminilla aobada chica pintado En ella anton martin o joan de Dios con un cruçifixo

[109] otra menor con la madre de Dios del antigua

[110] Una laminilla redonda con El niño Jesus sobre Un coraçon

[111] Una pintura chica del rostro del salvador En campo açul

[112] Una lamina de san francisco y Santo domingo abracados con marco de evano negro remate de portada

[113] Una pintura En lamina de sant Joan escriviendo El apocalibse con marco de Evano guarneçido con diversas pieças de bronze dorado

[114] otra lamina de san joan En el disierto del tamaño del de arriva y con El mismo marco y guarnecion

[115] Un quadrito del evano ochavado con perfiles y una lamina de nra senora sentada y El niño En pie y beril

[116] Una lamina como la palma de la mano del desposorio de santa cat[a] sin guarniçion

f.742 *Pinturas con guarniçion de oro y plata y piedras relicarios y agnus con Reliquias*

[117] Un retablo que se cierra como libro es de evano y tiene dentro los rostros de xpo y su madre de diaspro con marcos de oro y el friso por dentro quajado de unos versos de letras de oro y flores esmaltado tiene dos maneçillas y quatro goznes

[118] Una pintura de nra senora caminando a xipto con El niño y san Joseph con moldura de Evano remate de portada con encontodas de flores y otras pieças pillas de plata dorada y blanca tiene veril

[119] otra pintura de la madre de dios en una nuve de angeles con El niño de la mano con veril y con marco de evano negro con dos columnas y diversas flores de plata blanca y dorada tiene caja de madera forrada en raso

[120] Una anunçiada con veril y bisel de plata y marco de evano todo El friso quajado con guarnicion y flores de plata sobre terciopelo carmesi

[121] otra pintura de San françisco con veril y moldura de Evano hechura de portico guarn[do] con flores y cartelas de plata con tres topaçios verdes y por remate un floron con una cruz de plata

f.742v [122] otra pintura de la madre de dios con su hijo En braços con El mundo En la mano y angeles con mold[a] de Ebano quajado El friso con diversas rosas y lavores de plata blancas y doradas y un floron para colgarla

[123] Un san lorenço y Un san estevan figuras En pie con molduras de Evano En laminas

[124] Un Xpo la cruz a cuestas En lamina El marco de madera ordinaria pintada y dorada

[125] otra pintura de s fran^{co} de Padua con m^{co} y espladar de plata y una cortina

[126] Un retrato de una liebre arrolado En un palo

[127] Una pintura grande de santa barbara con Un angel y Una pieça de artilleria

[128] otra de Un San Miguel hechando los angeles malos grande Con su moldura dorada y El friso negro

[129] Un San Xpoval de tres baras y media de alto y dos y quarta de ancho con El nino de mano de oraçio borjani original

[130] Un Xpo junto a la columna con un angel Enseñandole los atributos de la pasion con moldura dorada y negra de dos varas poco mas de largo y bara y media de ancho

f.743

[131] Un martirio de Unos padres de la compania con moldura ordinaria viejo

[132] Una adoraçion de los Reyes En tabla antigua y quebrado

[133] Una laminilla del Retrato de San Bernardo con moldurilla de evano negro q todo ello tiene ocho dedos de alto y seis de ancho

[134] otra pintura de nra señora del cristo con El niño En braços y dos angeles de poco mas de Una bara en quadro con moldura ordinaria dorada

1. See M. Hermina Balado, La Condesa de Lemos y la corte de Felipe III, 1949; A. Pardo Manuel de Villena, Marqués de Rafael, *Un mecenas español del siglo XVII. El conde de Lemos*, Madrid, 1911. Also A. Feros Carrasco, *Gobierno de corte y patronazgo real en el reinado de Felipe III (1598–1618)*, unpublished thesis, Universidad Autónoma de Madrid, 1986, pp. 74–75; Schroth 1990.
2. Rooses and Ruelens, *Codex Diplomaticus Rubenianus*, vol. I, Antwerp, 1887–1909, pp. 80, 85, 219.
3. Schroth 1990, pp. 139–140.
4. Carducho, ed. 1979, p. 444.
5. Duque de Berwick y Alba, *Discursos leídos ante la Real Academia de Bellas Artes de San Fernando*, Madrid, 1924, p. 90.
6. Ibid. 1924, p. 90.
7. Schroth 1990, pp. 132–133.
8. Op. cit, pp. 66–67.
9. Garcia Chico 1946, vol. 3, part 1, pp. 385-387.
10. Berwick y Alba 1924, p. 90.
11. Schroth, 1990, p. 67 suggests that Lemos' picture was a copy after Fra Angelico's *Annunciation* (Madrid, Prado) which Lerma received in 1611. This seems unlikely.
12. Ibid., 1990, pp. 25, 141.
13. X. Brooke, *The patronage and art collection of the Duke of Lerma*, M.Phil. thesis, Courtauld Institute of Art, 1983, p. 109, no. 57.
14. Schroth 1990, pp. 34, 167.
15. Berwick y de Alba 1924, p. 90.
16. A.E. Pérez Sánchez, *Borgianni, Cavarozzi y Nardi en España*, Madrid, 1964, pp. 15, 45, no. 5.
17. Pérez Sánchez 1964, p. 12.

12 Juan de Mendoza, Marqués de San Germán and Marqués de la Hinojosa

1628

Juan de Mendoza (d. 24 February 1628) was an important minister of the reign of Philip III, and owed his position entirely to his family connections to the ruling faction of the *valido*, the Duque de Lerma. Mendoza was cousin of the Duque de Lerma and nephew of Bernardo de Sandoval y Rojas, Archbishop of Toledo. As Marqués de San Germán, Mendoza began his career as *Gentilhombre de la Cámara del Rey* (1599) and was made Marqués de la Hinojosa in 1612.[1] He was son of Don Juan de Mendoza, the general of the Spanish fleet, and also pursued a military career, serving under Lerma in the Spanish cavalry and receiving an appointment to the Council of War in 1605. In 1607, he was made *capitán general* of naval artillery, and his private collection included a painting of his entry into the port of San Sebastián in this capacity (no. 34), as well as paintings of Spanish ports (nos. 46, 50). He not only survived the change of regime on Lerma's fall, but also went on to become the confidante of the Conde-Duque de Olivares, and ambassador to England in 1623.[2]

Hinojosa served in Italy as governor of Milan from 1612 until his recall in disgrace in 1615, when he was appointed to the *Consejo de Estado*.[3] Despite his political and military failure in Italy, his postmortem inventory in Madrid in 1628 listed a series of ten pictures commemorating his military exploits against the Duchy of Savoy in 1615 (nos. 32 and 33). He may even have presented the Duque de Lerma with a set of six of these paintings, which were hung in the public gallery at Lerma by 1617.[4] Hinojosa's collection also included a painting of his capture of the African port of Larache in 1610 (no. 49), as well as two portraits of himself (nos. 45, 67). In having such self-aggrandizing paintings made, Hinojosa was probably following the precedent of Lerma himself, who, ever conscious of the need to glorify his family, had commissioned a painting in 1606 from Vicencio Carducho of the *Siege of Antequera* by his illustrious military predecessor, Diego Gómez de Sandoval.[5] To these can be added a parallel example of the collection of another soldier, Don Lope de Hoçes y Córdoba, who owned autobiographical military paintings of his own campaigns that are listed in his inventory of 1645[6] and exist today in the Prado.

Although Hinojosa was fully aware of the value of paintings to manifest power and status, from the evidence of his inventory, at least, it is probably true to say that he was less interested in collecting pictures for aesthetic enjoyment than other members of his clan. Apart from the paintings directly relating to his own military career, Hinojosa's collection consisted mostly of religious subjects, portraits, and landscapes. There were various series of portraits (no. 40), hermit saints (no. 18), and a set of miracles of St. Charles Borromeo (no. 19), which were perhaps copies of paintings in the Duomo of Milan, as were those that his cousin, the Duque de Lerma, donated to San Blas, Valladolid.[7] In 1626 Cassiano dal Pozzo had visited the palace of the Marqueses de la Hinojosa, where he had admired the quality of paintings in the oratory, including three works by the Milanese artist Cerano, and paintings by Artemesia Gentileschi and Vouet.[8] A number of Hinojosa's paintings also reflect an interest in Spain's South American colonies (nos. 35, 47, 48).

A set of 12 months may have been paintings of above-average aesthetic merit, and may be identifiable with 12 landscapes on panel worth 40 ducats each listed among the pictures of Ana María de Mendoza, Marquesa de la Hinojosa, on her death in 1642.[9] Hinojosa owned portraits of Italian women (nos. 36, 40, 42, 43), and some of his pictures were probably acquired during his viceroyalty in Milan. He owned two still lifes, one of some partridges on a tray (no. 41) and another of grapes and peaches on a tray (nos. 30), whose descriptions recall early Lombard pictures by Ambrogio Figino and Panfilo Nuvolone and which may have been brought to court as souvenirs of his residence in Italy. Hinojosa's still life with grapes and peaches could have been a version of a still life by Nuvolone dated 1620 in a private collection in Milan.[10]

AHPM, Prot. 2.350, f.640, ff.666–669, ff.677–679

(f.640) ynventario

Don Bentura de frias y Juan lopez Cerain Secretarios De su Mag^{d} Dos de los testamentarios del s^{r} Don Juan de mendoça que santa Gloria aya marques de la Ynohosa del Consejo de estado de su mag^{d} su Presidente de Yndias Por nos y Por los de mas senores Testamentarios De quien tenemos Orden y Poder en la junta q hicieron ante El Pres^{te} scrivano oy Veinte y nueve deste mes de febrero y Decimos q es necesario hazer Ynbentario y Tasacion de los Bienes que quedaron por muerte Del dho s^{or} Marques que murio [N.B. "El dho Dia" crossed out] Veinte y quatro deste mes debajo de la Dispusicion del testam^{to} y Cobdizilo que a quel dia se abrieron y Publicaron Por auto de Vmd ante El Pres^{te} Scrivano P^{a} q Se Cunplan En lo que uviere lugar Pedimos y Supp^{mos} A Vmd mande se haga ante Scrivano y En forma y hecho El ymbentario se nombran Tasadores Para la tasacion Pedimos Justicia leg^{a}

Otrosi Para q El dho ymbentario y Tasaçion se haga Con mas Justificacion Pedimos y Supp^{ma} Vm^{d} mande se Citen Para Ello A la señora D^{a} Maria de Velasco Marquesa de la ynohosa Vuida del dho s^{or} Marques Y a la s^{a} Doña ana maria de mendoça su hija marquesa de la ynojosa y Por ser menor de Veinte y cinco años y mayor de Doze se le notifigue nombre Curador ad Litem P^{a} Este Efeto y para todos Los de mas Tocantes y dependientes a los bienes libres y Vinculados del dho s^{r} marques y no nombrando Vmd

f.666 *Pinturas*

[1] Un quadro de nuestra señora grande con el niño jesus y san juan con su marco labrado
[2] otro quadro del mismo tamaño de un excehomo con su marco
[3] otra del mismo tamaño de san francisco con su marco
[4] otro como el mismo de san antonio de padua con su marco
[5] otro mas pequeño de nuestra señora con el niño jesus san juan bautista y santa catalina con su marco
[6] otro mas pequeño de nuestra señora questa dando el pecho al nino jesus con su marco
[7] otro de la Virgen questa besando al niño con su marco dorado y de color de nogal
[8] otro de tres angeles con el marco como el de arriva

f.666v
[9] otros dos quadros de un mismo tamaño en cada uno el niño jesus con la cruz a cuestas y los ynstumentos de la pasion con su marco
[10] otro quadro de san carlos con el marco negro
[11] otro quadro de san francisco que Recive las llagas sin marco
[12] otro quadro mas pequeño de san geronimo
[13] otro mas pequeño de la Virgen con el niño jesus en braços con bestidura estrellada sin marco
[14] otro de san carlos sin marco
[15] otro pequeño con la virgen y el niño Jesus que tiene en el hombro una estrella con el marco de evano
[16] Un exce homo con marco de palo negro
[17] Un quadro grande de san carlos puesto de rodillas ante una figura de nuestro señor en el sepulcro con marco dorado
[18] Veinte y quatro quadros grandes de paises con figuras grandes de santos hermitaños con marcos dorados
[19] Quarenta y quatro quadros grandes del mismo tamaño que los de arriva los veinte y ocho de los milagros de san carlos y los diez y seis de su bida con sus marcos

f.667
[20] Un quadro grande de san francisco que esta Reciviendo las llagas con su marco dorado
[21] otro grande del mismo tamaño que tiene una figura de san francisco que esta reciviendo al niño jesus de mano de nuestra señora con su marco dorado
[22] otro quadro grande de nuestra señora con su Hijo en los braços y santa catalina a sus pies con su marco dorado y negro
[23] Un quadro grande de san geronimo con un christo echado sobre su capa con su marco dorado
[24] Otro quadro de nuestra señora y san joseph y los dos niños Jesus y san Juan con el marco dorado

f.667v [25] Un quadro del beato geronimo simon sin marco
[26] Un quadro mediano de la samaritana con marco dorado
[27] Otro quadro de san francisco abraçado con un christo con marco negro
[28] Un quadro pequeño en Tabla del nacimiento con su marco negro
[29] Un quadro de san nicolas de bari sin marco

Y en este estado quedo el dicho ynbentario oy dicho dia y Los dichos señores testamentarios protestaron proseguirle y acavarle dentro del termino del derecho y lo firmaron y el dicho señor don francisco
Bentura frias
don francisco de Cenedo
Ante mi
Di^o^ Ruiz de Tapia

En madrid a diez y siete de março del dicho año Los dichos señores testamentarios juntamente con el dicho señor don francisco de cenedo en nombre de la dicha señora marquesa proseguieron el dho ynbentario en la forma seguiente
(f.668) Mas Pinturas

f.668 [30] Un quadro de unas hubas y persigos sobre Una salva y el marco dorado y color de nogal
[31] Doze quadros grandes de los doze meses del año con sus marcos
[32] Quatro quadros grandes de las guerras de savoya del tiempo que el dicho señor marques governava el exercito que su magestad tubo alli
[33] Otros seis quadros grandes algo menores que los de la partida de arriva de algunas facciones que tubo el exercito de su magestad contra el duque de saboya siendo el dicho señor marques governador de milan
[34] Otro quadro grande de quando el señor marques entro en san sevastian como capitan general
[35] Un quadro en que esta pintada la forma como se saco la plata que se perdio en los cayos de monta cumbe en los galeones que dieron en aquella costa y tiene el marco dorado

f.668v [36] Otro Retrato de Una dama milanesa
[37] Otro de Una niña de nombre costança
[38] Otra de Una niña mayor por nombre teodora panigarda
[39] otro de un fraylecillo
[40] Sesenta y cinco quadros caveças de diferentes mugeres y hombres benecianos y turcos
[41] Un quadro de unas perdiçes sobre una salva con su marco negro
[42] Un Retrato de una dama ytaliana
[43] otro de una dama napolitana
[44] Un Retrato del rey de Ungria con su marco
[45] Un Retrato del dicho señor marques
[46] Un quadro pequeño con la planta y descripcion de guipuzcoa y quatro villas y su costas
[47] Un quadro grande en que esta designiada la ysla de puerto Rico con su ciudad y puertos
[48] otro grande con descripcion de cartagena de las yndias
[49] Otro grande con descripcion de alarache quando la Tomo el dicho señor Marques de la hinojosa

f.669 [50] Un quadro grande descripcion de cadiz

f.677 [51] Un quadro grande de la anunciada con marco dorado y color de nogal con cortina de tafetan carmesi y flueco de seda
[52] Un quadro mediano de nuestra señora con el nino en braços con una guirnalda de fflores a la redonda con marco de evano y una aldavilla de plata

f.677v [53] Otro casi del mismo tamaño guarneçido de evano y plata con quinçe quadritos todos con bidrieras
[54] Una pintura de la anunciada sobre piedra puesto en un quadro con veynte y quatro separaçiones para reliquias de las quales faltan casi todas
[55] otra pintura sobre piedra de una figura de un xpo con la cruz a cuestas guarneçido de evano y plata

[56] Un quadro del nacimiento a lo antiguo con su bidriera y marco negro

[57] otro quadro a modo de relicario de la yda de nuestra s^{ra} al xipto con colunas de Piedra y guarniçion de evano y plata

f.678 [58] otro quadro mediano guarneçido dc plata blanca y dorada de la transfiguraçion con bidriera y marco de evano

[59] Un quadro pequeño con figura de la birgen y el nino Jesus y Sant Juan con su marco de evano

[60] Una lamina de bronçe de nuestra s^{ra} con el nino Jesus dandole el pecho y ambos pintados sobre la luna con su marco de evano negro

[61] Otra lamina pequeña con una pintura de Sancta Cathalina de Sena con su marco de evano

f.678v [62] Otra Lamina de sancta Agueda del mismo tamaño con su marco de lo mismo

[63] Otra lamina de sancta lucia con su marco de lo mismo

[64] otra lamina de sant Juan Bap^{ta} con su marco de lo mismo

[65] Dos Retratos de cuerpo entero de la dha señora Marquesa

[66] otro Retrato de medio cuerpo de nra s^{ra} La Condesa de Villamor su Madre

[67] Un retrato de cuerpo entero del dho s^{r} Marques

[68] Dos retratos pequeños del s^{r} Don Ant^{o} su hijo

[69] Un quadro de Sant francisco de Padua con su marco negro y dorado

[70] Un quadro pequeño de nro señor en el sepulcro con unos anxelicos questan con el llorando y el marco negro y dorado

f.679 [71] Un quadro grande del naçimiento con cinco angelillos en una nuve con el marco negro y listado de oro

[72] Una pintura de nuestra s^{ra} con su hijo en bracos en havito de Gitana sin marco

[73] otro quadro copia del antes deste con marco blanco

Y en este estado quedo El dho ymbent^{o} y lo firmaron
Bentura de frias
don francisco de cenedo
Ante mi
Di^{o} Ruiz de Tapia

1. See Feros Carrasco, p. 141.
2. See Elliott 1986, pp. 212, 214.
3. Elliott 1986, pp. 55–56.
4. Brooke, p. 106, no. 20; Schroth 1990, p. 81.
5. Schroth 1990, pp. 41, 201.
6. AHPM, Prot. 6.015, ff. 795v–796; Getty Provenance Index No. E-156.
7. Op. cit., pp. 84–85.
8. Simón-Díaz 1980, p. 202.
9. AHPM, Prot. 7.671, ff. 1002–1027v.
10. Zeri and Porzio 1989, I, pl. 257.

13 Juan Manuel de Mendoza y Luna, Marqués de Castil de Bayela and Marqués de Montesclaros

1628

Don Juan Manuel de Mendoza y Luna, 3rd Marqués de Montesclaros, Marqués de Castil de Bayela (1571–1628) was a member of the Mendoza family, headed by the Duques del Infantado, whose principal seat was at Guadalajara.[1] In 1600 he was made *asistente* of Seville. He was Viceroy of Mexico between 1603–1607, when the Sevillian artist Alonso Vázquez traveled in his entourage, and Viceroy of Peru 1607–1616. Montesclaros rose to prominence and influence in the early years of the reign of Philip IV, protected by the Conde-Duque de Olivares, appointed to the Councils of State and War, President of the Council of Finance (*Hacienda y Contaduría*) between 1623–1626, as well as President of the Council of Aragón, and enjoying the title of *gentilhombre de la cámara del Rey*.

The postmortem inventory of the estate of the Marqués de Montesclaros was begun in Madrid in his houses on the Plazuela de Matute on 9 October 1628,[2] including his large library, picture collection and oratory inventoried between 19–23 October.[3] Montesclaros had probably formed his collection after his return to Spain in 1616; it was appraised for sale between 28–30 November 1628 by the establishment painters Vicencio Carducho and Antonio de Monrreal, who did not attribute any of the works they saw. The disposal of Montesclaros' moveable goods by public auction began on 17 November (ff. 460–606), and attracted noble and common purchasers alike. Among these were the Marqués de Oropesa (who bought nos. 9, 11, 12) and Don Antonio de Moscoso (nos. 17, 22, 40, 41, 44–50, 57, 58, 60, 61). One of the most distinguished collectors of paintings who bought at the sale was the Duque de Medina de las Torres, who acquired six paintings (nos. 1, 3, 4, 7, 35), although these were not listed in his postmortem inventory of 1668 and had perhaps been sold or given away in his lifetime.[4] The connoisseur and amateur painter praised by Carducho in 1633, Jerónimo de Villafuerte, *Guardajoyas* of the king, bought a painting by Bassano (no. 14).[5]

The Marqués de Montesclaros has earned a special place in history of Spanish painting as one of the private patrons of Velázquez during his early years at court, from whom he commissioned a portrait of the Conde-Duque de Olivares, miniatures of Olivares and Philip IV for a *venera* pendant, and portraits of himself and his wife.[6] The inventory and valuation list the full-length portrait of Olivares (no. 63), and another smaller painting (no. 64), that of the Marquesa (no. 76), and two of Montesclaros himself, an unframed full-length and a framed half-length (no. 75), which, at this time, were still unfinished. In the mid-1620s, a combination of ambition and financial embarrassment moved Montesclaros into the Olivares camp and by 1626 he had become one of the most fervent supporters of the Conde-Duque and his policies.[7] The commission of portraits of Olivares from Velázquez would have flattered his protector and was a gesture of political allegiance, since loyal ministers were expected to own "official" portraits of the king, the royal family, and his favorite. Montesclaros' collection of state portraits included full-lengths of the Duque de Uceda, the previous *válido* between 1618–21, and his wife, as well as a set of 23 dynastic portraits of the Habsburg royal family. While Velázquez and his studio enjoyed a monopoly in respect to portraits of Philip IV, and possibly of Olivares too, sets of images of Habsburg royals, so common in courtly collections, were the specialty of the royal portraitist Bartolomé González.

Some 205 paintings were listed in Montesclaros' collection. The appraisal distinguished profane subject matter from religious paintings, called "Pinturas de devoción" (no. 80ff). Some of the latter were undoubtedly "gallery pictures" that had probably hung in the main rooms of the house, while others were from the oratory (nos. 98–111). The accounts of Montesclaros' estate mention a payment of 4,216 *reales* to Carducho for paintings of angels, which the marqués gave to his daughter, the Duquesa del Infantado.[8]

Unfortunately, however, the only attributed pictures in Montesclaros' collection were four paintings of the *Story of Noah* by the Bassani (no. 14). Cassiano dal Pozzo visited the Montesclaros palace while at Madrid with the papal legation in 1626 and, although he remarked on the large number of paintings, he mentioned the subjects of only three, one of which was a painting of the famous Spanish victory over the Dutch at Bahía de Todos los Santos in Brazil in 1625.[9] This much-celebrated victory was depicted by Juan Bautista Mayno in a painting in the Salón de los Reinos of the Buen Retiro, Prado and the subject was an appropriate painting for a former South-American viceroy and militant Councilor of State who had vociferously supported a tax to pay for the Spanish fleet whose home port was at Bahía. This was not listed in Montesclaros' inventory, although paintings of natives (nos. 70, 77) and the port of Callão in Peru (no. 78) reflected his years of foreign service in the Indies. There was also a painting of the native king of the island of Ternate (no. 69), one of the vital spice-producing Indonesian Islas Molucas, occupied by Spain in 1606.

The other paintings noticed by Cassiano in the Montesclaros palace were a pair of Flemish still lifes bought from the auction of the celebrated collection of Don Rodrigo de Calderón.[10] Large, flamboyant Flemish still lifes by Frans Snyders enjoyed great popularity among Spanish noble collectors, and the pair that excited Cassiano's admiration were in fact the centerpiece of Montesclaros' collection. At 7,700 *reales*, these were the most highly valued paintings in the appraisal of Vicencio Carducho (no. 8). While Carducho was an artist and theoretician who regarded still life as a minor genre of painting, he must also have been well aware of the esteem and value of such works on the Spanish market and assigned them a high value. They were the most expensive paintings sold at Montesclaros' estate auction, where they were acquired by the Genoese merchant-banker Pablo Justiniano for 5,500 *reales*. Since the pictures were not listed in Justiniano's own postmortem inventory of 1634 (Doc. 19), they may have been sold on or possibly shipped back to Genoa before his death.

Justiniano's inventory, however, does allow us to attribute two anonymous paintings from Montesclaros' collection to a specific artist. On 24 March 1629, Justiniano bought two large paintings (210 x 336 cm.) depicting the *Burning of Troy with the Trojan Horse* and the *Banquet of Dido and Aeneas* (nos. 5, 6) for 1,000 and 1,400 *reales,* respectively. In his postmortem inventory of 1634, these pictures were inventoried as by Juan de la Corte, the latter painting being called a *Banquet of Anthony and Cleopatra* (see Doc. 19, nos. 27, 28). Montesclaros owned another version of this subject, painted on panel and paired with a *Feast of Belshazzar* (no. 18). The inventory and valuation give no clues as to the authorship of these, nor Montesclaros' other valuable mythological paintings (nos. 3, 4, 20, 34, 35). A change in the entry suggests that the painting of the story of Actaeon (no. 3) actually represented Marsyas. The large painting of *Hercules fighting with the Nemean lion* (no. 34) is an interesting precedent in a court collection for Francisco de Zurbarán's Hercules series of 1634 for the Salón de los Reinos. This painting was sold to Pablo Justiniano for 1,100 *reales* and was listed in his inventory in 1634 (Doc. 19, no. 29). Montesclaros owned two paintings with female nudes, a *Lucretia* (no. 17) and an unspecified "fable" (no. 20) that seems to represent the theme of *Sacred and Profane Love*.

AHPM, Prot. 6.172, ff.424–441

Tass^{on} de pinturas

En la villa de madrid a Veynte y ocho de noviembre ano de myll y seiscientos y veynte y ocho ante mi scriv^{o} Presente Juan de salinas Vicencio Carducho Y antonio monreal pintores vecinos desta villa Personas nombradas Para Tassar las pinturas y las de mas cosas Tocantes a su facultad En virtud del auto del s^{r} E^{do} Salacar de n^{z} de Corres desta vi^{a} En q les nombra portales tassadores antes desto scripto Lo mancaron La dha tasacion y la Hicieron En la m^{ra} sig^{e}

f.424 [1] 1 dos Liencos de mallorca y menorca con sus marcos de pino dorados q cada uno tiene tres baras de largo y dos y qu^{ta} de ancho mallorco ochocientos y menorca setecien^{os} R^{s} 1500

[2] 2 La ydolatria de salomon Con moldura grande dorada en quatro myll Reales 4000

[3] 3 la fabula de anteon con su marco de pino dorado y negro de tres varas menos ochava de alto y dos y tercia de alto Es la marsia y se taso en trecientos dus^{o} 3300

[4] 4 otro lienço de una fabula con los dioses y filisteo que tiene quatro baras escasas de Largo y dos y media de ancho con marco de pino dorado y negro En novecientos R^{s} 900

f.424v [5] 5 El Cavallo de yncendio de troya con marco de pino dorado y negro del mismo ancho y largo que Es de la partida antes desta mill Reales 1000

[6] 6 Un lienco de la cena de la Reyna dido y Eneas con su marco de pino dorado y negro de quatro baras de largo y dos y media de ancho en myll y quatrocientos Reales 1400

[7] 7 La fabula del Convite de nicodamia En lienco con marco dorado y negro de quatro varas de largo y dos y media de ancho En setenta ducados 770

[8] 8 Los dos bodegones En lienco con marcos dorados y negros de a tres varas y m^{a} de largo y dos y media de ancho cada uno a trecientos y cinqu^{ta} ducados 7700

[9] 9 Un lienco de aranjuez con marco de pino dorado de dos baras y media Escasas En quadro En sesenta Ducados 660

[10] 10 Catorce Payses En lienco Con marcos dorados y negros de a bara y tercia poco mas de largo y bara y sesma de ancho a tres ducados Cada uno 462

f.425 [11] 11 quatro Payses En lienco Con marcos dorados de a dos baras y media de ancho y cinco sesmas de largo cada uno a trecientos R^{s} 1200

[12] 12 dos Payses En lienco Con marco dorado de a dos varas y tres quartas de largo y bara de ancho Cada uno a treinta dus^{o} 660

[13] 13 otros dos Payses En lienço con marcos de a dos baras y sesma de largo y cinco sesmas de ancho cada uno a trecientos R^{s} 600

[14] 14 otros liencos ynventariados Por de los quatro tiempos del ano q son del arca de noe originales del vasan con marcos de pino dorados de a vara y tercia de largo y bara y quarta de ancho a quatrocientos Reales cada uno 1600

[15] 15 la Cena del Rico abariento Con marco dorado En lienzo de bara y m^{a} de largo y bara y quarta de ancho en treinta Ducados 330

[16] 16 la Escala de Jacob en lienco con marco dorado del ancho y largo y En la misma Cant^{d} que se contienesta p^{da} antes desta 330

f.425v [17] 17 Lucreçia en carnes En lienco con marco dorado de bara y tercia de alto y vara y sesma de ancho En veinte ducados 220

[18] 18 dos pinturas En tabla con marcos dorados El uno de la çena del Rey baltasar y El otro de la çena de Cleopatra de a vara y m^{a} de largo y vara y quarta de ancho a quarenta dus^{o} Cada uno 880

[19] 19 Un Pays En lienço Con marco dorado y negro de vara y quarta de largo y media vara de ancho En quarenta R^{s} 40

[20] 20 Una fabula de dos mugeres una desnuda y otra vestida de vara y tres quartas de largo y bara y terçia de ancho con marco dorado y negro en veinte ducados 220

[21] 21 dos Payses de flandes De monteria Con marcos dorados de a dos varas y docavo de largo y bara y dos terçias de ancho a ducientos Reales Cada uno 410

[22] 22 la fabula de la ciguena y la çorra En lienco con marco dorado de dos baras y ochava de largo y bara y dos tz^{as} de ancho quatrocientos R^{s} 400

f.426 [23] 23 Otro Pais en lienço Con m^{co} dorado de dos baras menos quarta de largo y dos terçias mas que menos de ancho en cien Reales 100

[24] 24 Los quatro Elementos ynventariados Por quatro tiempos del año con marcos dorados de a dos varas de largo y bara y m^{a} Escassa de ancho con su carro cada uno en el cielo a ducientos Reales cada uno 800

[25] 25 los quatro tiempos del año En cada uno dellos una mug^{r} y otro lienço de la aurora con marcos dorados de a dos baras y m^{a} de largo y dos [N.B. "y media" crossed out] de ancho a quarenta Ducados cada uno 2200

[26] 26 Los cinco Panes y dos Peces En lienco con marco dorado de dos baras menos sesma de largo y vara y media de ancho en ducientos y cinquenta Reales 250

[27] 27 El Cast^{o} de maus Con marco Dorado de vara y cinco sesmas de Largo y bara y tercia de ancho En otro tanto 250

[28] 28 Las bodas de architeclino En lienço con marco dorado de dos varas Escassas de largo y b^{a} y m^{a} Escassa de ancho En ducientos y cinqu^{ta} R^{s} 250

f.426v

Por ser tarde se quedo por aora en este estado la dha tass.^{on} y los dhos Viçencio carducho y ant^{o} monrreal reservaron El [N.B. "acavarla" crossed out] jurarla y firmarla quando La ayan acavado de haçer y las dhas pinturas y payses quedaron en poder del dho ju^{o} de salinas q lo firmo de q yo scriv^{o} doy fee ynventariados por Restado y media acavarla
Juan de Salinas
Ante mi
xptoval Vacan

En la dha villa de madrid miercoles Por la mañana veynte y nueve de noviembre del dho año de myll y seiscientos y v^{te} y ocho ante mi scri^{o} pres^{te} El dho Juan De Salinas los dhos viçençio carducho y ant^{o} monrreal pintores continuaron la dha tasacion en esta forma

[29] 29 La Vendicion de Jacob En lienco con marco dorado de dos baras escasas de largo y bara y media de ancho duçientos Reales 200

[30] 30 la Huyda de Jacob de Cassa de laban su suegro En lienco con marco del tamaño del de arriba ducientos R^{s} 200

f.427

[31] 31 quatro tpos En lienco Con m^{cos} Dorados del tamano de la partida antecendente a Ducientos Reales cada uno 800

[32] 32 Un Pays En lienco con marco dorado de dos baras Escassas de largo y tres quartas de ancho En cien Reales 100

[33] 33 dos Payses de lienço con marcos Dorados de a dos varas de largo y una de ancho a ducientos y cinquenta R^{s} Cada uno 500

[34] 34 Ercules peleando con un leon En lienco con marco negro de tres varas de largo y dos y qu^{ta} de ancho en myll y ducientos R^{s} 1200

[35] 35 Un lienço de la fabula orig^{l} de los xigantes ynventariada por dc felisteos pelcando Con los dioses con marco dorado y negro de dos varas y m^{a} de alto y dos varas de ancho en ducientos ducados 2200

[36] 36 Un lienço pintado En El un melon y diferentes frutas con su marco dorado y negro de bara y quarta de largo y tres quartas de ancho En quarenta Rles 40

[37] 37 dos liencos de la vatalla de tolosa con marcos dorados de bara y ochava de largo y vara menos ochava de ancho a trescientos Rles cada uno 600

f.427v

[38] 38 Seis payses En lienco Con m^{cos} negros de a bara menos sesma de largo y dos terçias de ancho cada uno a seis dus^{o} 396

[39] 39 quatro payses fruteros con marcos dorados y barnicados de color noguerada de a dos terçias de largo poco mas de media vara de ancho cinquenta Reales 200

Retratos

[40] 40 Un Retrato del Rey Phelipe Terçero nuestro s.^{r} armado en Lienco con marco dorado de dos varas y dos tercias de alto y vara y m^{a} de ancho En quinientos Reales 500

[41] 41 otro como El dho de la Reyna doña margarita nuestra s^{ra} En otros quinientos Reales 500

[42] 42 Otro del dho ancho y largo del Rey PH^{e} quarto nuestro señor en trecientos R^{s} 300

[43] 43 Otro del dho ancho y largo de la Reyna d^{a} ysavel nra s^{ra} En quinientos Reales 500

[44] 44 Otro Retrato del dho ancho y largo de su alt.^{a} El serenisimo s^{r} ynfante cardenal En trecientos Reales 300

f.428

[45] 45 otro del Rey PH^{e} quarto nro s^{or} quando Hera principe con marco dorado de dos varas y quarta de largo de vara y m^{a} de ancho En trecientos R^{s} 300

[46] 46 otro del dho ancho y largo de la Reyna nuestra señora quando Hera prinçesa en trecientos Reales 300

[47] 47 Otro del dho ancho y largo del principe don carlos En trecientos Reales 300

[48] 48 Otro del dho ancho y largo de la ynfanta doña maria En trecientos Reales 300

[49] 49 Otro del dho ancho y largo de la ynfanta doña margarita treçientos Reales 300

[50] 50 Otro del ynfante don alfonso del dho ancho y largo En ducientos R^{s} 200

[51] 51 Otro del Emperador de alemania con un perro En lienco y marco dorado y negro de dos baras y m^{a} de alto y bara y m^{a} de ancho quatrocientos Reales 400

f.428v [52] 52 Otro del dho ancho y largo de la emperatriz de alemania en quatrocientos Reales 400

[53] 53 Otro del dho ancho y largo del Rey de ungria En trecientos Reales 300

[54] 54 Otro del dho ancho y largo de una hermana del rey de ungria treçientos R^{s} 300

[55] 55 otro de otra hermana del dho Rey de ungria en lienço con marco dorado de dos varas y quarta de largo y bara y m^{a} de ancho trecientos R^{s} 300

[56] 56 Otro de un hermano Pequeño de dho Rey de ungria vestido de negro con marco del ancho y largo q El de arriba En ducientos Reales 200

[57] 57 Un Retrato del ynfante Cardenal siendo muy niño con calcas larga y gorra marco dorado del dho ancho y largo En ducientos Reales 200

[58] 58 Un Retrato del archiduque de austria con marco dorado de dos baras y m^{a} de alto y b^{a} y m^{a} de ancho v^{te} dus^{o} 220

f.429 [59] 59 Un Retrato de la Reyna de francia madre con su marco dorado En lienco de dos varas y media en quadro en cien ducados 1100

[60] 60 Otro Retrato del Rey de francia que oy es en lienço con su marco dorado de dos varas y quarta de alto y bara y m^{a} de ancho veinte ducados 220

[61] 61 Otro Retrato de la Reyna de francia que oy es con marco del dho ancho y alto v^{te} dus^{o} 220

[62] 62 medio Retrato del Rey de francia del media ariba en Lienco con marco dorado de bara de alto y otra escassa de ancho doce ducados 132

[63] 63 Otro del Conde duque de tres varas de alto y bara y tres qu^{tas} de ancho con marco dorado En seiscientos Reales 600

[64] 64 Otra del dho Conde duque En lienco con marco dorado de bara y tres quartas de alto y vara y dos tercias de ancho trecientos Reales 300

[65] 65 Otro del duque de uceda En lienço con marco dorado de dos varas escassas y tres quartas escassas de largo y vara y m^{a} de ancho quatrocientos Reales 400

f.429v [66] 66 Otro del dho ancho y largo de La duquesa de uceda En otros quatrocientos R^{s} 400

[67] 67 otro del almirante de aragon armado En lienço con marco de pino dorado de dos baras y tercias de alto y bara y media de ancho ducientos Reales 200

[68] 68 Otro de doña ana maria hermana del duque de maqueda En lienco con marco dorado y negro de dos baras y media de alto y bara y media de ancho en quinientos R^{s} 500

[69] 69 Otro del Rey de terranate con marco de Dos baras y quarta de alto y vara y tercia de ancho En diez ducados 110

Y por ser mas de la una del m^{o}dia se queda por aora en este estado la dha tass^{on} y las dhas pinturas En poder del dho Ju^{o} de salina que lo firmo y los dhos viçençio carducho y ant^{o} monreal reservaron jurar y firmarlo esta ultima junta y tasa de q yo scriv^{o} doy fee
Ju^{o} de salina
Ante mi
xptobal Vacan

f.430 *En la dha v^{a} de madrid dho dia miercoles por la tarde ante v^{te} y nueve de noviembre del dho ano de myll y seiscientos y veynte y ocho Ante mi scriv^{o} los dhos Vicencio carducho y ant^{o} monreal pintores continuaron la dha tass^{on} pres^{te} El dho Ju^{o} de Salinas en esta manera*

[70] 70 Un Retrato de una yndiana vendiendo chocolate con una criatura en lienco con marco dorado de dos baras y quarta de alto y bara y tercia de ancho doce dus^{o} 132

[71] 71 otro de don ju^{o} ydiaquez en lienco sin marco de dos baras y media de alto y vara y tz^{a} de ancho doce dus^{o} 132

[72] 72 otro de medio cuerpo arriba de don alvaro de luna en lienco con marco dorado de vara y m^{a} de alto y bara y quarta de ancho En doce ducados 132

[73] 73 otro de medio cuerpo arriba del adelantado de castilla don mn de padilla en lienco con marco en lienco con marco dorado del dho ancho y Largo En v^{te} ducados 220

[74] 74 otro de m^{o} cuerpo arriba del gran cardenal mendoza En lienco con marco dorado como El de arriba en Duzientos Reales 200

[75] 75 no se tasaron El m^{o} retrato ni El entero del s^{or} marques de m^{tes} Claros Porque dijo el dho Ju^{o} de salinas no averlos traydo El pintor ni averlos acavado 0

f.430v [76] 77 otro Retrato de la s^{ra} doña luisa Portocarrero marquesa de m^{te}s Claros en lienco con marco dorado de dos baras y m^{a} de largo y bara y quarta de ancho En mill Reales 1000

f.434 [77] 121 Un lienco de dos baras de Largo y bara y quarta de ancho Con yndios flecheros sin marco ni bastidor catorce reales 14

[78] 125 Un lienco de vara y sesma antes mas que menos De largo y dos tercias de ancho declaracion del puerto del callao sin marco doce R^{s} 12

[79] 127 Un lienco de tres quartas de largo y media vara antes mas que menos de ancho del Vulcan de laja y de maquegua sin marco quatro reales 4

Y por ser tarde se quedo por aora En este estado la dha tass^{on} las pinturas tasadas En poder del dho Ju^{o} de salinas q lo fmo y los dhos tasadores Reservaron jurar y firmar la tasa de la ultima junta de que yo scriv^{o} doy fee
Ante mi
Xptov^{al} Vacan
Ju^{o} de Salinas

f.435 *En la dha villa de m^{d} Jueves Por la manana treynta del dho mes de noviembre y ano de myll y seiscientos y veynte y ocho ante mi scriv^{o} pres^{te} El dho Juan de salinas los dhos Viçencio carducho y ant^{o} monrreal pintores Continuaron la dha tassa En esta manera*
Pinturas De devocion

[80] 130 Otra ymagen de nuestra senora con un pie descalço y El niño En los braços y al lado san Joseph En lienço con marco Dorado de Dos Varas y tercia de largo y dos baras y dos tercias de ancho En sesenta Ducados 660

[81] 131 Sant pedro En lienço Con m^{co} negro de vara y çinco sesmas de largo y bara y m^{a} de ancho en ducientos y cinqu^{ta} R^{s} 250

[82] 132 La disputa de nuestro s^{r} en el templo con los dottores En lienço con marco dorado de dos baras y sesma de largo y bara y dos tercias de ancho En quinientos R^{s} 500

[83] 133 Sant agustin y sant pablo en lienço con marco dorado de Poco mas de vara y tercia de ancho y bara y tres quartas de largo ciento y veinte Reales 120

f.435v [84] 134 la degollacion de los ynoçentes en lienco de tres varas y m^{a} de largo y dos y terçia de ancho ochocientos Reales 800

[85] 135 El desposorio de s^{ta} Catalina con nuestro s^{r} En q^{e} esta ymagen de nuestra s^{ra} con m^{co} dorado de vara y tercia En quadro En treinta ducados 330

[86] 136 Un lienço de una peña en campo acul y escuro con un arbol de una ymagen pequena de nra s^{ra} y dos angeles a los lados con m^{co} dorado En treinta dus^{o} 330

[87] 137 San francisco y su compañero En piedra con marco de Evano de media vara de ancho y media bara y quatro dedos de largo En quatrocientos Reales 400

[88] 138 Una ymagen de nuestra señora con El niño jesus En braços En lamina guarnecida de Evano y Concha de tortuga de tercia de largo y qu^{ta} de ancho no se tasso Por que no aparecio 0

[89] 139 la choronaçion de nuestra señora En lamina guarnecida de Evano de media vara de largo y mas de tercia de ancho En myll Reales 1000

f.436 [90] 140 Una veronica en lamina con Guarnicion de plata blanca y sobre dorada sobre evano de media vara y un doçavo de largo y media vara menos Un doçavo de ancho con nueve piedras alrededor Una verde y las de mas de color de Rubies En quinientos y cinquenta R^{s} 550

[91] 141 Una veronica En lienco con marco de evano de castilla de vara y sesma de Largo y vara escasa de ancho treynta ducados 330

[92] 142 Una lamina de la Persecucion de Sant pablo con marco de madera De dos terçias de largo y media Vara y tres dedos de ancho En quarenta ducados 440

[93] 143 Un Pays de flandes En tabla Con marco dorado de dos terçias de ancho y poco mas de vara de largo En treinta ducados 330

[94] 144 Una tabla del nino jesus Con nuestra s^{ra} y los doctores y su marco dorado de bara De largo y poco mas de tres Quartas de ancho ducientos Reales 200

[95] 145 Nuestra s^{ra} Con El nino jesus a Cavallo y san Joseph a pie Con baculo En lienco con marco dorado de poco mas de vara de largo y tres quartas de ancho ciento y treinta y dos Reales 132

f.436v [96] 146 dos pinturas de la madalena en Tabla con marcos dorados y negros uno de bara escasa En quadro y El otro de bara de largo y tres quartas de ancho la menor cinqu^{ta} y la mayor sesenta R^{s} 110

[97] 147 San fran^{co} En Tabla con un xptto En la mano y una calabera en el pecho con marco dorado y negro de vara de largo y dos Tercias de ancho En zinquenta R^{s} 50

[98] 148 Una ymagen de nuestra s^{ra} con El nino jesus En braços san ju^{o} y san joseph en lienço con marco de moldura dorado de dos baras y tercia de largo y media Escasa de ancho q Esta en el oratorio En myll y ochocientos Reales 1800

f.437 [99] 149 La adoraçion de los Reyes con marco dorado En dho oratorio de dos baras Escasas de largo y bara y tres quartas de ancho En Quarenta Ducados 440

[100] 150 San phelipe neri con marco dorado En dho oratorio de dos varas y media de largo y bara y media de ancho En quinientos R^{s} 500

[101] 151 San ysidro Con un par de bueyes En lienco de dos baras y quarta de largo y bara y tres Quarta de ancho En dho oratorio v^{te} dus^{o} 220

[102] 152 San fran^{co} En lienco sin m^{co} en dho oratorio de vara y quarta de ancho y dos y quarta de Largo sin marco cien R^{s} 100

[103] 153 San Ju^{o} En otro lienço de dos baras y media de largo y bara y dos terçias de ancho En dho oratorio quatrocientos R^{s} 400

[104] 154 El descendimiento de la cruz Pintado de noche En lienco con marco dorado de vara y qu^{ta} de largo y m^{a} bara de ancho En dho oratorio çiento y çinquenta Reales 150

f.437v [105] 156 Una tabla de nuestra s^{ra} de velen con m^{co} dorado y negro y un Rotulo En El que esta en el dho oratorio de bara de alto y tres quartas De ancho seiscientos R^{s} 600

[106] 157 Una Tabla del nacim^{o} del hijo de dios con marco dorado y negro En dho oratorio De Vara menos ochava de largo y tres quartas de ancho ducientos Reales 200

[107] 158 trece laminas de bronce yguales con marcos de hebano de trece misterios del nacim^{o} y pass^{on} de nro s^{r} q Estan En dho oratorio de a dos tercias de alto y ochava menos de ancho a seiscientos R^{s} Cada Una 7800

f.438 [108] 159 tres laminas yguales En dho oratorio Con marcos de evano una de san juan otra de san antonio de padua y otra de nra s^{ra} de a quarta de alto Cada una cien R^{s} 300

[109] 160 Una lamina con marco de evano de tercia Escasa En quadro de san ysidro En dho oratorio setenta R^{s} 70

[110] 161 dos laminas yguales con marcos de evano de media vara de alto cada una la una de santa catalina y la otra de santa margarita degollada que ambas Estan En el orat^{o} La santa catalina En quatrocientos Reales y la otra En trecientos 700

[111] 163 Un christo de cana En cruz de evano de tres quartas de alto En dho oratorio doce dus^{o} 132

[112] 164 nuestra s^{ra} de la anunçiaçion En vidrio ynventariada En lamina Con marco de evano y plata devajo de un doselico de cañamazo de terçia de largo y mas de quarta de ancho con vasa y chapitel y En el una piedra acul y su cerco aobado dorado y Es maltratado sola la pintura de nueve Reales

f.438v [113] 165 santiago En lienco con m^co^ dorado de tres varas de largo y dos de ancho en mill Reales 1000

[114] 166 otra de la madre theresa con marco dorado de vara menos ochava de largo y media bara de ancho En cinqu^ta^ R^s^ 50

[115] 167 santa jetrudis En lienco sin marco de tres quartas de largo y dos tercias de ancho En otros cinquenta R^s^ 50

[116] 168 La madalena En lienco con marco dorado de bara menos ochava de largo y m^a^ bara de ancho En doce ducados 132

[117] 169 Una piedra con m^co^ de evano pintado en Ella nuestro s^r^ Quando saco del limbo a los sanctos Padres de media vara escasa En quadro En ducientos R^s^ 200

[118] 170 Una lamina Con la pintura de Sant miguel y marco de Evano de tz^a^ de largo antes mas que menos y tercia de ancho con cantoneras de plata y cortinas de tafetan acul En trecientos Reales todo 300

f.439 [119] 171 Un lienco de san fran^co^ De borja de media vara poco m^s^ en quadro sin marco En cinquenta Reales 50

[120] 173 dos cavallos En tabla pequena con vedriera y Guarn^on^ de Evano a ciento y cinquenta Reales cada uno 300

[121] 174 Una batalla En lamina guarnecida de evano en v^te^ dus^o^ 220

[122] 175 Una lamina de nuestra s^ra^ y El niño jhs Con gloria de serafines guarnecida de bronce dorados y una oja de plata de serafines pequeña treçientos R^s^ 300

[123] 176 Una luminacion aobada Pequeña de la Huyda de Ejito Guarneçida de Bronce dorado Con una oja de plata y borla de seda acul En Ducientos Reales 200

f.439v [124] 177 Una mug^r^ pintada de verde con Los bracos levantados y En las manos Un cofrecillo En una fuente y su marco dorado y negro En seiscientos Reales 600

Laminas del Portatil

[125] 178 nuestra s^ra^ del Populo En lamina Pequeña sin guarn^on^ quatro Reales 4

[126] 179 otra ymagen del populo aobada pequena con guarnicion de evano cinquenta Reales 50

[127] 180 otra del populo En lamina sin guarn^on^ con borlicas En El manto acul seis ducados 66

[128] 181 San fran^co^ con una cruz Colorada En lamina Pequeña sin guarnicion treinta Reales 30

[129] 182 santa clara En lamina pequena sin guarn^on^ otro tanto 30

[130] 183 Sant alejo En lamina muy Pequeña sin guarn^on^ En quarenta Reales 40

[131] 184 nuestra s^ra^ de los Reyes de sevilla En lamina pequeña quarenta Reales 40

[132] 185 otra lamina Pequeña Por Una p^te^ Sant nicolas de tolentino y por otra s^t^ Agustin cien R^s^ 100

f.440 [133] 186 Otra lamina aobada Por una p^te^ san francisco xabier y por otra san ynacio En otros cien Reales 100

[134] 187 Una lamina pequena Redonda con santa catalina martir En seis ducados 66

[135] 188 otra mas Pequena quadrada De santa ynes En tres ducados 33

[136] 189 otra lamina quadrada con s^t^ Luis Rey de francia y por otra p^te^ san juan en el disierto En quarenta Reales 40

[137] 190 Otra lamina De oja de lata quadrada de un sacerdote que esta comulgando una Religiosa vernarda treynta R^s^ 30

[138] 191 Una lamina de bronce quadrada pequena por una parte san francisco de padua y por otra s^t^ G^mo^ doce dus^o^ 132

[139] 192 Una lamina aobada pequeña de san ysidro por una p.^te^ y por otra la madre theresa de Jhs diez ducados 110

[140] 193 Santa caterina martir En lamina pequeña quadrangula En seis Ducados 66

[141] 194 Sant agustin En oraçion Con braços descuviertos En lamina pequena treinta R^s^ 30

[142] 195 San ju^o^ en lamina angular Pequeña quarentta Reales 40

f.440v [143] 196 El angel de la guarda y Un anima En lamina pequena doce R^s^ 12

[144] 197 Una caveca de Exceomo En pergamino pequeno aobado de luminacion en v^te^ y quatro Reales 24

[145] 199 Una Veronica de jaen pintada en oja de lata dos R^{s} 2

[146] 200 Una Resurecion pintada sobre jaspe aobado Con guarnicion de bronce dorado pequena dies ducados 110

[147] 201 Una ymagen de nra s^{ra} En lamyna con El nino jesus san juan y san joseph guarnecida de Evano de tz^{a} de alto y quarta de ancho seis ducados 66

[148] 202 Otra poco mas pequeña de una madalena En un obalo guarnecida de evano En quatro ducados 44

[149] 203 Un quadro del profeta jonas con la vallena y agua del mar y Vidriera christalina marco de Evano de mas de tercia de largo y poco menos de ancho En la obra numero v^{te} y ocho del ynventario en ciento y zinquenta Rles 150

[150] 204 Otro quadro semejante al de arriva con un bajel y la ziudad de ninive En otros ciento y cinq^{ta} R^{s} 150

f.441 [151] 207 nuestra s^{ra} de la soledad Con manto acul En lienco su marco de pino dorado En sesenta Reales 60

La qual dha tass^{on} los dhos viçencio carducho y antonio monreal dixeron aver fecho En la forma dho bien y fielmente a su saver y Entender sin fraude alguno y ansi lo juraron a dios Nuestro S^{r} y una señal de cruz En la for^{a} de dr^{o} y lo firm^{on} y El dho ju^{o} de salinas a suyo Cargo quedaron las dhas pinturas y lo demas cont^{do} El la dha tasacion
Juan Salinas
Viçençio Carducho
Ant^{o} de monreal
Ante mi xptoval vacan

1. See P. Cherry, "New documents for Velázquez in the 1620s," *The Burlington Magazine* (February 1991), pp. 108–115.
2. AHPM, Prot. 6172, ff. 220–327.
3. AHPM, Prot. 6.172, ff. 232v–245, 247.
4. Burke 1989.
5. Carducho, ed. 1979, pp. 422–423.
6. Cherry 1991.
7. Elliott 1986, pp. 73, 273.
8. Cherry 1991, p. 112, no. 35.
9. See J. Simón-Díaz, "El arte en las mansiones nobiliarias madrileñas de 1626," *Goya* 154 [1980], p. 203
10. Ibid.

14 Doctor Juan de Matute

1628

Doctor Juan de Matute, canon of Granada cathedral, died on 8 January 1629, while on business in Madrid. When he fell ill at the end of December 1628, he drew up a last will and testament and included in the document a record (*memoria*) of a few possessions in Madrid (ff. 9–10v, 11 December) and, more importantly, an inventory of his estate in Granada (ff. 11–16v, 22 December 1628) written in his own hand. The remarkable and vivid holograph inventory included Matute's collection of pictures (ff. 13–14v), some of which were housed in Granada (nos. 1–23, 30–33) and others outside the city at Pulianas (nos. 24–29). A series of paintings of hermits were divided between the two properties (no. 8). Matute's paintings are listed in considerable detail in the document, and their owner sometimes mentions their history and value, even occasionally freely expressing his personal opinions and enthusiasm about their quality. The works are qualified as "soberana" (no. 2), "extraordinaria" (nos. 6, 7), "muy alta" (no. 14), and "valiente" (nos. 15, 16).

Matute's paintings by Andrea del Sarto (nos. 15, 19), as well as copies after Sarto (nos. 11, 12) suggest that he had connections with Florence. It is clear from Matute's comments, however, that he had lived in Rome, probably attached to the papal court, where he had acquired some of his pictures. Indeed, his own portrait (no. 22), painted by Ottavio Leoni and depicting Matute holding a document addressed to the Pope, was a painting that he himself qualified as "a very great work". A large *Immaculate Conception* (no. 5) which Matute had made into an altarpiece had been copied from a smaller prototype in Rome. A set of 12 paintings of Thebaid hermits in beautiful landscapes (no. 8) had been bought in Rome, where the canvases alone had cost 10 ducats; and seven paintings of the *Creation* (no. 23) had cost 12 ducats each in Rome. Two works, *St. Francis Receiving the Stigmata* and *St. Anthony of "Paula"* were painted by the currently unidentified painter "Casto foix," who is called "a great Flemish painter of Rome" (nos. 9–10).

Matute also reveals his knowledge of at least one important Roman picture collection in specifying that his copy of *St. John the Baptist with a Lamb* (no. 13) was from the famous painting owned by the Mattei family. (Given the controversy surrounding the identity of the figure in Caravaggio's painting now in the Capitoline Museum, Rome, it is worth noting that Matute believed it depicted St. John the Baptist.) He owned another large painting of his name saint, St. John the Baptist, in which the figure was said to be nude in the desert, embracing a lamb without horns (no. 17). It is intriguing to speculate on the possibility of a connection between Matute's copy of Caravaggio's *St. John* and Caravaggesque images of St. John the Baptist attributed to Juan Bautista del Mayno, an artist by whom he owned two works (nos. 2 and 14).[1]

The only Spanish artist identified in Matute's collection is Juan Bautista del Mayno (1578–1641), called "Juan Bautista Pastrana" after Pastrana, his town of birth (no. 14). Matute noted that Mayno was a Dominican monk – a fact of considerable interest to a collector who himself had taken religious orders – and also that he was Philip IV's painting master. The *Mary Magdalene in the Desert* by his hand, which Matute qualified as "very high painting," (no. 14) probably represented the figure in a landscape and may have been similar in type to his *Penitent Magdalene* in the Prado[2] or his signed *St. John the Baptist in the Wilderness*.[3]

Clearly very proud of his collection, Matute was not shy about recording the costs, value, and desirability of some of the paintings, perhaps with a degree of hyperbole. Thus, a small copper of the *Immaculate Conception* in an ebony frame and covered by a coloured taffeta curtain was said to be worth over 100 *escudos* (no. 4). Matute made the point that his painting of *Belshazzar's Feast*, worth more than 500 ducats, had been copied twice and that the owners of these copies, Don Juan de la Rea and Don Luis de Villagui-

tuire, valued them at more than 1,000 ducats each (no. 6). A copy of his *Agony in the Garden* by Orazio Borgianni (no. 16) was given to the Conde de Lemos, who also valued it at 1,000 ducats. While these examples demonstrate the high regard in which good copies were held by collectors, the fact that Matute had been offered as much as 200 ducats for his *Christ and the Virgin* in half-length by Titian (no. 3) is adduced in the document almost as a "proof" as an original work.

AHPM, Prot. 5.678, ff.13–14v

Jhs Maria Joseph.
En la villa de Madrid Corte de su M.^{d} veynte y dos de x^{bre} de de 1628 años

Mem.^{l} de la Hazienda, q yo el l.^{do} Don Ju.^{o} de Matute Canonigo de Granada Prothonot.^{o} App.^{do} y Refiendario de ambas signaturas de su s.^{d} tengo en la ciu.^{d} de Granada y Lugar de Pulianas La mayor Jurisdicçion de la dicha Çiudad, assi en bienes rayces; como se movientes, q Uno enpos de dho es como se sigue

f.13 *Pintura*

[1] El Berdadero retrato de Nra S.^{a} del Populo de Roma grande con su cornija negra dorada en partes

[2] Otro retrato de la Virgen de soberana pintura de nra s^{a} S^{a} M.^{a} La m.^{or} con su cornija dorada en partes

[3] Un salv^{or} y una Virjen del Ticiano de medio cuerpo arriba pintura de grande preçio han llegado a dar 200 du.^{os}

[4] Una lamina de la Conçepçion de tres quartas en alto y media vara en ancho guarnezida en evano su tafetan colorado es pieza de mas de çien escudos

f.13v [5] Otra conçepçion grande q se sacó de la pequeña en Roma para hazer un altar a Nra s.^{ra} en el nicho que cae frente el cau.^{do} dando para ello liçencia a los mis ss.^{s} Prelado y cau.^{do} = el qual dicho altar ha de quedar dotado con diez mill mdis perpetuos sobre La dicha mi hazienda, y cinco arrobas de açeyte cada año, y una reja q se abía de hazer para el dicho altar, en cuyo pedestal se han de poner todas las dichas mis reliquias, y se manifiestan, todos los dias de las fiestas de nra s^{a}

[6] Otrosi un quadro de la Çena del Rey Baltasar guarnesido con una guarnizion lissa de oro de grande valor y extraordin^{a} pintura, q sea tassado en mas de quientos ducados deste quadro se sacaron dos copias una D. Ju^{o} de la rrea y otro a D. Luis de v^{a} Guituire q los estiman en mas de mill du^{os} cada uno

[7] Otro quadro de la encarnazion q llaman de la Anunçiada de florençia de extraordinaria pintura

[8] Mas doze quadros de los hermitaños de la Tebayda con muy hermosos payses costaron en Roma solo en tela cada uno 10 du.^{os} destos ay diez en la cassa de Granada seis en los corredores, que caen al patio quatro en el aposento donde como q caen al Jardin y dos de ellos a cumplim.^{to} de los 12 en Pulianas en la sala de la tinaja de agua

[9] Mas, un s. fr.^{co} con su guarnizion de oro reziviendo del seraphim las çinco llagas

[10] y a s. Ant.^{o} de Paula del mis.^{o} tamaño, y guarnizion de mano de casto foix un gran pintor flamenco de Roma son de alto vara y m.^{a} y una de ancho poco mas o menos

[11] Ansimesmo un quadro de s^{ta} Ceçilia, de vara y m^{a} de alto, y una de ancho tocando un violin a un christo es copia de Andrea del sarto gran pintor

[12] Mas otro de la mis^{a} mano y grandeza de S. Sebastian asaeteado

f.14 [13] Mas otro quadro de S. Ju.^{o} desnudo encarnes abrazado con el cordero copiado de aquel famosa q tienen Los ss^{s} Matheis en Roma es de mano de michael Angelo caravacho

[14] Ansim^{o} un quadro entero de la Magdalena en el desierto de muy alta pintura de mano de Ju.^{o} Bap^{ta} Pastrana, de la orden de S. domingo q de pste es y a sido m.^{o} de pintura de Su m.^{d} este quadro y el de S^{ta} M.^{a} La m.^{r} Son de Su mano

[15] Ansim.^{o} otra imagen de la Nunçiada del Jardin del card.^{l} de florençia de Andrea del sarto = La

qual se halluçino por particular fabor, es valiente mano y quadro grande con guarnizion de mas de vara y m.ª de ancho y vara de alto

[16] Ansim.º un quadro aunque no muy grande de muy valiente pintura de la orazion del huerto de mano de Horatio Borjan gran pintor diose copia de el al sr Conde de lemos q oy es y le estimó en mill du.os

[17] Otro quadro de s. Ju.º desnudo en el desierto con el cordero abrazado sin cuernos quadro grande

[18] Otro quadro del transito de s. fran.co con dos Angeles q le ayudan

[19] Mas Una veronica ovulto del salvador tambien de Andrea del sarto

[20] Mas 12 virgines con sus guarniziones de oro y negro q sirven de orla per lo alto de la sala de Granada

[21] Mas tres vultos reales de enperador philipe 3. y dª Marg.ta

[22] Mas un retrato mio con ropa, y un meml pª el Papa en las manos. Pintura del Paduano es muy gran quadro

[23] La creazion del mundo en siete quadros grandes de a mas de dos varas de ancho y vara y quarta de alto, costaron su hechura en tela en Roma cada uno 12 du.os

Pintura en Pulianas

f.14v [24] Mas quinze quadros de varones Ilustres a donde entran el gran [illeg.] Soliman Andrea de Oria Guichiardino, el prinçipe del cayro saladino y otros

[25] mas un quadro del retrato de la çiudad de Naps

[26] mas el retrato de Judic con la cabeza de olofernes

[27] el retrato de bulto de san carlos, de alabastro

[28] mas otras seis Laminas de Jardines

[29] Mas otras dos laminas de S. Bernardo y christo açotandole

Olvidoze de poner de lo que ay en Granada

[30] Un christo cruzificado de marfil con cruz y y pedestal de evano con reliquias

[31] dos agnus deis grandes con sus pedestales de nogal negro y otros dos de pardo

[32] quatro laminas pequeñas una de s. f.co de Paula otra de s.ta Catherina de siena, otra de s. J.mo y la otra de s. Ju.º

[33] mas un quadro grande de q.do fue hechado Adan y eva del Parayso llevando por guia la muerte y un Angel que les hecha la cruz a todos tres ençima

1. Angulo Iñiguez and Pérez Sánchez 1969, p. 317, nos. 36, 37.
2. Ibid., p. 317, no. 39.
3. Ibid., p. 317, no. 36.

15 Martín de Saavedra Guzmán y Galindo

1630

By a document signed in Madrid on 17 November 1630, Don Martín de Saavedra Guzmán y Galindo, *Gentilhombre del Serenisimo Príncipe Don Carlos* (d.1632), and knight of the Order of Calatrava, borrowed 1,000 copper ducats and 4,551 silver *reales* from his father, Don Gonzalo de Saavedra, a citizen of Córdoba. Don Martín drew up an inventory of his goods (*bienes muebles*) that comprised his collection of paintings, furnishings, a reliquary, and marble statue of Christ and the Virgin, with some items of silver, all of which he sent to his father in Córdoba for safekeeping and which acted as security for the loan. Although the reason for raising the loan was given merely as "business and necessities," it is not beyond the realm of possibility that Don Martín was intending to travel outside Spain. A portrait of the viceroy of Sicily, Prince Manuel Philibert of Savoy (1588–1624), in the collection (no. 34) suggests an Italian connection.

It is proof of the high regard in which the collection of paintings was held that this headed Don Martin's inventory and was a principal element in guaranteeing such a large loan of money. The fact that the owner himself drew up the list of his own pictures accounts for the high rate of attributions in this document. Although the paintings were not valued, in the case of originals the artists' names testified to their authenticity. Originals were distinguished from copies, and copies after named artists were probably works of quality. In the case of one anonymous Flemish painting (no. 28), it was affirmed that it was painted "de un flamenco baliente". The inventory did not identify the hands of Spanish artists working at home, unless the picture of a man being bled by "Cardilo" (no. 23) represented a work by Vicencio Carducho. However, Jusepe de Ribera was represented by a copy after a painting of St. Bartholomew, although the document does not specify whether this depicted the saint alone or undergoing his martyrdom (no. 7). Another picture was copied from a Virgin by "su suegro del españoletto" (no. 21), which referred to Ribera's father-in-law the Sicilian painter Gian Bernardino Azzolino. A further Neapolitan connection is suggested by the cityscapes of Naples and Venice painted by an artist identified only as "monsieur de napoles" (no. 30), perhaps referring to Didier Barra (Monsú Desiderio), who was the foremost painter of *vedute* in Naples of the time.

Although this was a relatively small collection of paintings, a broad range of subject matters was represented. The landscapes with ruins (nos. 31, 32) bring to mind works painted in Rome by the colony of northern artists, among others. A number of subjects from classical mythology suggest a liberal, Italianate taste on the part of this collector (nos. 17, 35, 36). His sophistication did not, however, prevent him appreciating a small genre painting of a figure drinking (no. 26). The most remarkable aspect of this collection, however, is the presence of an original and four copies of paintings by Caravaggio. The *St. Thomas*, thought to be an original by Don Martín (no. 20), could have been a version of the *Doubting Thomas* painted for the Marchese Giustiniani (Potsdam, Sanssouci Bildergalerie). It is difficult to know which prototypes were behind the copies of *St. Jerome* (no. 16) and *St. John (the Baptist)* (no. 10), although the copy of *St. Lucy* (no. 5) may have been related to Caravaggio's late painting of the *Burial of St. Lucy* for the church of St. Lucy at Syracuse, Sicily. The *Toothpuller* (no. 24) was probably copied from the Caravaggesque painting of this subject now in the Palazzo Pitti, in Florence. Don Martín's taste was clearly for naturalistic paintings, the works of Caravaggio, the early Ribera, and even the painting by "Cardilo" (no. 23) which was expressly said to be "taken from nature". This did not, however, stand in his way of his appreciation of the ideal style of Raphael, by whom he owned copies of a Virgin (no. 13) and, conversely, a Venus (no. 17).

AHPM, Prot. 3.211, ff.577–577v

Declaraçion que otorgo don martin saabedra y Guzmán en favor de don goncalo v^{o} de cordova y doña ysavel galindo sus padres

Sepan quantos esta carta de obligaçion y Poder Cesion y Renunçiacion y lo de mas que en ella yra declarado Vieren como yo Don martin de sayabedra Guzman y Galindo Cavallero del abito de Calatrava Gentilhombre de la boca del ss^{mo} Principe don carlos Residente al pres.^{te} en esta villa de Madrid Corte del Rey nro s^{r} = digo por esta presente scriptura que por quanto el señor don gonçalo de sayabedra mi padre Veçino de la ciudad de Cordova me ha hecho mrd de me prestar mil ds^{o} en moneda de bellon y en plata quatro mill y qui^{o} y cinquenta y un Reales Para mis negoçios y necesidades Los quales su mrd me rremetio a esta corte de que modo y por Contento y entreg^{da} dellos a mi voluntad Contienen de que le otorgo Carta de pago dellos en forma = Los quales son y proceden de la dote de la señora dona Juana galindo y guzman mi s^{ra} y madre a quien yo tengo muchas obligaçiones Por las muchas y buenas obras que de su mrd e Reçevido y por que Consintio que de sus bienes dotales me prestase el dho mi padre Los dhos mill du^{s} en bellon y los dhos quatro mill y qui^{o} y cinq^{ta} y un Reales en plata Para que esten seguros y que quando llegase el caso de que si dios me llevase desta presente vida antes de pagarselos le rremito a su mrd en rresguardo y siguridad dellos Los bienes que yo tengo a el presente en esta corte que son los sigu^{tes}

f.577 *Pinturas*

[1] Primeramente un santo sudario Guarneçido rrojo
[2] yten un quadro grande de san lazaro rresuçitado en pintura
[3] ytten otro quadro grande del desçendimiento de la cruz con muchas figuras
[4] yten otro quadro del naçimiento Grande
[5] otro quadro de santa Luçia copia de curablicho
[6] otro quadro de la Creaçion del mundo de brasan
[7] Un san bartolome copia de Jusepe el español
[8] Un san sebastian original
[9] Otro quadro de un christo sobre el sepulcro

f.577v
[10] otro quadro de san juan copia de Carabacho
[11] otro quadro de un san juan original
[12] otro quadro original de un san pablo
[13] Una nra señora copia de rrafael
[14] Otro quadro de san pedro original
[15] otro quadro de una nra señora Con el niño original
[16] Otro quadro de san Geronimo Copia del curabicho
[17] Otro quadro de lamina de Una benus copia de rrafael
[18] Un mucho ultramarino y Cornija dorada
[19] Otro quadrito de una battalla de las amazonas en lamina
[20] Otro quadro original de Michaelangelo Carabucho de santo thomas
[21] Otro quadro copia de Una nra señora de su suegro del españoleto
[22] otro de una magdalena original de bronce
[23] Otro quadro de muchas figuras de un hombre sangrandose original sacado del natural de Cardilo
[24] Copia del Carabacho de Un sacamuelas
[25] Otro de copia del Vasan de primaveral
[26] Otro de Una figurilla veviendo
[27] quatro payses de haves y paysajes orijinales
[28] Otros quatro de san martin y san jorje y unas Carnestolendas de uno flamenco baliente entre originales y otros tres payses mayores
[29] otros seis payses medianos en cornijas
[30] dos quadros uno napoles y otro beneçia del monsieur de napoles
[31] otras seis ruynas yguales originales

[32] Otras diez y seis ruynas de edificios e yncendios tassados en diez ducados cada una
[33] Otro de una yegua
[34] otro Retrato del señor Principe feliverto armado
[35] otro quadro de una benus durmiendo Con pais y un cupido
[36] Un quadro de ganimedes Con su pais y el aguila

16 Pedro Fernández de Navarrete

1632

The collection of paintings of the royal secretary Pedro Fernández de Navarrete (d. 13 March 1632) were valued in an appraisal by the Flemish painter and *archero* Phelipe Diriksen on 22 March 1632. Fernández de Navarrete was in the royal bureaucracy, and his collection included a set of portraits of the Spanish royal family (no. 45) as well as one of Philip III's *privado*, the Duque de Lerma (no. 18). He was also the author of a political treatise on the problems of the kingdom of Spain, *Conservación de monarquías y discursos políticos sobre la gran consulta que el consejo hizo a D. Felipe Tercero* (1626). His collection may have been formed some years before his death in 1632; the fact that it is made up entirely of portraits and images of religious subjects perhaps reflects the extremely pious atmosphere of the court during the latter part of the reign of Philip III. Although it is unusual that the collection contained no decorative subjects, such as still lifes and landscapes, it is worth noting that the predominance of religious narratives and devotional subjects would have been entirely typical of most collections formed by lower-ranking courtiers and non-noble individuals in the early seventeenth century. Two paintings were said to be by El Greco (nos. 7, 38) and there was a copy on copper of a *Magdalene* by Titian (no. 35), but while the values of some pictures were comparatively high, the vast majority were listed anonymously.

AHPM, Prot. 6.171, ff.921–922v Tasacion de las pinturas q quedaron Por fin y muerte del s^{r} s^{o} navarette q aya gloria son las siguientes

f.921

[1] un quadro de una coronacion de nra s.^{a} con su moldura dorada en quatroçientos R^{s} 400

[2] otro quadro de una oraçion del guerto con su moldura dorada del tamaño del dicho en 500 R^{s} 500

[3] otro quadro de un santiago a caballo con su moldura dorada del tamaño de los dichos en çinq^{ta} ducados 550

[4] otro cuadro de Un martirio de un S.^{to} en el casi del tamaño de los dichos sin moldura en beinte y quatro ducados 264

[5] otro quadro de Un xp.^{o} Muerto Tendido en una sabana Con su moldura dorada en ducientos R^{s} 200

[6] Seis paises de historia de los Ermitanos con sus marcos dorados a v^{te} y seis R.^{s} 156

[7] otro Cuadro de Un S. fran.^{co} Con su compañero orijinal del griego con su moldura dorada en treinta ducados 330

[8] otro quadro de Un S. Agustin con una moldura de oro y negro Media figura en 6 duca^{os} 66

[9] otro cuadro del benerable p^{e} fr al^{o} nabarete del tamaño del dicho con una moldura de oro y negro en seis ducados 66

[10] otro quadro de Una ymajen de nra s.^{a} de la soledad con una moldura de oro y negro con dentellones en seis ducados 66

[11] otro cuadro de una santa catalina con una moldura de oro y negro en ocho ducados 88

[12] otro quadro de un S.^{o} Ju.^{o} baptista sin moldura en diez y seis R^{s} 16

[13] un quadro antiguo con unas puertas q tiene en la una un S. Ju^{o} baptista y en la otra un S tiago y en medio nra s^{ra} con el niño en braços en treçientos R^{s} 300

[14] otra ymajen tanbien antigua echa en tabla q. es nra s^{a} con el niño en braços en quinientos R^{s} 500

[15] otra ymagen de nra s^{a} con el niño en braços q es copia de la dicha en doçientos R^{s} 200

f.921v [16] una cabeça de S. Ju.^{o} baptista degollado en un lienço ordinario con una moldura dura en treinta R^{s} 30

[17] otro quadro de una ymajen de nra s.^{ra} con el niño en braços con su moldura dorada del tamaño del dicho en tres ducados 33

[18] otro quadro de un Retrato del duq^{e} de lerma en un lienço de tres quartas con su moldura dorada en beinte R^{s} 20

[19] una Lamina de una beronica guarnecida de ebano y plata en quinientos y sesenta y seis R^{s} 566

[20] otra Lamina de un santo de la orden de anton martin con una moldura de ebano en çinq.^{ta} R^{s} 50

[21] otra Lamina de una santa margarita en 50 R^{s}

[22] otra lamina del mismo tamaño q es un S. Joseph con el niño Jesus de la mano en seis ducados 66

[23] otra ymajen de nra s.^{a} del populo en çinq^{ta} R^{s} 50

[24] otra Lamina de nra s.^{a} y san Joseph con el niño Jesus de la mano y una gloria de anjeles ariba en docientos y çinquenta R^{s} 250

[25] otra Lamina de una s.^{ta} Teressa de Jesus en cinquenta R^{s} 50

[26] otra lamina de Un S. Luis con una cruz grande en la mano en çinco ducados 55

[27] otra lamina de una s.^{ta} ynes en çinq.^{ta} R^{s} 50

[28] otra lamina de una nra s.^{a} de la conçepcion con un dios padre ariba en la gloria en seis d^{s} 66

[29] otra lamina de nra s.^{a} del populo con el niño en braços en seis ducados 66

[30] otra lamina de nra s^{a} Con el niño en braços en quarenta R^{s} 40

[31] otra Lamina de Un S fran^{co} de padua en quatro ducados 44

[32] otra Lamina de Una S.^{ta} Catalina en 40 R^{s} 40

[33] otra Lamina de Un S. pedro en quarenta R^{s} 40

[34] otra Lamina de una ymajen de nra s.^{ra} con un manto açul y una perla sobre La cabeça en tres ducados 33

[35] otra Lamina de una Madalena q biene del tiçiano en quatro ducados 44

f.922 [36] otra Lamina de la visita de s.^{ta} ysabel en çiento y çinq^{ta} R^{s} 150

[37] otra lamina de Un xp.^{to} cruçificado con nra s.^{a} y S. Ju.^{o} y La madalena a los pies en çiento y 50 R^{s} 150

[38] otro quadro de un xp.^{to} en la cruz Con nra s^{a} y S. Ju.^{o} y La madalena a los pies orijinal de el griego en treinta ducados no menos 330

[39] otro quadro de Un S. Ju.^{o} ebanjelista con una moldura de oro y negro en beinte ducados 220

[40] otro quadro de un profeta q llamo el s.^{o} S. Jeronimo Con su moldura dorada en diez ducados 110

[41] una Lamina de un S. Ju.^{o} ebanjelista en pies en un campo de oro en quatro ducados 44

[42] otra Lamina Con una moldura negra que tiene Un S. anton, en quarenta R^{s} 40

[43] Un naçimiento con unas puertas q en la una esta La adoraçion de los Reyes y en la otra La salutaçion y por de fuera en las mismas puertas esta en la una s. fran^{co} y en la otra S. Agustino en treçientos R^{s} 300

[44] dos Cabeças de xp.^{to} y nra s.^{ra} en laminas con unas letras alrededor en unos obalos en beinte y quatro ducados entrambas 440

f.922v [45] ocho Retratos enteros de los Reyes con sus Molduras doradas a beinte ducados cada uno 1760

La qual dha tasaz^{on} El dho Phelipe diriksen juro a Dios nro señor y una señal de cruz En forma de derecho aviendola hecho bien y fielmente a su saver y entender y lo firmo Phelipe diriksen
Ante mi
Fran^{co} suarez

17 Doctor Alonso Cortés
1632

Doctor Alonso Cortés was *Relator del Consejo y Cámara de Castilla*, the body created by Philip II in 1588 as an accessory cabinet of ministers chosen from the *Consejo de Castilla*, with which the king could treat affairs more directly and on a more personal level. His postmortem inventory was drawn up by his widow Isabel Maldonado, beginning 10 April 1632, with his paintings inventoried between 13 and 14 April (ff. 32v–37v). The picture collection was appraised on 21 May 1632 by the royal painter Vicencio Carducho (ff. 157–164v). Carducho assigned high values to the paintings, which necessitated the reappraisal by the same artist on 7 June 1632 of a number at more realistic values reduced for their sale (ff. 165–170).

While the inventory of this collection contained no attributions to artists, Carducho's valuation identified the hands of seven artists, six of whom were Italian, while the last was a drawing of the *Adoration of the Kings* by Rubens (no. 87). Carducho was himself an Italian painter of Florentine extraction and had perhaps for that reason been called upon to appraise a collection that contained significant examples of Italian painting. A pair of paintings on copper were recognized as copies after Guido Reni (nos. 13–14). These were as valuable as a large *St. Lawrence* that Carducho evidently believed to be by Titian himself (no. 84). Two paintings of low valuation attributed to Bassano (nos. 52 and 70) are unlikely to have been originals. Carducho used his expertise to identify the authors of three other valuable paintings, all worth around 400 *reales*: a *Visitation* by Federico Barocci (no. 36), a *Coronation of the Virgin* by the short-lived Taddeo Zuccari (no. 37), and a *Christ at the Column* by the Cavalier d'Arpino (no. 26). The fact that these were all religious paintings reflects the overwhelmingly religious nature of Cortés' collection. It did, however, contain a number of portraits, including that of Cortés himself (no. 71). There were also some landscapes and still lifes in addition to a genre painting (no. 67), but the only mythological subjects identified were a picture of Cupid (no. 101) amid a small landscape with *Pan and Syrinx* (no. 91).

AHPM, Prot. 3.508, ff.157–164v

Tasacion de las pinturas

En la v.ª de m.d a Veinte, y uno dias del mes de mayo de mil y seis.º y tr.ª y dos anos por ante my el s.no pareçio Vicençio Carducho Pintor residente en esta Corte = y dixo q en conformidad del auto del sr thie y de nombram.to en el hecho por las p.tes ha visto y mirado las pinturas y laminas que quedaron por fin y muerte del sr Dtor Cortes Las quales tassava y tasso en la forma siguiente

f.157

[1] Primeramente tasso un quadro de la Assumpçion de nuestra Señora en lamina de una sesma guarnecida de ebano, marfil, y acana con Vidriera de cristal en çiento y veinte Rs 120

[2] Otro del nascimiento del mismo tamaño y guarniçion en çien Rs 100

[3] Otro de la misma manera y tamano de la encarnaçion en çien Rs 100

[4] una lamina de Sancta Margarita del tamaño de una quarta guarnecida de ebano en sessenta Reales 70

f.157v

[5] Yten una Conçepçion de una terçia guarneçida de ebano en lamina en ocho ducados 88

[6] Yten otra iluminaçion de un sant matheo escriviendo de una terçia guarneçida de ebano en ochenta y ocho Reales 88

[7] Yten una iluminaçion del tamaño de una quarta guarneçida de ebano con vidriera de cristal del despossorio de Nuestra Señora en doçe ducados 132

[8] Yten otra iluminaçion de Nra S.^{ra} con el niño Jesus, Sant Joseph, Sant Juan y Sancta Ysabel guarnecida de peral teñido con su vidriera de cristal en doçe ducados 132 *Annot: yluminacion B*

f.158 [9] Otra del transito de Sant Joseph guarneçido de ebano con perfiles de marfil en diez ducados 110

[10] otra de la adoraçion de los Reyes con perfiles de marfil y acana y vidriera de cristal en diez ducados 110

[11] otra de nra s^{ra} comiendo con San Ju^{o} evangelista guarnecida de ebano y Con perfiles de marfil en doçe dus^{o} 132

[12] Yten una yluminacion de quando Christo llamo a Sant Andres y Sant Pedro en la barca de media vara de alto guarnecida de ebano con cristal en ochoçientos R^{s} 800

[13] Yten una lamina de dos terçias de alto de la Assumpcion de Nuestra señora en gloria copia de Guido en seiscientos Reales con su moldura 600

f.158v [14] Yten otra lamina del mismo tamaño y copia del mismo autor de la Oraçion del huerto con moldura en quinientos Reales 500 *Annot: oracion del guerto*

[15] Yten otra lamina del mismo tamaño de Nra señora del Populo en duzientos y çinquenta R^{s} con moldura 250 *Annot: nra s^{ra} del populo*

[16] Yten un Pais al olio en tabla de tres quartas de ancho y media Vara de alto guarneçido de peral teñido en duzientos y cinq^{ta} R^{s} 250 *Annot: Pais B*

[17] Yten la Çena de Rey Balthassar en tabla con su marco de oro y negro de bara y media de ancho en quinientes Reales 500 *Annot: La cena B*

[18] Yten un Sant Geronimo orando a un Christo sobre tabla de una Vara en çiento y çinq^{ta} R^{s} 150 *Annot: s^{t} Ger.^{mo}*

f.159 [19] Yten un lienço del milagro de Sancta leocadia de vara y media con moldura de negro y oro en treçientos y treinta R^{s} 330

[20] Yten una tabla del Rey David triumphando con la cabeça de Goliath de bara y media guarniçida de oro Leonado y negro en quinientos Reales 500

[21] Yten un Pais en lienço de vara y media de Sant Geronimo guarneçido de oro y negro en ciento y treinta y dos Reales 132

[22] Yten otro del mismo tamaño y de la misma guarniçion de Sancta maria egipçia en ciento y treinta y dos Reales 132

[23] Yten una lamina de la magdalena de media bara guarneçida de palo de la Yndia con supreçilla de plata en mil y cient Reales 1100

f.159v [24] Yten una lamina de una terçia de un Santo Christoval guarneçido de madera de pino dorado en duçientos y cinquenta Reales 250 *Annot: san xptobal B*

[25] Yten otra del mismo tamaño y de la misma guarniçion de Sant Juan bauptista coronando el Cordero en çien Reales 100 *Annot: Ju^{o} baup^{ta} B*

[26] Yten una lamina de una terçia de un Christo a la coluna de mano de Jusepino en quatroçientos R^{s} 400 *Annot: de Jusepino*

[27] Yten el martirio de Sancta Catalina en lamina de mas de una terçia guarneçida de ebano con perfiles de marfil en quatrocientos y quarenta Reales 440 *Annot: martirio de s^{ta} catalina*

f.160 [28] Yten otra del mismo tamaño y de la misma guarniçion de un ecce homo en ciento y ochenta R^{s} 180

[29] Yten otra Lamina de media vara de un Santo Domingo con moldura en trezientos y cinquenta R^{s} 350

[30] Yten una encarnaçion pintada sobre piedra de media vara con su guarniçion de ebano en treçientos, y treinta Reales 330 *Annot: encarnacion de missing*

[31] Yten una iluminacion de nuestra Señora del Populo con una guarniçion de ebano y perfiles de marfil y acana con vidriera de cristal en duçientos y setenta y siete Reales 277 *Annot: [missing] del populo*

[32] Yten una lamina de Una terçia guarneçida de ebano con perfiles de marfil que tiene una Nuestra Señora y el niño Jesus, Sant Joseph y Sant Juan en çiento y çinquenta Reales 150 *Annot: [missing] y san [missing]*

f.160v [33] Yten una illuminaçion grande de media Vara guarnecida de peral tenido de un Paiz con Hieremias con un cristal quebrado en cien Reales 100 *Annot: Pais con vidriera*

Lienços

[34] Yten un lienco de media vara guarneçido de madera dorada que tiene un christo en el lagar en diez dus° 110 *Annot: xpto en el lagar*

[35] Yten un lienço de Vara y quarta con su guarniçion de madera dorado y negro en çiento y cinquenta Reales y en el una virgen nra s^ra^ abraçada con el niño Jesu y Sant Juan 150 *Annot: nra s^ra^ Con El nino san Ju°*

[36] Yten un lienço de la visit.^on^ de s.^ta^ Ysabel del Barosio guarneçida de pino dorado y negro de dos varas de alto en quarenta dus° 440 *Annot: la visitaçion*

[37] Yten un Lienço de la coronaçion de nuestra señora del Tadeo con Angeles guarneçido de pino dorado y negro de dos varas en quarenta dus° 440 *Annot: La coronaçion*

f.161 [38] Yten una imagen de nuestra señora el niño Jesus, Santa Ysabel, y Sant Ju.° de dos varas de alto con marco de pino dorado en treinta dus° 330

[39] Yten un Lienço de nuestra s.^ra^ de monserrate de dos varas de alto con moldura de pino de oro y negro en duz.^tos^ R.^s^ 200 *Annot: de monsa*

[40] Yten una pintura de una justa Real de dos varas y medio de ancho y vara y media de alto con moldura de pino dorado y negro en ochoçientos y ochenta Reales 880

[41] Yten un lienço con un ecce homo con dos fariseos de tres quartas con molduras de pino dorado y negro en siete ducados 77 *Annot: B*

[42] Yten un lienço con una cabeça de un muchacho con guarnicion dorada en cinq^ta^ Reales 50

f.161v [43] Yten un lienço con una pintura del Angel de la guarda del dos varas de altto con moldura dorada en duz.^tos^ R^s^ 200 *Annot: Angel de la guarda B*

[44] Yten una pintura de dos perrillos en tabla en doçe R^s^ 12 *Annot: Perrillos B*

[45] Yten un lienço de una cabeca de Sant Ju° en un plato de dos terçias con moldura de pino dorada en quarenta R^s^ 40 *Annot: Cabeca de san Ju° B*

[46] Yten un lienço de un Paiz de una Vara con un S.^t^ fran^co^ con moldura de pino dorado y negro seis dus° 66 *Annot: Pais con san fran^co^*

[47] Yten un retrato de una monja en lienço de Vara con moldura dorada y negro en çinquenta Reales 50 *Annot: Retrato de monja*

[48] Yten una pintura de Sant Ju.° baptista niño en el desierto en lienço de Vara y media con marco dorado en cinquenta R^s^ 50 *Annot: San Ju° B*

[49] Yten una pintura del nasçim^to^ en lienço de Vara y tercia con moldura dorada y negro en ciento y cinquenta R^s^ 150 *Annot: nacim^to^ B*

f.162 [50] Yten una pintura de Sant Sebastian en lienço de bara y media guarneçido de pino dorado y negro en ochenta R^s^ 80

[51] Yten una Judich en quarto de vara y media con guarnicion negra y dorada en seis dus° 66

[52] Yten La Voda de Architechino del Bassan de dos varas y m^a^ guarneçida de pino dorado y negro en tres dus° 33 *Annot: Architechinio B*

[53] Yten un retrato de una Dama de tercia guarnecido de pino dorado y negro en tres dus° 33 *Annot: retrato de dama B*

[54] Yten otro de la misma man^a^ de un niño en tres dus° 33 *Annot: segundo B*

[55] otro Retrato de una Dama en veinte Reales 20

[56] Yten un S.^t^ Ju.° que da de unas yervas al Cordero guarneçido de pino dorado y negro seis dus° 66

[57] Yten una disputa de xpo en el templo de vara y media con guarniçion de pino dorado y negro en treçientos y cinq.^ta^ Reales 350

f.162v [58] Yten un Retrato de Melchor de molina en cinq^ta R^s 50 *Annot: Melchor de m^na*

[59] Yten La magdalena y marta y una negra de dos varas con guarniçion dorada y negra en ciento y cinq^ta R^s 150 *Annot: Marta y madelena*

[60] Yten un S^t Ju^o evangelista con moldura dorado y negro de vara y m^a en cien R^s 100 *Annot: san Ju^o ebanjelista*

[61] Yten una nra s^ra del Populo de vara y m^a con guarniçion sin dorar en çiento y treinta R^s 130 *Annot: nra s^ra del populo B*

[62] Yten una pintura grande de Adan y eva en inocençia de dos varas y media de alto con guarniçion dorada y negro en mil y seis.^o R^s 1600 *Annot: Adan*

[63] Yten otra de Adan y Eva en pecado del mismo tamaño y guarniçion en mil y ochocientos R^s 1800 *Annot: Adan*

[64] Yten un quadro de vara de unas aves guarneçido sin dorar en doce dus^o 132 *Annot: Abes B*

f.163 [65] otro de la misma guarnicion y tamaño en diez dus^o 110

[66] Yten otro mas pequeño dorada la guarnicion con quatro palomas en cinco dus^o 55

[67] Yten dos cabeças de dos pobres guarneçido de moldura dorada en sesenta y seis R^s 66

[68] Yten una adoraçion de los Reyes grande con moldura todas dorada de tres varas de ancho en mil y ochoçientos R^s 1800 *Annot: adoracion de los reyes*

[69] Yten La degollaçion de s.^t Pablo en lienço de vara y m.^a guarneçido de pino dorado y negro en quatroçientos R^s 400 *Annot: degollacion de s^t Pablo*

[70] Yten un Pais de ganado sin guarnicion del Basan en cinq^ta R^s 50

[71] Yten un retrato del s^r Relator en cinq^ta R^s 400

[72] Yten un martirio de s.^to P.^o del tamaño y guarniçion del de s.^to Pablo en quatrocientos R^s 400

[73] Yten un Pais de La huyda de egipto de tres quartas guarneçido de pino dorado y negro en tres dus^o 33 *Annot: la uyda*

[74] Yten un lienço de tres quartas de de una cabeca de s.^t Br.^me y un sayon guarneçido en çien R^s 100

[75] Yten un quadro de xpo muerto escorçado con N.S. y S.^t Ju.^o guarneçido de pino dorado de una vara en treinta dus^o 330

f.163v [76] Yten un quadro de xpo ante Pilatos de tres v.^as con guarniçion de pino dorado y negro en nuevec.^tos R^s 900 *Annot: pilatos B*

[77] Yten un sacrifiçio de abel y Cain con guarniçion de pino dorado y negro en seisçientos R^s 600

[78] Yten un niño Jesus abraçando a S.^t Ju.^o guarneçido en set.^a r^s 70

[79] Yten un S.^t Seb.^an entero al natural con moldura dorada y negra en q.^tro dus^o 44

[80] Yten una imagen de N.S. con el niño y una çestica de frutas con moldura de piño sin dorar en çien R^s 100

[81] Yten un s^t fran.^co en lienço de tres varas guarnecido de pino dorado y negro en quinientos R^s 1500 *Annot: fran^co*

[82] Yten una cabeça de un ecce homo de m.^a Vara con moldura de pino dorada en duz.^tos R.^s 200 *Annot: ecce omo de noche B*

[83] Yten el Rico avariento en el Infierno de v.^a guarneçido de pino dorado en quatroçientos R^s 400 *Annot: rico abariento*

[84] Yten un S.^t Lor.^o grande sin guarniçion del Tiçiano en seis.^o R.^s 600 *Annot: san lorenco B*

[85] Yten una boda de labradores de alemania guarneçida de pino dorado y negro en ochoçientos R^s 800

[86] Yten una cabeça de s.^t P.^o en un lienco de dos terçias guarneçido de pino dorado y negro en ochenta R^s 80

f.164 [87] Yten un dibuxo en papel de la ador.^on de Los Reyes de Ruben con moldura dada de negro en seis dus^o 66

[88] Yten diez y seis batallas de blanco y negro de v.^a y m.^a al temple a çinq^ta R^s q monta ochoçientos R^s 800

[89] Yten N.S. con el niño Jesus y S.^t Ju.^o con un jilguero con guarniçion dorada en doçe dus^o 132

[90] Yten quatro lienços de tres quartas de frutas y aves sin guarniçion a seis.ta R.s cada uno q monta duztos y quarta R.s 240

[91] Yten un Paizito sin guarnicion de noche de la fabula de Siriga en duz.tos R.s 200

[92] Yten el retrato del conde de olivares solo La cabeça en vte R.s 20

[93] Yten tres niños q se coronan en lienço de vara y quarta con guarniçion de oro, y negro en çiento y cinqta R.s 150

[94] Yten un hombre armado por la discordia de v.a y m.a guarneçido de oro y negro en çiento y quarenta R.s 140 *Annot: discordia*

[95] Yten un retrato de la gran duquesa de flor.a de vara y m.a con guarniçion dorada y negro en ochenta R.s 80

[96] Yten un S.t Ju.o q da unas yervas al Cordero de vara y m.a con marco dorado en duçientos y cinq.ta R.s 250

[97] Yten un retrato de un hombre entero armado sin moldura en cinqta R.s 550

[98] Yten un retrato de Virgilio de v.a y m.a con marco dorado y negro en çien R.s 100

[99] Yten un pais de una v.a sin moldura en quarenta R.s 40

f.164v [100] Yten un quadro de frutas y aguamaniles de v.a y quarta con marco dorado y negro en doçe duc.os 132 *Annot: frutas*

[101] Yten un Cupido hechado entre las flores de vara guarneçido de pino dorado en treinta R.s 30

[102] Yten La magdalena en el desierto con Angeles con marco dorado y negro en ciento y cinqta R.s 150

[103] Yten una paxara pintada en una piedra de jazpe de un palmo en veinte R.s 20

La qual dha tasaçion Juro a dios y una cruz en forma de derecho aberla echo bien y fielmente sin aber echo agrabio a ninguna de las partes a lo que dios nro sr a dado a entender y lo firmo
Viçençio Carducho
Ante mi
Alonso Portero

18 Vittoria Colonna, Condesa de Módica and Duquesa de Medina de Ríoseco wife of the 8th Almirante de Castilla

1634

If one were to evaluate the relative status of Spanish Golden Age collections solely on the basis of contemporary reports, the collections of the Almirantes de Castilla (Duques de Medina de Rioseco) and their wives, who were called the Duquesas de Medina de Rioseco, would probably be considered the finest. If we were, on the other hand, to base our valuation solely on the documentation of the collection presented here – a body of data spanning nearly the entire seventeenth century – we would perhaps be less willing to displace the Carpios, Leganés, and the other leading collections of the age. This should serve as a warning about the limits of inventories as interpretive documents – we are clearly in the hands of the *tasadores* who made the appraisals, or of the heirs of the collector, who may or may not have preserved information about the authorship of the works. It should also temper our reliance on the hearsay of visitors' reports. Nevertheless, combining the reports with the documents, we may assert that the *almirante*'s collection was among the best in the Golden Age.

With regard to the documents presented here, we may cite the following members of the Enríquez de Cabrera family active as collectors:

Doña Victoria Colonna, dowager Duquesa de Medina de Rioseco, widow of the 8th Almirante de Castilla. Condesa de Modica (in her own right), who died 28 December 1633. She was the mother of D. Juan Alfonso Enríquez de Cabrera, 9th Almirante de Castilla. Her inventory (the present document) was taken at Madrid beginning 5 January 1634.

Don Juan Alfonso Enríquez de Cabrera, Duque de Medina de Rioseco, 9th Almirante de Castilla, who was born in 1597 and died in 1647. Don Juan Alfonso was orphaned at the age of three; he thus came into possession of his estates in 1600. He served as Mayordomo Mayor to Philip IV in the 1630s, was appointed Viceroy of Sicily in 1641, and was Viceroy of Naples from 1644 to 1646. (See Doc. 43.)

Doña Luisa de Sandoval, widow of Don Juan Alfonso Enríquez de Cabrera, 9th Almirante de Castilla; she died in 1664. (See Doc. 74.)

Don Juan Gaspar Enríquez de Cabrera, Duque de Medina de Rioseco, 10th Almirante de Castilla, who was born in 1625 and died before September 25, 1691. (See Doc. 117.)

Don Juan Thomas Enríquez de Cabrera, Duque de Medina de Rioseco, 11th Almirante de Castilla, who opposed Philip V and fled to Portugal in 1702, and his brother, Don Luis Enríquez de Cabrera, Marqués de Alcañizas. Although the 11th *almirante*'s inventory is not of great interest, the documents surrounding the sequestration of his property by the crown included copies of the 9th *almirante*'s 1647 inventory, already cited.

For further information, see the document-specific comments appended to the other Almirante de Castilla inventories included in this volume (Docs. 43, 74, and 117), as well as the discussion in the Introduction.

The present document is the inventory of Doña Victoria Colonna, dowager Duquesa de Medina de Rioseco, Condesa de Modica (in her own right), who died 28 December 1633. She was the mother of Don Juan Alfonso Enríquez de Cabrera, 9th Almirante de Castilla, and the widow of the 8th Almirante. The inventory was taken by Don Juan Alfonso at Madrid beginning 5 January 1634, with the paintings inventoried 9 January 1634 (ff. 90–100) and 7 March 1634 (ff. 146–149v). In addition to Don Juan Alfonso, her heirs included Don Francisco Fernández de la Cueva and Doña Ana Enríquez de Cabrera y Colonna, Duques de Alburquerque (for her death inventory, see Doc. 68), and Doña Feliche Enríquez Colonna, Duquesa de Lerma.

The collection as inventoried contained more than 250 paintings, all of which were left unattributed to any artist, and most of which depicted religious subjects, primarily individual saints. The exceptions were portraits, mostly of family members, a few landscapes and four paintings of *The Seasons*. Only one item stands out thematically, a work described as depicting Cleopatra feeding an old man with her breast. This was clearly a representation of *Cimon and Pero* (*"Roman Charity"*) which the person making the inventory has incorrectly identified. The erotic overtones of this painting are in stark contrast to the rows of male and female saints that must have surrounded it.

AHPM, Prot. 6.415, ff.90–99v, ff.146–149v

En la Villa de Madrid A nueve dias del mes de henero de mill y seiscientos y treinta y quatro años por ante mi El escriv^{o} Se bolivo: a proseguir En el ynbentario de los vienes y hazienda de la dha Exc^{ma} s^{ra} Duquessa Dona Victoria Colonna en la forma y manera Siguiente

f.90 *Pinturas*

[1] 27 Primeramente un lienço grande de Pintura sin marco que es La communion de nra s.^{ra} que la da San Juan ebangelista de hasta tres baras de alto

[2] 28 Otra pintura En lienço de s.^{ta} Catalina sin marco de dos baras y media de alto

[3] 29 Otro lienco de Pintura del mismo tamaño de Sancta Marta Sin marco

[4] 30 Otra pintura de la Magdalena del mismo tamaño sin marco

[5] 31 Otro Lienço de pintura de s^{ta} Victoria del mismo tamano sin marco

[6] 32 quatro Lienços de pintura de los quatro Ebangelistas sin marcos

[7] 33 Otros quatro liencos de pinturas del mismo tamaño sin marcos de los quatro doctores de la yglesia

f.90v [8] 34 Otro Lienco de pintura de sancto Domingo sin marco

[9] 35 Otra pintura En lienço de s^{or} San francisco de Paula sin marco

[10] 36 Otro Lienco de Pintura de s^{t} P.^{o} Martir del mismo tamano sin marco

[11] 37 Otro lienco de Pintura de san Lor^{co} Martir del mismo tamano sin marco *Annot: Lorenco*

[12] 38 Otro lienco de Pintura de san Nicolas de Tolentino del mismo Tamaño sin marco

[13] 39 Otro lienco de Pintura de San Ignaçio del mismo tamano sin marco

[14] 40 Otro lienço de Pintura del mismo tamaño de s fran^{co} xavier sin marco

[15] 41 Veinte y quatro lienços de pintura de bara y media de alto y hasta dos baras de ancho toda de la vida del gloriso P^{e} seraphico san francisco sin marco

[16] 42 Item otro lienco de Pintura de sancta Catalina de Sena sin marco de dos baras y media de largo

[17] 43 Otro lienço de Pintura del mismo Tamano sin marco del bauptismo de christo nuestro señor

[18] 44 Otro lienco de Pintura del mismo tamaño de Santa lucia sin marco

[19] 45 Otro lienco de pintura de sancta Brigida del mismo tamaño q los de arriba sin marco

f.91 [20] 46 Otro lienco de Pintura de s^{ta} francisca Romane del mismo tamaño sin marco

[21] 47 Otra lienco de Pintura de s^{ta} Escolastica abadessa del mismo tamano sin marco

[22] 48 Otro lienco de Pintura de san blas obpo y martir del mismo tamano sin marco

[23] 49 Otro lienco de Pintura de s^{t} Jacinto y nra s^{a} del mis^{o} tamano sin marco

[24] 50 Otro lienco de Pintura de s^{ta} Barbara del mismo tamaño sin marco

[25] 51 Otro lienco de pintura de s^{ta} Polonia del mismo tamano sin marco

[26] 52 Otro Lienco de Pintura de s^{ta} Ynes del mismo tamano sin marco

[27] 53 Otro lienco de Pintura de s^{ta} ysabel Reyna de Portugal del mismo tamano sin marco

[28] 54 Otro lienco de Pintura de bara y media de Largo que es El transito de la Exc^{ma} s^{a} Duq^{sa} d^{a} Victoria quando esta En la cama Enferma En que ay La ymagen de nra s.^{a} y otras [illeg.]

f.91v [29] 55 Otro lienco de Pintura del mismo tamaño sin marco q Es El desmayo de la dha exc^{ma} s^{a} Duquessa de su transito En que estan las figuras de Dios padre y la virgen nra s^{a} y otras

[30] 56 Otro lienco de Pintura del mismo tamaño sin marco que es quando ya a muerto su Ex^{a} la dha s^{a} Duquessa y el alma entra En Juiçio en el tribunal de Dios nro s^{r}

[31] 57 Doze liencos de pintura que tendran bara y quarta de alto cada uno y dos baras de ancho que todos doze son los misterios del credo desde La creaçion del mundo hasta la muerte y Resurrection de xpo nuestro señor sin marcos todos Ellos

[32] 58 Otro Lienco de Pintura de sancta Margarita Colona de dos baras y media de alto y dos de ancho sin marco

[33] 59 Otro lienco de Pintura de s^{t} françisco de asis sin marco de hasta dos baras de alto

[34] 60 Otro lienco de Pintura del mismo tamano de s^{t} Agustin y s^{ta} Monica sin marco

[35] 61 Otro lienco de Pintura del mismo tamano sin marco de nra s^{a} de trapana

f.92 [36] 62 Otro lienco de Pintura de dos baras de largo de san P^{o} de Alcantara

[37] 63 Otro lienco de Pintura del misma tamano de santa ursola sin marco

[38] 64 Otro lienco de pintura del mismo tamano de s^{ta} Cicilia sin marco

[39] 65 Otro lienco de Pintura de s^{t} benito de bara y m^{a} de largo sin marco

[40] 66 Otro lienco de Pintura del mismo tamano sin marco de san Bernardo

[41] 67 Otro lienco de Pintura con su marco dorado de nra s^{a} de los desamparados de balencia que tendra casi dos baras de largo

[42] 68 Una pintura En tabla que tiene tres quartas con su marco dorado de nra s^{a} de la asumption con sus atributos alderedor

[43] 69 Otro lienco de Pintura sin marco de sancta Theresa de Jhs. de dos baras de largo

[44] 70 Ytem dos liencos de a bara de largo cada uno que son dos angeles que llaman de dona Marina de scobar sin marco

[45] 71 Tres Liencos de Pintura sin marco de dos baras y quarta de largo y dos de ancho que son cada uno dellos figuras de angeles con uno letreros de los nombres de cada uno

f.92v [46] 72 Otro lienco de Pintura de la madre luisa de Carrion sin marco de vara y m^{a}

[47] 73 otro lienco de Pintura que tiene dos baras y m^{a} de alto y poco menos de dos baras de ancho que es del angel de la guarda

[48] 74 Otro lienco de Pintura con su marco dorado de vara y quarta de alto y de ancho bara y media que es de un Philosopo que tiene la mano senalando a una estatua

[49] 75 Otro lienco de Pintura sin marco de vara y m^{a} de alto y dos de ancho de la Magdalena con una calabera

[50] 76 Otro lienco de Pintura de la caveca de san Ju^{o} Bauptista que tiene bara y media de largo y poco mas de dos de ancho sin marco

[51] 77 Otro lienco de Pintura de s^{t} Carlos borromeo de una bara de alto sin marco

[52] 78 Otro lienco de Pintura que es El Retrato de La sant^{d} de urbano octabo sin marco que tiene bara y media de alto y una bara de ancho

[53] 79 Un Retrato de Pintura sin marco de s^{r} Marq^{s} de Cuellar de bara y m^{a} de alto

[54] 80 otro Retrato del s^{r} Don gaspar de la cueba su hermano

[55] 81 Otro Retrato del s^{r} Don Melchor de la Cueba tanvien hermano

f.93 [56] 82 otro del s^{r} Don Joseph de la Cueba tanvien hermano con marco dorado

[57] 83 otro Retrato de dos baras de alto de Doña ysabel de la Cueva Duq^{sa} de Nagera tanvien herm^{a} sin marco

[58] 84 Otro Retrato de bara y m^{a} de alto de la s^{a} Dona Ana enrriquez de la cueba tanvien hermana q todos los dhos tres Retratos son de los dhos s^{res} hijos del Exc.^{mos} Duques de Alberquerque don fran^{co} Enrriquez de la Cueva y d^{a} ana Enriq^{z} de Cabrera

[59] 85 Otro Lienco grande de Pintura de dos baras y m^{a} de alto y bara y quarta de ancho que es Retrato de la Exc.^{ma} s^{ra} Duquessa de Medina de Rioseco dona luisa de sandobal

[60] 86 Otro lienco de Pintura del mismo tamano que es Retrato del Exc^{ma} s^{a} Duquessa de lerma Doña felich enrriquez Colona

[61] 87 Otro lienco de Pintura con marco dorado y negro del mismo tamaño que es de s^{t} Ju^{o} Bauptista con el cordero En el desierto

[62] 88 Otro Lienco de Pintura de la Salutaçion de nra s^{a} con el angel quando la llevo La enbaxada q tendra tres baras y m^{a} de ancho y tres de alto sin marco

f.93v [63] 89 Un lienco de Pintura de la Resurrection de nuestro señor de dos baras y media de alto y de ancho una bara con su marco dorado

[64] 90 Ytem otro lienco de Pintura de nra s^{a} de Monserrate con su marco dorado del mismo tamaño

[65] 91 Otro lienco de Pintura de san ffeliche de Alcala de dos varas y media de alto y dos baras de ancho

[66] 92 Otro lienco de Pintura de la hermana Mariana de dos baras de alto y una bara de ancho sin marco

[67] 93 Otro lienco de Pintura de s^{t} Agustin y sancta Monica del mismo tamano sin marco

[68] 94 Otro lienco de Pintura de la madre Agueda sin marco del mismo tamaño

[69] 95 Otro Lienco de Pintura del martirio de san P^{e} del mismo tamaño sin marco

[70] 96 Otro Lienco de Pintura de san Antonio sin marco q tiene una bara de alto y otra de ancho

[71] 97 Otro Lienco de pintura de s^{ta} Potençiana de dos baras de alto sin marco

[72] 98 Otro Lienco de pintura de cassi dos baras de alto sin marco que es de la salutacion de nra s^{a}

[73] 99 Otro lienco de pintura de san fran.^{co} difunto con las llagas ynpressas de bara y media de alto sin marco

[74] 100 Otro Lienco de pintura de la Madalena con Marco dorado y negro de bara y media de alto poco menos

f.94 [75] 101 Otro lienco de pintura de nra s^{a} de guadalupe con marco dorado y negro de bara y media de alto

[76] 102 Otro lienco de Pintura de nra s^{a} de loreto con marco dorado que tendra una bara de alto

[77] 103 Otro lienco de Pintura de christo nro senor En el sepulcro sin marco de vara y quarta de alto y dos de ancho

[78] 104 Otro lienco de Pintura del nacim^{o} de nro señor que tendra poco mas de vara de alto y cassi dos de ancho con marco dorado

[79] 105 Otro lienco de pintura del decendim^{o} de la cruz Con marco dorado y negro de poco mas de vara y media de alto

[80] 106 Otro lienco de Pintura de nra s^{a} y s^{t} Ilefonsso del mismo tamaño Con marco dorado y negro

[81] 107 Otro Lienco de pintura de la pressentacion de nra s^{a} En el templo que tiene poco menos de vara de alto sin marco

[82] 108 Otro lienco de pintura Sin marco de nra s^{a} de la Conception de dos baras y mas de alto

[83] 109 Otro Lienco de pintura de un hermitaño con su marco dorado que tiene vara y quarta de alto

f.94v [84] 110 Otro Lienco de pintura que es Retrato de fr luis de granada de poco mas de bara de alto sin marco

[85] 111 Otro lienco de pintura de s^{ta} Getrudis sin marco de mas de vara de alto

[86] 112 Otro lienco de Pintura del mismo tamano sin marco de s^{ta} Agueda

[87] 113 Otro lienco de pintura de la Magdalena de tres quartas de alto Con su marco dorado y negro

[88] 114 Otro lienco de pintura sin marco de una bara de alto de santa Juana de la cruz

[89] 115 Otro lienco de pintura que es Retrato del Beato Andres con su marco dorado y negro

[90] 116 Otro lienco de Pintura de una hermitana con su marco dorado y negro que tendra bara y quarta de alto y otro bara de ancho

[91] 117 Otro Retrato de la Magdalena sin marco de una bara de alto

[92] 118 Otro lienco pequeno sin marco del medio cuerpo de San francisco

[93] 119 quinze liencos de pintura con marcos dorados y negros de dos baras de alto y una de ancho cada uno q son Los quinze misterios de christo nuestro senor

[94] 120 Otros dos liencos del mismo alto a un que no tan anchos tanvien con marcos dorados y negros q El uno es xpo nro señor quando se apareçio a santiago mayor y menor y El otro quando se aparecio nro s^{r} a la Magdalena En el huerto

f.95 [95] 121 otros dos liencos de Pintura con marcos dorados de cassi dos baras de ancho y poco mas de una de alto q El uno es quando nro senor se aparecio a los dicipulos y El otro la nave de san P^o^

[96] 122 Otro lienco de pintura de media bara de alto y dos de largo con marco dorado y negro que es sobre bentana y la pintura es quando nro s^r^ descendo a los ynfiernos

[97] 123 Otro lienco de pintura de nra s^a^ de la Concepxion con su marco dorado y açul de dos baras de alto y dos de ancho que esta En el altar del oratorio

[98] 124 Otra Pintura En lienco de nro s^r^ Jesuxpo de dos baras y media de alto y vara y tres quartas de ancho sin marco

[99] 125 Otros trece liencos de Pintura del mismo tamaño que son los doze apostoles y El uno dellos es san Tadeo que esta Retratado dos beçes

[100] 126 Otro lienco de pintura sin marco de una bara de alto que es de s^t^ P^o^ Nolasco

[101] 127 Otro lienco de Pintura de dos baras de alto y bara y m^a^ de ancho sin marco q repress^ta^ La fee

[102] 128 dos liencos de pintura yguales de media bara de alto cada una con marcos negros q son El uno de santa agueda y El otro de una santa martiricada con saetas

[103] 129 otro lienco de Pintura q esta muy maltratado y Casi quitado El barniz de tres baras y m^a^ de alto y otro tanto de ancho sin marco que es La Salutaçion de nuestra senora

f.95v [104] 130 otro lienco de Pintura sin marco de bara y quarta de alto que es de san Ant^o^ de Padua con El nino Jhs y un xpto sobre su caveca

[105] 131 un lienco pequeno sin marco que es Retrato de una difunta de m^a^ bara de alto

[106] 132 Un lienco con marco dorado y negro de tres quartas de alto En quadro que es Retrato de la Exc^ma^ s^a^ Duquessa de Medina de Rioseco d^a^ Ana de M^ca^

[107] otro lienco pequeño de media bara de alto del clerigo de valencia con un xpo En la mano sin marco

[108] 133 Un Retrato de pintura Con marco dorado y negro de vara y quarta de alto de la Ex^ma^ señora Dona felix ursino duquessa de Paliano muger del Exc^mo^ señor Marco Antonio Colona gran Condestable de Napoles padres de la Ex^ma^ s^a^ Duquessa dona victoria Colonna

[109] 134 Otro Retrato de media bara de alto sin marco que es Retrato del veato andres con una cedula En la mano

[110] 135 Otro lienco de pintura de m^a^ bara de alto de un hermano de la horden de san francisco

[111] 136 Otro Retrato de una muger debota con un xpo y una calavera sin marco de una bara de alto

f.96 [112] 137 Otro Retrato de la s^a^ Dona Mariana Enrriquez de bara y quarta de alto con marco dorado y negro

[113] 138 Otro Retrato pequeño de medio cuerpo armado del Ex^ma^ senor Marco antonio colona

[114] 139 Otro Retrato sin marco de medio cuerpo armado del Ex^ma^ s.^r^ Don Phelipe Colona que oy es gran Condestable de Napoles

[115] 140 Otro Retrato de m^o^ Cuerpo de una s^a^ Viuda cuyo nonbre no se save

[116] 141 Otro Retrato pequeno de la madre agueda con un xpo En la mano

[117] 142 Otro Retrato con marco dorado de poco mas de bara de alto de frai Simon de Roxas de la orden de la ss^ma^ trinidad

[118] 143 Una tabla y En ella puesto Un papel de Religiosos de la orden de primotenses[?]

[119] 144 Otro lienco de pintura pequeño de media bara de alto que es Retrato de fr. Melchor Cano domenico

[120] 145 Otro Retrato pequeno de m^o^ Cuerpo de la herm^a^ Mariana sin marco

[121] 146 Otro del mismo tamaño de san feliche

[122] 147 Otro Retrato de casi dos baras de alto de Juana Ro^z^ mg^r^ virtuosa sin marco

[123] 148 Un lienco de pintura de poco mas de bara de alto y dos de ancho q parece martirios de muchos s^tos^

f.96v [124] 149 Otro lienco de pintura con marco negro q tendra m^a^ bara de alto y tres quartas de ancho y tiene figuras que no se conoce por aora las que son

[125] 150 Un lienco de Pintura de san Ju^o^ ebangelista sin marco de vara y quarta de alto

[126] 151 Otro lienco de pintura de vara de alto que es Retrato del B. fr francisco de Torres de la orden de san francisco sin marco

[127] 152 Otro Lienco de pintura de san esteban de una bara de alto sin marco

[128] 153 Otro lienco de Pintura de una bara de alto sin marco Retrato del P^e fr. Ju.^o ortelano de san Diego de Alcala

[129] 154 Otro lienco de Pintura de dos tercias de alto q Es Retrato de m^o cuerpo de un Religioso francisco

[130] 155 Otro Lienco de pintura sin marco de una bara de alto que es medio cuerpo Retrato del s^r Card.^l Barbarino

[131] 156 Otro Lienco de pintura del mismo tamaño que es m^o cuerpo del Retrato del Eminent^mo s^or Car^l Don Geronimo Colona

[132] 157 Otro Retrato de m^a bara de alto pequeño que es una caveça del dho Eminent^mo s^or Car^l Colonna

[133] 158 Otro Retrato de m^a bara de alto que es Caveca de s^t francisco de Borxa sin marco

[134] 159 Otro Retrato de tres quartas de alto sin marco de Dona Marina de escobar sin marco

[135] 160 Un lienco de Pintura Con marco de hebano y perfiles de Marfil de tres quartas de alto que es de nro seraphico P^e San francisco

f.97 [136] 161 Otro lienco de Pintura de una bara de alto poco menos con Su marco dorado que es Retrato de Gregorio lop^z

[137] 162 Otro Lienco de pintura de la s^ta Veronica con su marco de Madera de Brasil de poco mas de vara de alto

[138] 163 Otro lienco de Pintura de vara y quarta de alto poco mas o menos con marco de hevano negro que es de nra s^ra Con su precioso hijo en los bracos

[139] 164 Una tabla de pintura con su marco dorado de m^a bara de alto que es caveca de la virgen ss ^ma nra s^a y Con una cortina de tafetan açul con puntillas de oro y En las Espaldas de la tabla estan puestas las yndulgencias q tiene

[140] 165 Otra tabla de pintura de nra s^a con su precioso hijo con su marco de hevano de dos tercias de alto

[141] 166 Una pintura de nra s^a En lamina con marco de hevano de media bara de alto

[142] 167 Otra pintura en lamina del mismo tamano con marco de hevano que es un ece homo muy deboto

[143] 168 Otra pintura En lamina de cobre con marco de hevano negro de dos tercias de alto de s^t Carlos borromeo

[144] 169 Treinta y qtro Pinturas en lamina con marcos de hevano negro de un tamano todas y tienen una quarta de alto q son de diferentes hermitaños y hermitañas

[145] 170 Una Lamina de media bara de alto con su marco de hebano de plata que es El banquete del Rey herodes quando se le press^ta La caveca de san Ju^o bauptista

f.97v [146] 171 Otra lamina de cobre de pintura con marco de hevano y perfiles de plata de media bara de alto que es de La adoracion de los Reyes

[147] 172 Otra lamina de cobre de Pintura de m^a bara de alto puesta En una caxa de aya sin marco que es La circunçizion de nro señor

[148] 173 Otra lamina de cobre de Pintura con marco de hevano negro que tendra una tercia de alto q Es nro senor difunto y con su divina Mag^d un angel Con la corona de espinas

[149] 174 Otra lamina de Pintura de san Ju^o Bauptista sin marco de poco menos de media vara de s^t Ju^o bap^ta con el cordero

[150] 175 Otra lamina de pintura sin marco del mismo tamaño q la de arriva que es de s^ta Elena con la cruz

[151] 176 Otra lamina de Pintura de s^ta Catalina En el sepulcro con su marco de hevano de una tercia de alto

[152] 177 Otra lamina de Pintura de s^t Geronimo con marco de hevano de quarta de alto y de ancho una tercia

[153] 178 Otra lamina de Pintura de xpo nro s^r atado con la Corona de espinas con su marco de hevano negro de casi tercia de alto

[154] 179 Otra Pintura En lamina de quarta de alto que es de s San francisco con marco de hevano negro

y por oy se cesso En el dho ynbent^{o} protestando proseguir siendo necess^{o} lo firmo y los dhos vienes q^{e}daron En poder de la dha dona Heberta barrafa = Julian de Ribera

f.98 *En la Villa de Madrid A diez dias del mes de henero de mil y seiscientos y treinta y quatro anos se bolvio a proseguir En el ymbentario de pinturas de la dha Ex^{ma} s^{ra} Duquessa dona victoria Colonna en la forma sig^{te}*

[155] 180 Otra lamina de xpo crucificado de una quarta de alto con marco de hevano negro

[156] 181 Otra pintura En lamina de christo Resucitado quando se aparecio a nra s^{a} de una tercia de alto con marco de hevano

[157] 182 Otra lamina de Pintura del nino Jhs con la cruz a cuestas de una tercia de alto con su marco

[158] 183 Otra lamina de Pintura de s^{t} Pablo de quarta de alto con su marco de hevano

[159] 184 Otra lamina de Pintura de la visitasion de nra s^{a} a santa ysabel de una quarta de alto con marco de Ebano

[160] 185 Otra lamina de san Geronimo de quarta de alto con su marco de hevano

[161] 186 Otra lamina de san P.^{o} de quarta de alto con su marco de hevano

[162] 187 Otra lamina de Pintura del nacim^{o} de nro señor de una quarta de alto con marco de hevano

[163] 188 Otra lamina de Judic con La caveca de olofernes de una quarta de alto con marco de hevano

[164] 189 Otra lamina de Pintura del nacim^{o} de nro s^{r} de una quarta de alto con su marco de hevano

f.98v [165] 190 Otra lamina de nra s^{ra} con el sol en el pecho de una quarta de alto con su marco de hevano

[166] 191 Otra lamina de S^{t} Ju^{o} Bauptista con el cordero de una quarta de alto con su marco de hevano

[167] 192 Otra lamina de s^{ta} Catalina de sena pequena con su marco de hevano

[168] 193 Otra lamina Pequeña de s^{t} estevan Martir bestido de Diacano que tiene su marco negro de hevano

[169] 194 Otra lamina del mismo tamaño de san lorenco bestido de diacano con marco de hevan

[170] 195 Otra lamina su marco de una quarta de alto de s.^{ta} ynes

[171] 196 Otra lamina hecha en cruz sin marco y En ella pintado un sancto xpo crucificado

[172] 197 Otra lamina ochavada pequena con marco de hevano de s^{ta} Zicilia

[173] 198 Otra lamina de Nra s^{a} con el nino Jhs. San Ju^{o} y s^{t} Joseph. de mas de quarta de alto con marco de hevano y un biril xpalino y cortina de tafetan Carmesi y En el marco una Reassa de plata con guarnicion y una bola y labarylla de la cortina y sortijas de plata

[174] 199 Yten cinco laminitas de cobre guarnecidas de hevano con sus pies cada una de hevano y marfil

[175] 200 Yten otra lanita pequena con su marco de hevano q Es de salbador con un liston Encarnado

[176] 201 Una pintura en piedra de santa barbara muy pequena con marco de hevano y guarnicion de plata en la moldura

f.99 [177] 202 Otra pintura en piedra de nro s^{r} con el mundo en la mano y San Joseph con marco de hevano y perfiles de plata pequeñitos

[178] 203 Otra pintura en piedra de la adoracion de los pastores q es El nacim.^{o} de quarta de alto y media bara de ancho Con marco de hevano y perfil de plata

[179] 204 Otra pintura en piedra de casi media bara de alto con marco de hevano negro y parece quando moyses salio de Egypto con el pueblo de ysrael

[180] 205 Otra pintura de cassi m^{a} bara de alto aobada por arriva hecha en piedra que es El niño perdido que esta En una caxa de Aya

[181] 206 Otra pintura en piedra ochavada de nra s^{a} dando El Rossario a sancto domgo guarnecida de plata blanca y bronce dorado

[182] 207 Otra pintura En piedra del nacim.^{o} de nro s^{r} que tiene mas de tercia de largo y otro tanto de ancho Con marco de hevano guarnecido de plata blanca y dorada

[183] 208 Otra pintura en piedra que es un pais conpuesto En La misma piedra sin pintura con su marco de hevano negro guarnecido todo de plata y bronce dorado y con muchos ririles de bidrio pequenas

[184] 209 Otra pintura de piedra de la madalena q todo lo pintado En ella es de la misma piedra excepto la ymagen de la madalena que es de pinçel guarnecida con un marco de bronce dorado y q^{ta} y cinco piedras Ensartadas En el marco

f.99v [185] 210 Ytem otra piedra ochavada guarnecida con m^{co} de hevano y En ella seis figuras que parecen de oro Las cinco de santos y una del pontifice y En medio El espiritu santo con su biril de christal

[186] 211 Una laminita y En ella pintado san françisco con un crucifico guarneçida de plata y bronce dorado y junto a la pintura ochavada la guarnicion dorada

[187] 212 Una lamina a modo de Retablo guarnecida con piedras alrededor y marco de hevano y algunas molduras de plata y otras piedras engastadas verdes blancas y a modo de rubies grandes

[188] 213 Una pintura en tabla de xpo nro señor En poder de los sayones sentado y a lo lado que tendra mas de una tercia de alto y m^{a} bara de ancho con su marco de hevano

[189] 214 Una pintura En lamina de una quarta de alto con marco de hebano que se entiende Es de Sozimas y otra que no se conoce

[190] 215 Otra pintura En lamina de cobre del mismo tamaño de s^{or} san ysidro con marco de hevano

[191] 216 una Pintura En lamina de s^{t} Diego con marco de hevano y viril de christal de hasta una quarta de alto

Laminitas chiquitas sin marco

[192] 217 Veinte y seis Laminitas chiquitas de pintura de diferentes sanctos y sanctas sin marco como para agnus deis

y En este estado se quedo por oy dicha El dho (f.100) Inventario protestando proseguirle y asistieron aberle hacer Los dhos Don Diego Bazquez de orozco En nombre de los dhos Exc^{mo} señores Duque y duquessa de Alburquerque y Don Ju^{o} de Eguiluz barrassa Cavallero de la orden de Alcantara por la dha Exc^{ma} s^{ra} Duquessa de lerma y Lorenco de venavides osorio secretario de Su Mag^{d} por el dho exc.^{mo} señor Almirante y todos Los dhos vienes de suso ymbentariados quedaron en poder de la dha Dona Alberta Barrassa y En fee dello lo firmo yo El pressente escrivano
doña Alverta varrasa y larcanio
vat^{do} Duq^{sa} =
Ante mi
Julian de Ribera

f.146 *En la villa de Madrid a siete dias del mes de Marco de mill y seisçientos y treinta y quatro años por ante mi El s,^{no} se bolvio a proseguir en el ymbentario de los vienes y hazienda que an quedado por fin y muerte de lo Exc^{ma} s.^{ra} Doña Victoria Colonna Duquessa de Medina de Rioseco Condessa de Modica En la forma y manera siguiente*

Mas pinturas

[193] Veynte y dos liencos de pinturas sin marcos todos de un tamano grandes de la historia vida y muerte de Sant Agustin

[194] Un Pays Largo que tendra de alto como media bara y de ancho dos y media

[195] Doze Pinturas de Amazonas sin marco q tienen una bara de alto y poco mas de tres quartas de ancho

[196] Doze pinturas q Son Cavecas de doze sivilas sin marcos pequeñas que tienen poco mas de tres quartas de alto y media vara de ancho Las quales estan En lienços

[197] Un lienco de Pinturas de la çena del Rey Balthasar sin marco que tiene bara y quarta de alto y hasta dos baras de ancho

f.146v [198] Otro lienco de Pintura del mismo Tamaño sin marco y En ella ay tres pinturas La una de hombre y las dos de mugeres y la una dellas parece esta hechando agua con un Jarro En una escudilla que tiene El hombre En la mano

[199] Otro lienco de Pintura del mismo Tamano q parece de cleopatra y esta dando El pecho a un hombre viejo

[200] quatro liencos de Pintura de un tamano sin marcos de bara y media ancho y una bara de alto q son a forma de Payses de quatro santas

[201] quatro paysillos pequeños sin marco de una quarta de alto y m^{a} bara poco mas de ancho

[202] Veinte y seis Payses pequenas sin marcos de Hermitanos y hermitanas todos de un tamano casi quadrados, que tienen media bara de ancho

[203] Otro lienco de Pintura sin marco de nra s^{a} del populo que tiene poco mas de bara de alto

[204] Otro lienco de pintura del glorioso san francisco de asis que tiene casi dos baras de alto sin marco

[205] Catorze liencos de Pintura sin marcos los doze de un tamaño y los dos menores tamvien de un tamaño que todos son del Historia de nra s^{a} y nacim^{o} de nro señor tienen los doze de alto menos de dos baras y los dos algo menos de bara y media al parecer

f.147 [206] quatro lienços de Pintura de la bida de s^{t} francisco sin marcos q tienen mas de bara de alto y casi dos de ancho

[207] Ocho liencos de Pinturas q son Payses de hermitanos y hermitañas de bara del alto y menos de dos de ancho sin marcos

[208] [N.B. "Diez y Seis" crossed out] Veinte payses de Pintura sin marcos casi quadrados de poco mas de media bara En quadro

[209] Doze paysillos de tercia En quadro sin marcos

[210] quatro paysillos Larguillos sin marco de una quarta de alto y como dos tercias de ancho

[211] Quatro liencos de pintura sin marco q tendran bara y media de alto y dos de ancho q son los quatro tiempos del año primabera verano otoño E ymbierno

[212] Otros quatro liencos de pintura Con sus marcos dorados y negros todos quatro de vara de alto y poco mas de bara y m^{a} de ancho de quatro sanctos En el hierno El uno sanct polonio y El otro san Nicolas y El otro san Prudio y El otro san Antonio

[213] Otro lienco de pintura de san onofre de bara y quarta de alto y una bara de ancho sin marco

[214] Otro lienco de Pintura sin marco de s^{t} Clara con el sant^{mo} En la Custodia de mas de dos baras de alto y bara y tres quartas de ancho

[215] otro lienco de Pintura con Su marco dorado y negro que es de la Adoracion de los Reyes tiene bara y media y de ancho bara y quarta

f.147v [216] otro lienco de pintura sin marco grande de mas de dos baras de alto y mas de bara y media de ancho es unos pelegrinos pidiendo limosna yncados de Rodillas delante de nra s^{a} y El nino Jhs

[217] Otro lienco de pintura Sin marco de bara y m^{a} de alto y bara y quarta de ancho Es de nra s^{a} quando yba a Egipto con el niño Jhs y san Joseph

[218] Otro lienco de pintura Sin marco del nino Jhs glorioso de una bara En quadro

[219] Otro lienco de pintura Sin marco de mas de dos baras de alto y bara y quarta de ancho q Es El glorioso San ysidro de Madrid

[220] Otro lienco de pintura de la Comunion de s^{t} Ger.^{mo} sin marco que tiene mas de bara y m^{a} de alto y bara y tercia de ancho

[221] Otro lienco de pintura de la Resurrection de Lacaro grande sin marco que tiene hasta dos baras de alto y de ancho dos baras y tres quartas

[222] otro lienco de pintura de poco mas de bara En quadro sin marco que es del nino Jhs dormido dentro de un coracon

f.148 [223] otro lienco de pintura de san Agustin sin marco q tiene dos baras de alto y bara y m^{a} de ancho

[224] Otro lienco de pintura Sin marco de christo nro señor quando mando predicar El Ebangelio a los dicipulos tiene bara y quarta de alto y de ancho poco mas de dos baras y media

[225] Otro lienco de pintura sin marco de s^{t} Ju^{o} Bap^{ta} En el desierto con el Cordero q tiene casi dos baras de alto y de ancho bara y media

[226] Otro lienco de Pintura Sin marco de la Conversion de san Pablo tiene de alto bara y quarta de ancho dos baras y media

[227] Otro lienco de pintura Sin marco de un sancto Rebestido con casulla y estola de dos baras y quarta de alto y bara y quarta de ancho

[228] Otro lienco de pintura sin marco de la magdalena q tiene mas de bara y m^{a} de alto y de ancho mas de bara

[229] Otro lienco de pintura de una s^{ta} que recoge sangre con una esponja tiene de alto mas de bara y m^{a} y mas de bara de ancho

[230] Un lienco de Pintura de un sancto xpo grande sin marco q tiene de alto poco menos de tres baras y casi dos baras de ancho

f.148v [231] Otro lienco de Pintura Con marco dorado y negro que es del glorioso san Geronimo de dos bara de alto y bara y quarta de ancho

[232] Otro lienco de pintura de nro s^{r} a la Coluna de dos baras de alto y bara y media de ancho poco menos

[233] Otro lienco de pint^{a} de s^{to} Ju^{o} Ebangelista con marco dorado y negro de dos baras de alto poco mas y [N.B. "dos" crossed out] Varas [N.B. "de" crossed out] y quarta de ancho

[234] Otro lienco de pintura de san Ju^{o} Bauptista quando estava para degollar sin marco que tiene mas de bara y media de alto y dos baras y m^{a} de ancho

[235] Otro lienco de pintura de santa Juana de la Cruz sin marco con un letrero a la rredonda y otro abajo tiene mas de dos baras y media de alto y bara y m^{a} de ancho

[236] Otro lienco de pintura de la ascension de nuestro senor sin marco de mas de dos baras de alto y bara y tres quartas de ancho

[237] Otro lienco de pintura del sancto Rey david sin marco de bara y media de alto poco mas y de ancho bara y quarta

[238] Otro lienco de pintura del salbador Con el milagro de los peces tiene mas de bara de alto y mas de bara y m^{a} de ancho

[239] Otro lienco de pintura con marco dorado de sancta Theresa de Jhs de bara y media de alto y poco mas de Vara de ancho

f.149 [240] Otro lienco de pintura del mismo tamaño con marco dorado y negro que es de nra s^{a}

[241] Otro lienco de pintura con marco dorado y negro de christo crucificado En el m^{te} Calbario y Con una Cortina de tafetan noguerada

[242] Otra lienco de pintura de nra s.^{ra} Con el niño Jhs Con marco dorado y negro de casi dos baras de alto y bara y quarta de ancho

[243] Otra lienco de pintura sin marco de s^{t} Bar^{me} de dos baras de alto y bara y m^{a} de ancho

[244] Otro lienco de pintura del mismo tamano Sin marco de San Ignacio quando se le apareçio nro s^{r} Con la cruz

[245] Otro lienço de pintura del mismo Tamano sin marco q Es del martirio de San Pedro

[246] Otro lienco de Pintura del mismo tamaño sin marco de san fran^{co} En pie quando El Card.^{l} Le fue a mirar las LLagas

[247] Otro lienco de pintura del mismo tamaño sin marco con la caveza de olofernes

[248] Otro lienco de pintura sin marco de san fran.^{co} quando hacia oracion q tendra poco mas de bara de alto y una bara de ancho

f.149v [249] Otro lienco de Pintura sin marco de bara y m^{a} de alto y poco mas de bara de ancho que es del santo Job

[250] Doze liencos de pinturas de un tamaño sin marco q son las doze meses del año que tienen de alto cerca de dos baras y de ancho dos y quarta

[251] Siete lienços de Pinturas de un tamaño sin marco a manera de Payses de diferen Santas tienen de alto como una bara y vara y tres quartas de ancho

[252] Otros dos liencos de Payses de mas de media bara de alto y bara y m^{a} de ancho p^{a} sobre bentanas

[253] quarenta y cinco Liencos de pintura de Payses sin marcos todos de un tamano de dos tercias En quadro

[254] Veinte y ocho liencos de paises todos conpaneros de una tercia poco mas En quadro Sin marcos

[255] Otros beinte y nueve paises Larguillos pequeños todos de una tercia poco mas de alto y dos tercias de ancho

19 Pablo Justiniano

1634

The inventory of the estate of the Genoese merchant Pablo Justiniano (d. 20 March 1634) was drawn up in Madrid by his brother Agustín Justiniano, beginning on 23 March 1634. While Flemish landscapes were extremely popular decoration in Madrid houses, it was less common to find listed small landscapes of an oval format, such as Justiniano's set of the months on panel (no. 3). Such works were painted by northern artists working in Rome, and one such picture appears hanging on the wall in the anonymous portrait of Sir Arthur Hopton (Meadows Museum, Dallas, Texas). Justiniano acquired his two paintings by Juan de la Corte (nos. 27 and 28), the only works to be attributed in the inventory, from the estate auction of the Marqués de Montesclaros in 1628 (Doc. 13), as he did his painting of *Hercules fighting the Nemean lion* (no. 29). One lot of paintings, comprising 13 religious subjects, three landscapes, and two portraits of clerics (nos. 23 and 24), were sold to Bartolomé Barrillero for the relatively small amount of some 400 *reales*. Barrilero was often documented buying works at estate auctions in the capital, such as that of the Duc d'Aarschot, for example. He may have dealt in paintings, keeping a small, distinguished collection which was inventoried for his marriage in 1651.[1]

Not included in the transcription is a list of works of art that Justiniano had willed to relatives and friends. A painting of the *Mystic Marriage of St. Catherine* and a sculpture of the Virgin, for instance, were sent to Genoa to Justiniano's daughter, a nun, Sor María Joana Justiniano, and another of Mary Magdalene was willed to his friend Antonio Balbi (Doc. 39). Two bronze sculptures of the Infant Jesus and the Infant John the Baptist, which were made in Seville, were sent to Justiniano's two other daughters in Genoa.

AHPM, Prot. 5.967, ff.550–551, ff.572–572v

Sigue El ynventario

En la villa de madrid A veinte y ocho dias del mes de março de mill sies^{os} y treinta y quatro años El dho (f.550v) agustin justiniano como albacea testamentario del dho Pablo justiniano su her^{no} y tutor y curador de las perssonas quienes los Hijos dho su her^{no} continuo en el ynventario de los vienes y Hacienda q dexo el dho su her^{no} en esta manera

f.550v

[1] Primeramente diez y seis quadros de pintura Paises de flandes en tabla Con molduras doradas y labradas de negro de tres quartas de ancho y media bara de largo cada Uno poco mas o menos

[2] Ytten otro quadro de san geronimo en tabla con moldura dorada de una bara de ancho y media de largo

[3] mas doce Paises en obalo que son Los meses del año de hasta una quarta poco mas o menos Con molduras de nogal y perfiles dorados Pintados sobre tabla

[4] yten un lienzo de pintura sin moldura de bara y quarta de alto y dos menos quarta de ancho poco mas o menos donde estan Retratados quatro hijos del dho Pablo justi^{o}

f.551

[5] yttem otro Lienzo de pintura que es Retrato de Una niña de dos varas de altto poco mas o me^{o}s

[6] ytem un rretrato en lienço hordinario del dho Pablo Justiniano despues de Muertto

[7] mas otro Retrato de la senora dona çetimia ymbrea difunta del mesmo tamaño

[8] Mas un xpo de pintura En Lamina Con marco de Ebano negro de media bara Poco mas o menos

[9] declaro el dho agustin justiniano que un quadro de pintura de nuestra señora guarnecida de caoba de hasta Una tercia de alto no se pone Por ynventario Por averse dado a dona maria vutron a quien La mando el dho difunto

[10] Otra pintura de la madalena en Lienzo de hasta bara y media Con moldura se dio ansi mesmo al señor antonio balbi a quien La mando ansi mismo el dho dif°

[11] yttem seis Laminas de pintura Las quatro de devocion y dos ProPhanas Las mando ansi mismo el dho dif° all dho agustin justiniano y ansi no se pone por ynventario

[12] Mas se a de ynviar a la ciu[d] de xenova Un quadro de Pintura del desposorio de santa catalina Para Sor Maria Joana justiniano hija del dho Pablo justi° a quien la mando Por su testam[to]

f.572 *Pintt[as]*

Mas Pone Por ynventtario Las Pinturas sig[tes]

[13] Un quadro de judic y olofernes sin moldura de Hasta bara y m[a] de alto y bara y quarta de ancho

[14] otro Lienzo y en el Pintado San pedro

[15] Ottro de san Pablo

[16] Otro de santtiago

[17] Otro de santa agueda

[18] Otro de santa teresa

[19] Otro de santa catalina

[20] Otro de la aszension

[21] Otro de la Encarnazion

[22] Otro de san andres de abelino

[23] Otro del p[e] fr miguel descalzo trinitt°

f.572v [24] Ottro Lienzo del p[e] frai fran[co] de los angeles descalzo de la sanctisima trinidad

[25] Ottro de la oracion del guertto

[26] Ottros tres paises diferentes = y ttodos Los dhos Lienzos sin molduras Los quales dijo aver vendido a br[me] barilero en precio de treze mill ochocienttos y settenta y dos Maravedis que estan asentadas en el dho Libro Octtavio quenta de lo que se bende y Los Lienzos Referidos tienen de alto poco mas o menos Una bara y tres quartas de ancho

[27] Yttem Un quadro grande hasta quatro baras de ancho y dos y m[a] de alto Con moldura dorada historia de la Zena de cleopattra y marco antonio de Mano de ju° de la cortta

[28] Mas ottro Lienzo de pintt[a] del Tamano del de aRivas del mismo Maestro con moldura de La quema de troya

[29] Mas otro Lienzo de pintura ercules peleando con dos Leones de tres baras poco mas de ancho y dos de ancho con moldura dada de negro

[30] yttem otro Lienzo de pintura de musica donde esta Un Viexo y otras figuras sin moldura de quarta bara y quarta de [N.B. "ancho" crossed out] alto y dos menos quarta de ancho

1. Agulló y Cobo 1981, pp. 210–211.

20 Antonio Moscoso Osorio and Francisca Luisa Fernández Portocarrero, Marqués and Marquesa de Villanueva del Fresno y Barcarrota

1635

Don Antonio Portocarrero y Moscoso, Marqués de Villanueva del Fresno, *Gentilhombre de cámara* of the king and Infante-Cardinal, died in Germany on 29 July 1634, having been nominated ambassador of Philip IV and accompanying the Cardinal-Infante Don Ferdinand on his journey from Milan to Flanders to become Governor of the Netherlands. The inventory of his estate was drawn up by his widow, Francisca Fernández Portocarrero, Marquesa de Villanueva del Fresno y Barcarrota, Señora de Moguer, and begun in Madrid on 9 September 1634. The estate was partitioned between his widow and son, Don Juan Gaspar Domingo Portocarrero, and the final agreement notarized on 3 September 1637, in which his widow inherited the paintings collection.[1]

Villanueva del Fresno's collection of paintings and the paintings of three cabinets was valued on 16 April 1635 by the painters Angelo Nardi and Francisco Bravo totaling some 26,500 *reales*. Paintings that belonged to the Marquesa de Villanueva's dowry included a *Virgin and Child* by one of the Carduchos (no. 103). Although no paintings by the obscure artist Francisco Gómez are known today, paintings by him of the king and queen of France were listed among a set of 11 full-length portraits of the House of Austria in Villanueva del Fresno's inventory. One of the paintings of a garden fountain attributed to Juan de la Corte in the valuation (nos. 36, 40) was said in the inventory to be painted by Francisco Gómez. As testimony to the marques' interest in art, Carducho in his *Diálogos de la pintura* of 1633, numbered him among the distinguished collectors of painting at court.[2] In the next year Jerónimo de Villanueva's secret expense account for the purchase of art for the Buen Retiro palace in 1634 listed a series of 14 paintings of the *Plagues of Egypt*, possibly by Pedro de Orrente, acquired from Villanueva del Fresno's collection.[3]

Villanueva del Fresno's collection comprised a wide range of subjects, including a painting of Lucretia (no. 5) which may have represented a nude or semi-nude female figure, and another picture of a woman bathing in a river (no. 106), probably the picture said in the inventory to depict "a nude woman tying up her hair". An unusual subject that seems to appear only in the inventory represented a "dream of a poet".[4] The majority of the pictures were listed anonymously in both inventory and valuation. However, the collection included copies after paintings by the time-honored Italian masters: Raphael's *Transfiguration* (no. 54) and three mythological subjects after Correggio (no. 52), Titian (no. 60). The only attributed modern Italian picture in Villanueva del Fresno's documents was a *Flight into Egypt* by the Venetian Caravaggesque artist Carlo Saraceni (no. 9). Taste for Saraceni's works may well have been stimulated by the importation of his four major paintings for the sacristy of Toledo Cathedral by Cardinal Sandoval ca.1613–14.[5] Villanueva del Fresno's collection did include Toledan paintings: a head sketched in by Blas del Prado (no. 82) and paintings by El Greco of a *Crucifixion* (no. 56), a *St. Peter* (no. 55), and a *Franciscan monk* (no. 59), the last attributed in the inventory only.

Villanueva del Fresno's inventory in fact listed three other pictures with attributions to contemporary artists. In the inventory, El Greco's *Franciscan monk* was immediately preceded by a half-length painting of *St. Peter* by Jusepe de Ribera (no. 63), which was unattributed in the paintings appraisal. Villanueva del Fresno's other Ribera painting, a large *St. Sebastian*, was also unattributed in the appraisal (perhaps no. 15 or 35?). A further modern painting listed anonymously in the valuation was a painting of the Virgin attributed to Rubens in the inventory alone (f. 17, "otra pintura de nuestra señora de de [sic] Rubenes con moldura negra"). Perhaps these omissions on the part of the appraisers reflected their skepticism in front of the works, or perhaps these are merely inconsistencies of the kind that often occur in documents of this type.

Villanueva del Fresno's royal portraits were headed by those of the king and queen, and included two

of the Infante Don Carlos and two of the Cardinal-Infante Don Ferdinand. An unusual aspect of the House of Austria series, however, were three portraits of Prince Philip (IV), one as a child in a carriage, another aged fourteen and another aged sixteen. In stark contrast to these portraits, the marqués also owned paintings of "heads of strange figures" (no. 107), perhaps comic images, and a painting of two "madmen" making an obscene gesture (no. 81). A portrait of a bearded woman (no. 117) reflects an interest in such "miracles of nature" among this class.

One of the portraits appears to have represented the Toledan painter Blas de Prado (no. 82), and two other paintings were portrait images of artists at work. One interesting painting listed in the inventory as "a half-length portrait of Alonso Sánchez portraying his majesty Philip II" [6] would appear to be a painting listed in the appraisal simply as a portrait of Alonso Sánchez Coello (no. 61). This could have been a self-portrait of the royal painter that celebrated his royal favor in a way analogous to Velázquez's *Las Meninas* years later. This subject would also seem to relate to another painting mentioned only in Villanueva del Fresno's valuation which depicted a sculptor making a head of Philip II (no. 50). This was surely the portrait attributed to El Greco (now in an English private collection) that represents a sculptor, perhaps Pompeo Leoni, making a marble bust of Philip II, an image that is the direct precedent for Velázquez's portrait of Juan Martínez Montañés making a bust of Philip IV (Madrid, Museo del Prado).[7]

See also Doc. 28.

AHPM, Prot. 5.201, ff.36–41

Pinturass

En la Vi.ª de M.d a diez y seis dias del mes de abril de mill y seiss.o y treinta y cinco años ante mi el escrivano y testigos pareçieron Angel nardi pintor de Su Magd y franco Baraba y tasaron Las pinturas en la forma y manera Siguiente de las que quedaron per muerte del sr don Anto portocarrero moscoso marques de Viªnuebe del fresno

f.36

[1] Primeramente tasamos Una pintura de la Conbersion de San Mateo en el banco con su moldura de pino negro en sesenta ducados 660

[2] La degollaçion de san Ju.o sobre tabla figuras enteras de leonardo Vilchi con su moldura negra de dos baras de alto y bara y quarta de ancho en ochenta ducados 880

[3] Los quatro tiempos del año de siete quartas de alto con molduras negras en docientos Reales cada Uno son 800

[4] Yten quatro quadros de los quatro elementos yguales de siete quartas de alto y nuebe de ancho en docientos Reales Cada Uno con sus molduras 800

[5] otro quadro de lucreçia de bara y media Con moldura negra en trecientos Rs 300

[6] Otro quadro de benus y Cupido y marte que le esta besando de siete quartas con moldura negra en docientos Rs 200

[7] Otra pintura de Un bayle de dos baras de ancho y Una de alto con su moldura negra en Veinte ducados 220

[8] Un pais de dos baras de ancho y Una y media de alto con moldura dorada en ciento y ochenta Rs 180

[9] Otro pintura de la huyda a exito de Carlos beneçiano de dos baras y quarta de alto y Una y mª de ancho Con su moldura acul y oro con los angeles y San Josef en ochoçientos Rs 800

f.36v

[10] Otra quadro de la adoracion del guerto de dos baras y media de alto y siete quartas de ancho con su moldura negra en doçientos y cinquenta Rs 250

[11] Otro quadro de la disputa de nro sr en el templo de siete quartas de alto y dos baras y media de ancho con su moldura negra en treçientos Rs 300

[12] Otra pintura de San Bartolome de dos baras y media de alto y siete quartas de ancho con su moldura negra en cien ducados 1100

[13] Otro quadro de la cena del Rey baltasar de dos baras y media de ancho y dos de alto con su moldura negra en quinentos R^{s} 500

[14] Otra pintura de muchas cabecas en Un mar y dos figuras enteras de dos personas Una campo colorado y su moldura negra de dos baras y media de ancho y siete quartas de alto en quinientos R^{s} 500

[15] Un quadro [de Juseph de Ribera] de San sebastian de dos baras y media de alto y Una y terçia de ancho con Su moldura negra en treçientos R^{s} 300

[16] Otro quadro de San fran^{co} de padua con moldura de oro y acul de dos bara y media de alto y Una de ancho en doce du^{os} 132

Retratos

[17] Un retrato del rey Ph^{e} tercero con moldura dorada entero en ciento y cinq^{ta} R^{s} 150

[18] Otro entero de la reyna dona Marg.^{ta} lo mismo 150

[19] Otro de el ynfante Cardenel lo mismo 150

[20] otro de la reyna de françia lo mismo 150

[21] otro de la reina de Ungria diez du^{os} 110

[22] Otro del rey nro s.^{r} siendo niño en un carreton en doce ducados 132

[23] otro del rey siendo de Catorce años ochenta Rs 80

f.37 [24] Otro de el ynfante don fernando siendo secular en ochenta R^{s} siendo de diez años 80

[25] Otro del rey nro s.^{r} siendo prinçipe diez y seis años con su tuson diez du^{os} 110 *Annot: f^{e} 4^{o} de 16 an^{o}*

[26] Otro del rey de francia de diez y seis años ochenta Reales 80

[27] Otro de la reyna nra s.^{ra} siendo infanta en ochenta R^{s} digo cien R^{s} 100

[28] Otro de la Reyna de Ungria siendo nina Con sayo baquero ochenta R^{s} 80

[29] Otro de el tio del Rey nro s^{r} entero en cien Reales 100

[30] Otro de el emperador Carlos quinto en cien Reales 100

[31] Otro de la Reyna doña Ana Su muger del enperador en çien R^{s} 100 *Annot: emperatriz*

[32] Otro quadro de noe quando se enbariaga de dos baras y m^{a} de ancho y siete quartos de alto con su moldura negra en doçientos Rs 200

[33] Un pais de dos baras de largo y tres quartas de alto con su moldura negra en ocho du^{os} 88

[34] Otro quadro de la quema de troya de dos baras de largo y seis quartas de alto en ciento y cinquenta R^{s} 150

[35] Otro san sebastian del tamano q^{e} el de arriba con su moldura negra de dos baras y m^{a} de alto y Una y terçia de ancho La rodilla en Una piedra en Veinte y quatro ducados 264

[36] Una fuente de dos baras y media de largo y bara y quarta de alto de Ju.^{o} de la corte con una alameda con su moldura treinta du.^{os} 330

[37] Otros dos quadros del rey y reyna nros s.^{res} Sin molduras de la edad de aora en docientos reales entrambos 200

[38] Otro quadro de david quando quito La cabeza al gigante Golias de dos baras y m^{a} de alto y siete quartas de ancho en treçientos R^{s} 300

La qual dha tasazion hicieron los dhos tasadores debaxo de juram^{to} que hicieron en forma de dr^{o} de aber hecho a su saber y entender un agravio de nung^{na} de las p^{tes} En cumplim^{to} del auto del [illeg.] y la firmaron
Angelo Nardi
fran^{co} bravo
Ante mi
Nicolas Sorro[?]

f.37v [39] Otro quadro de Unas Carnastoliendas en tabla de dos baras y m.^{a} de largo y Una de alto en su moldura negra en quarenta ducados 440

[40] Otro quadro de otra fuente de Ju^{o} de la corte con su moldura negra de dos baras y tres quartas de largo y tres quartas de alto poco mas en treçientos R^{s} 300

[41] Otro quadro de San Bartolome de tres baras de alto y dos de ancho q le estan degollando con Un angel con Una corona en quatrocientos Reales 400

[42] Otro quadro del tamaño q el de arriba de nro s.r Jesu christo q.e le llebaron delante Los Jueces en quatroçientos R.s 40

[43] Otro quadro pequeño de nra s.ra hermosa con el nino desnudo con Unas mancanas encima de Una bara de alto con moldura negra en trescientos Reales 300

[44] Otro quadro de la huyda de egito de Dos baras de alto y Uno y m.a de ancho con su moldura de oro y acul con Una fuentecilla en docientos Rs 200

[45] Yten Los quatro tiempos Copias del basan con molduras negras a seis du.os cada Una de bara y m.a de ancho 264

[46] Un retrato de Una muger de medio cuerpo q ase de Una cadena de oro La mana con moldura negra de Al.o Sanchez original en docientos R.s 200

[47] Otro quadro de Una batalla de noche de bara y m.a de moysen y aron con su moldura negra en sesenta ducados 660

[48] Un retrato del Car.l de toledo Sandobal de medio cuerpo con su moldura cinq.ta Rs 50

[49] Dos payses de bara y media de largo y m.a de alto con moldura negra a tres ducados cada Una 66

[50] Un quadro de Una escultor de bara y quarta Labrando de escultura La cabeca del Rey Ph.e segundo con moldura Jaspeado con filetes de oro ciento y cinquenta Rs 150

[51] Un quadro de Una degollaçion de una Santa de bara y media de alto figuras enteras con su moldura negra en doçientos Reales 200

f.38 [52] Otra pintura de cleopatra copia del coreço con moldura negra de bara y quarta medias figuras en doçientos Rs 200

[53] Otra pintura del martirio de san andres de bara y quarta de alto con su moldura negra de peral en doçientos y cinq.ta Rs 250

[54] Otra pintura de la Trasfiguraçion de nro s.r Jesu christo con todos los apostoles y Un espiritado copia de rafael con moldura Toda de ebano en treçientos Reales 300

[55] Otra pintura de San Pedro con sus llabes de bara y quarta con moldura negra del griego seis ducados 66

[56] Otra pintura de Un cristo con la cruz a questas del griego de bara y quarta con su moldura negra en Doce ducados 132

[57] Otra pintura de noche de Una batalla quando Judi corto la cabeça a olofernis de Una bara de alto y Uno y media de ancho con su moldura negra en quatroçientos Reales 400

[58] otra pintura de nra s.ra con san Ju.o contenplando en la corona de espinas de Una bara de alto y tres quartas de ancho con moldura detalla de nogal con filetes de oro en Cinquenta ducados 550

[59] Otra pintura [del griego] de Un Santo frayle fran.co de bara y q.ta de alto con su moldura neg.a con seis ducados 66

[60] Otra pintura Copia del Ticiano de adonis quando yba a caca de siete quartas de ancho y cinco de alto sin moldura diez y seis ducados 176

[61] Un retrato de Alon.o Sanchez media figura De bara y quarta con su moldura dorada en diez y seis ducados 176

f.38v [62] Otro retrato de Un biejo medio cuerpo de Una bara con su moldurita dorada en Cinquenta Rs 50

[63] Una pintura [de Jusepe de Ribera] de San Pedro de bara y quarta con su moldura negra en quatroçientos Rs 400

[64] Una adoraçion de reyes Luminada como de pluma da bara de alto con su moldura de ebano en doçientos y Cinquenta Rs 250

[65] Ocho payses de bara y quarta de ancho y Una de alto con molduras de oro bruñido a Cinco ducados cada uno 440

[66] Un pais en tabla con moldura de ebano lisa de una bara de ancho y m.o de alto treinta ducados 330

[67] quatro payses de Una bara y quarta de ancho y tres quartas de alto con su molduras negras = Una del Jerusalem 12 doçe ducados y otro de Unas bacas en sus du.os y otro de Unas penas en quatro ducados y otro de penas en otros quatro du.s 286

[68] otro pays en tabla de Una bara y quarta de ancho y tres quartas de alto con con [sic] un Unicormo y moldura negra hundida por medio en siete du^{s} 77

[69] otra pais [N.B. "del tamano" crossed out] solo con Una yglesia y Un Canpanario con su moldura negra En quatro du^{s} 44

Pintura pequena

[70] Un quadro de tres quartas de largo y m^{a} de ancho con moldura de nogal con rosario dorado y Un gallo y Una gallina y Unos palominos y otras frutillas en ciento y Cinquenta Rs 150

[71] Una cabeca del duq^{e} de lerma con moldura negra en tres ducados 33

[72] Un nino dormido ençima de la cruz con moldura negra de tres quartas en cien rs 100

[73] Otro quadro de frutas con Unas paxaros Un frasco de paxa con su moldura de nogal y Un rosario dorada de tres quartas de ancho y m^{a} bara de alto en treçientos y Cinquenta r 350

f.39 [74] Un quadro de tres quartas y media bara de Una Santa q esta contenplando en Una cruz de palo redondo de Un dedo de grueso pint^{do} sobre tabla en veinte ducados 220

[75] Un retrato de Una muger con un quellecito pegado a la camisa sentada en Una silla de tres quartas de alto y m^{a} b^{a} de ancho con moldura negra en Veinte ducados 220

[76] otro retrato de nra s^{ra} la condesa de altamira de m^{o} Cuerpo con su moldura en treinta R^{s} 30

[77] Otra pintura de adan y eba en tabla de tres quartas de alto y m^{a} bara de ancho con m^{ra} de ebano en Ciento y cinq^{ta} Rs 150

[78] Otra pintura del sepulcro de nro s^{r} Jesu christo de tres quartas y media bara con moldura q^{e} de nogal en ocho du^{s} digo ocho du^{os} 88

[79] Otra pintura de tres quartas y media bara de al ystoria de faraon del mar bermejo con moldura de nogal en treçientos Rs 300

[80] Un Retrato de Una cabeca de Un carde^{l} con un rosario en La mano con Una moldurita pequena negra en treynta Rs 30

[81] Otra pintura de dos cabeças de dos Locos q estan echando Una higa con moldura negra de tres quartas y m^{a} bara en treinta 30

[82] Un retrato de Una cabeca de Blas de prado bosquejada de tres quarta y m^{a} bara con su moldura negra en tres ducados 33

[83] Otro retrato de Una cabeça con Un bonete antiguo de m^{a} bara y ter^{a} de ancho con su moldura negra en quatro ducados 44

f.39v [84] Una lamina de la visitaçion de nra s^{ra} y Santa Ysabel en lamina con moldura de eban de m^{a} bara y Una terçia en docientos R 200

[85] Un bayle de ninos de quatro de dos de alto y de ancho Una bara Con su moldura de ebano en docientos R 200

[86] Yten diez y seis payses de dos baras de ancho y bara y terçia de alto sin molduras a diez ducados cada Uno montan 1760

[87] Un San geronimo de siete quartas de ancho y bara y q^{ta} de alto con su moldura negra media figura q esta escriviendo y Un tintero en la mano y Una tronpeta en quarenta ducados 440

[88] Una batalla digo sitio de cales q rinden una torre de tres quartas de alto y m^{a} bara con su moldura negra y un capitan a caballo que es la figura mas prinçipal Veinte ducados 220

[89] Seis nabes de Una quarta de ancho y tr^{a} de alto sobre lamina con sus molduras de ebano a çinco ducados cada Una 330

[90] Otra nabe con la moldura mayor q las de arriba de ebano con el friso de madera diferente sobre lamina en cien Rs 100

[91] Quatro payses de Una quarta de ancho y por menos de alto sobre lamina con moldura negra de pino a treinta Rs cada Uno 120

[92] Otro pays de Una terçia y quarto de alto sobre lamina con moldura negra en cinquenta R 50

[93] Otras dos pintura de ramilleteros en lamina de terçia de ancho y quarta de alto Con moldura de ebano a Cinco du^{s} Cada Una 110

[94] Tres payses de Un tamaño de dos terçias de ancho y Una de alto con molduras de peral y Las dos los frisos dorados en a doçe ducados cada Uno montan 36 ducados pintadas sobre tabla 396

[95] Otra pintura de la batalla dc troya de media bara y Una terçia de alto con Moldura negra de pino pintada sobre tabla en cien Rs 100

f.40 [96] Un quadro del basan de filomena de noche de dos terçias de ancho y m[a] bara de alto con moldura de nogal en doçientos Rs 200

[97] Un combite de flamencos sobre tabla en Un Jardin con Una fuente con Su moldura negra de m[a] bara dc ancho y Una terçia en quatro du[s] 44

[98] Otro paysaje con moldura grande negra de Una terçia de alto y m[a] bara de ancho sobre tabla de Una gitana diciendo La buenabentura con Un niño figuras chiquitas en ciento y cinq[ta] Rs 150

[99] Otro pais mayor q el de arriba sobre tabla y m[a] bara de alto y dos terçia de ancho Con Un hermitaño solo sentado con su moldura negra de peral doce ducados 132

[100] Quatro quadros de frutas de media bara de alto y dos terçias de ancho con sus molduras negras a quarenta dus cada uno 160

[101] Una adoraçion de los pastores del basan de noche doce ducados con moldura de nogal 132

[102] Una nra s[ra] En tabla de con el niño q no se be mas que la mitad de morales de badajoz con moldura de ebano de m[a] bara y Una terçia de ancho con su colgadura de plata en doçientos y cinq[ta] Rs 250

[103] Otra pintura de nra s[ra] q Con el nino Jesus q le quiere dar del pecho con moldura de ebano de Una terçia y m[a] bara de Carducho en doçientos y Cinq[ta] Rs 250

[104] Un retrato de la esquela de alberto durero con su moldura de ebano mide una q[ta] y Una terçia en quinientos Rs 500

[105] Otra pintura de Unos niños pintados sobre tabla de m[a] bara de alto y Una terçia dc ancho Con moldura negra de peral en doce ducados 132

f.40v [106] Una pintura de Una muger desnuda banandose en Un rrio con Una concha en el agua de m[a] bara y Una terçia sobre lamina con moldura negra en cho [sic] du[s] 88

[107] Seis pinturas de Cabecas figuras etraordinarias Las cinco de hombre y Una de muger de media bara de alto y una ter[a] de ancho a veinte y seis Rs cada Una montan 156

[108] dos cabecas mas pequenas que son Un mismo retrato con moldura negra en a doce Rs cada una 24

[109] Una pintura de Una Santa desnuda bata los pechos Con Una mano tomando el pecho de dos terçias de alto y m[a] bara de ancho en seis ducados 66

[110] Uno nra s[r] con un nino en los bracos sin Moldura resquebatado[?] doce Rs 12

[111] Una cabeca de Un satiro con moldura negra en diez y seis R 16

[112] Otra cabeca de Una muger con Un tocado estraordi[o] en tabla m[a] bara y Una q[ta] en doce Rs 12

[113] Un filosofo con Un paño amarillo en la cabeca pintado sobre tabla con moldura negra en Veinte y quatro Rs 24

[114] Otra Cabeca q parece Un San pablo Con su moldura negra en veinte Rs 20

[115] Un Santo christo quitado de la coluna q la bestidura con moldurita dorado en doce R 12

[116] Una adoraçion de los reyes en tabla Antigua de dos terçias y m[a] bara con moldura negra en Veinte ducados 220

[117] Otra pintura de la muger barbuda portuguesa sobre tabla con moldura negra en Veinte y quatro Rs 24

[118] Dos cabecas Uno antiguo con una gorra desbarbado y Unos cordones negros q le quelgan y el otro con Un quelleçito antiguo en cinco ducados 55

f.41 [119] Un quadro de Una muger Vestida de blanca Junto la Cama con Un galan que la visita Vestida de negro Con una q[a] y tercia en seis ducados 66

[120] Una nra s[r] con su hijo muerto en los braços con dos angeles q le tienen los bracos con moldura de ebano en diez ducados 110 *Annot: nra ss[a] de las angustias*

[121] Una beronica de Un rostro de christo hermoso sobre lamina con su moldura negra de plata y oro sobre ebano q la pintura sola bale tres ducados 33

[122] Otro quadro de nra s[ra] y Santana y el nino y San Ju[o] con moldura de oro brunido y acul de siete quartas y bara y quarta Veinte y quatro du[s] 264

1. AHPM, Prot. 5.201, ff. 485v–504.
2. Carducho ed. 1979, pp. 423–424.
3. Brown and Elliott 1986, p. 123.
4. f. 13, "otra pintura grande de un sueño de un pueta [sic] en un lago".
5. Pérez Sánchez, *Caravaggio y el naturalismo español*, Seville, 1973, nos. 31–33.
6. "Otra pintura de un Retrato de medio cuerpo de alonso sanchez Retratando a su mag.d felipe segundo Con moldura negra y dorada," AHPM, Prot. 5.201, f. 13.
7. See H.E. Wethey, *El Greco and His School*, Princeton, 1962, p. 34, notes 62, 63; M. Estella, "Los Leoni, escultores entre Italian y España" in Madrid, Prado, *Los Leoni (1509–1608)*, exhibition catalogue, May–July 1994, p. 47, fig. 17.

21 Francisco de Eraso, Conde de Humanes

1635

Don Francisco de Eraso, Conde de Humanes, and a member of the *Consejo Real de las Indias*, died on 24 September 1635. The inventory of his estate was drawn up by his widow María de Fonseca y Ulloa, Condesa de Umanes, beginning in Madrid on 28 September. The conde was a close friend and confidant of Philip IV's *privado*, the Conde-Duque de Olivares, and, like him, was a bibliophile, owning an enormous library of books. His collection of some 58 paintings, however, was comparatively small for a member of the Spanish nobility. These were valued on 18 November 1635 by Francisco Gómez, who styled himself "painter to the King".

Despite the small size of Humanes' collection, some of his paintings were clearly very choice pieces. While he owned a set of the twelve Months of the Year copied from prototypes by the Bassani (no. 1), his five original religious subjects by Jacopo da Ponte and another member of the family (nos. 11–15) must have been the envy of many collectors at court. Given the almost universal admiration of the skill of the Bassani in painting animals, it is not surprising that the most highly valued painting in the collection was *Noah's Ark* by Bassano (no. 12). Humanes also owned examples of religious painting by two important artists patronized by Philip II. The Genoese painter Luca Cambiaso worked at the Escorial, and the high value of Humanes' *Ecce Homo* by this artist (no. 16) suggests that this was a highly esteemed painting of great quality, worth many times more than the copy after Titian's *Ecce Homo* from the Spanish royal collection (no. 18). Philip II's royal portraitist Alonso Sánchez Coello was represented by a *Coronation of the Virgin* (no. 10). While the document did not identify Sánchez Coello as the author of any of Humanes' portraits, two valuable ancestral portraits painted by Antonio Mor (nos. 4, 5) probably formed an inalienable part of the family collection. This collector's apparent lack of interest in contemporary Spanish artists and some of the newer secular subject matters, such as genre and still-life paintings, raises the distinct possibility that many of the pictures in Humanes' inventory had passed to him through inheritance.

AHPM, Prot. 6.188, ff.885–887v En la villa de m^{d} a diez y ocho dias del mes de nobienbre ano de mil y seis^{o} y treinta y cinco ante mi el s^{no} fran^{co} gomez Pintor de su mag^{d} tasador nonbrado p^{a} tasar las pinturas q quedaron por muerte del s^{r} conde de umanes lo hico en la forma sig^{te}

f.885 [1] 101 Doce lienzos grandes de los doce meses del año copias del bazan a ducientos y cinquenta reales cada uno montan tres mill R^{s} 3000 *Annot: Liencos grandes*

[2] 102 Seis ermitaños con sus marcos a diez ducados cada uno monta seiscientos y sesenta reales 660 *Annot: sus hermitanos con sus marcos*

f.885v [3] 103 Diez paisillos pequeños Con dos dellos menores en ciento y treinta y dos reales 132 *Annot: paisillos*

[4] 104 un retrato del s^{r} fran^{co} de eraso de mora en cien ducados 1100 *Annot: retrato de san fran^{co}*

[5] 105 otro rretrato de mi s^{a} dona Mariana de peralta de mora en dos mill R^{s} 2000 *Annot: de mi señora doña mariana*

[6] 106 otro retrato del s^{r} don Carlos de eraso de medio cuerpo en diez ducados 110 *Annot: del s^{r} Don carlos*

[7] 107 otro retrato pequeño de don ernando de toledo en diez y seis reales 16 *Annot: de Don hern^{do}*

[8] 108 otro retrato pequeno de don rrodrigo de toledo en doce reales 12 *Annot: [retrato] de Don Rodrigo*

[9] 109 otro retrato pequeno de mi s^{a} d^{a} mariana de peralta en beinte R^{s} 20 *Annot: de mi s^{ra} Doña mariana*

[10] 110 un lienzo de la coronazion en trezientos reales original de alonso sanchez 300 *Annot: lienco de la coronaçion*

f.886 [11] 111 otro lienzo grande original de basano el biejo quando nuestro s^{r} allo a la magdalena en el guerto con el sepulcro al lado en nobezientos R^{s} 900 *Annot: otro yden el Viejo q^{do} nro s^{r} allo*

[12] 112 otro lienzo del arca de noe con marco dorado original del bazano en tres mill reales 3000 *Annot: otro lienco de la arca de noe*

[13] 113 otro lienzo del hijo Prodigo con un marco llano original del bazan en mill reales 1000 *Annot: otro lienco del Hijo prodigo*

[14] 114 otro lienzo de la adoracion del guerto original del bazan con marco dorado y negro en mill reales 1000 *Annot: otro de la adoracion*

[15] 115 otro lienzo del nacim^{to} del nino Jesus del baçano en ochocientos reales 800 *Annot: otro del nacim^{to}*

f.886v [16] 116 Un ezeomo grande de luqueto original en dos mill y quinientos reales 2500 *Annot: ece hommo*

[17] 117 otro ezeomo con marco dorado de bara y quarta en cien ducados 1100 *Annot: yden*

[18] 118 otro ezeomo de dos tercias de largo copia del ticiano en ziento y cinquenta R^{s} 150 *Annot: yden*

[19] 119 Una ymagen de nuestra s^{a} con el nino y San Ju^{o} q es de francisco flores pintor en seiscentos R^{s} 600 *Annot: de la Ymagen de nra s^{a}*

[20] 120 otra ymagen de la uida de ejito con su marco negro en diez Ducados 110 *Annot: la Uida de [eji]to*

[21] 121 otro lienzo de nuestro señor con la cruz a cuestas en seis ducados 66 *Annot: nro s^{r}*

[22] 122 Un quadro de Santa cat^{a} martir con su marco dorado y negro en seis duc^{o} 66 *Annot: ss^{ta} Cat^{a}*

[23] 123 una lamina de nuestra s^{ra} de la concecion y los quince misterios de la pasion a los lados con marco de eebano y galon de plata en dos mill R^{s} 2000 *Annot: lamina de nra sra*

f.887 [24] 124 un san diego en tres dus^{o} 33 *Annot: Un san diego*

[25] 125 Un retablico de San Ju^{o} bautista con sus puertas en ducientos y v^{te} reales 220 *Annot: otro de s^{n} Juan*

[26] 126 Una lamina pequena de nra s^{a} de la contenplazion con su marco de ebano y guarnecida de oro en seis ducados 66 *Annot: Una lamina pequeña*

[27] 127 Una tabla pequena con su marco del buen pastor en quatro ducados 44 *Annot: Una tabla con su marco*

[28] 128 Una nuestra s^{a} en lamina con los angeles q llaman de la asunz^{on} con su moldura en trecientos R^{s} 300 *Annot: Un nra s^{ra} en lamina con los ang^{s}*

[29] 129 Una pintura de la tentacion de San anton original de ger^{mo} borque en trezientos reales 300 *Annot: Una pintura de la tentaçion*

[30] 130 tres ymagenes redondas de pasta doradas en ochenta y ocho R^{s} 88 *Annot: tres ymagenes redondos*

[31] 132 Un lienzo de san pedro en seis ducados 66 *Annot: Un lienco de san pedro*

f.887v *y en la forma dha el dho fran^{co} gomez hico la dha tasazion y Juro a dios y a una cruz en forma de der^{o} aber la echo bien y fielmente a su saber y entender y lo firmo =*
Fran^{co} Gomez
ante me
Fran^{co} suarez

22 Cristóbal González Cossío
1636

Cristóbal González Cossío was a royal secretary and accountant (*contador de resultas*) in the *Contaduría general de Cuentas y Resultas*, one of the two bodies concerned with administering Crown finances. His estate was inventoried by his widow, Catalina de Velasco de Villarín (her death inventory is Doc. 81), in Madrid from 16 May 1636. His collection of pictures, appraised by the painter Andrés López on 21 June, included portraits of Philip III and Queen Margarita as well as small paintings "de los Reyes," probably Philip IV and his queen, a fact that suggests the collection was formed over both reigns. It is a revealing example of the taste for painting of a non-noble member of the royal administration in the first half of the seventeenth century.

Unlike his noble counterparts, González Cossío was unlikely to have been able to bid for originals by the most famous Italian artists of the past of the level of those whose works adorned the royal collections. He therefore owned copies after Raphael's *Madonna della sedia* (no. 1), Titian (no. 2), Veronese (no. 3), and Bassano (no. 39); the relatively high values Andrés López assigned to these suggests that they were paintings of considerable artistic merit. Indeed, the copy after Raphael was the most valuable painting in the collection and was worth only slightly less than two original pictures by the contemporary Roman painter Antiveduto Grammatica (nos. 51, 52), who in his maturity painted in a Caravaggesque manner. Paintings by this artist attributed in a Spanish inventory bear out the remark in Mancini's *Considerazioni sulla pittura* that Grammatica sent many works to Spain. It is also worth noting that two paintings in the collection had Genoese frames (nos. 5, 59).

González Cossío's Spanish pictures included paintings by Pedro de Orrente, whose two landscapes (nos. 57, 70) were valued at considerably less than his figurative painting of *St. Lawrence* (no. 4). Not surprisingly, the other painters represented in the collection were contemporary artists active at court. Juan de la Corte's battle paintings (no. 18) were extremely popular among court collectors. The Italian court painters Vicencio Carducho and Eugenio Caxés, who also appear to have enjoyed a thriving practice for private clients, were also represented, Carducho by an *Ecce Homo* (no. 13) and Caxés by three paintings, a *Nativity* scene on a stone tondo (no. 65) and two landscapes with religious subjects (nos. 66, 67).

The collection included a number of family portraits. Less than half of González Cossío's pictures were of religious subjects, but he owned only one mythological subject, a copy of the *Birth of Venus* after Veronese (no. 3) which appears to have been his only painting of a female nude. However, his collection included a wide range of themes. Some of the genre subjects probably provided visual pleasure for their own sake, such as flowerpieces (no. 28), landscapes, animals fighting (nos. 29, 30), and a long picture of carnival festivities (no. 78). While there were landscape paintings, González Cossío also appears to have had a particular liking for topographical subjects, which perhaps reflected his own travels in Spain, and the document listed views of Seville (no. 33), the Escorial (no. 17), Toledo (nos. 22, 25, 26), the "Casa de Villegas" (no. 77), and other cities (no. 34). He seems too to have had a taste for the curious, represented by four paintings of heads signifying the *Seasons* (no. 37), perhaps in the style of Arcimboldo, as well as a number of paintings of "drunkards and buffoons" (nos. 80, 83). Nine of these paintings were listed as hanging in a corridor of González Cossío's house, perhaps in imitation of the prime minister, the Conde-Duque de Olivares, who decorated the corridor leading to his study in the Alcázar with portraits of madmen and fools, where they were a constant reminder of the folly of vanity and pride among the great of this world.[1]

AHPM, Prot. 5.961, ff.289–295v

Tass^{on} de Pinturas

En la Villa de madrid de veintte y uno dias del mes de Junio de mil y seiscienttos y treintta y seis años anttemi el escrivano parecio Andres lopez maestro de pintor Vecino de esta villa de madrid nombrado por Dona Cattalina de aumentto y Villarin biuda muger q fue de christoval goncalez de la hoz secrettario de su magestad y su Conttador de rresulttas y thenientte de conttador mayor de la orden de alcanttara por petticion que presentto antte el Señor Licenciado se mando salacar Thenientte de corregidor desta villa Y anttemi en Veintte y çinco de Junio (f.289v) Pasado deste año para tassarlas [N.B. "escrittorios sillas" crossed out] cossas de Pinttura Tocantes a su oficio para efecto de hacer la partticion y divission de los bienes y hacienda que quedaron por fin y muertte del dho xpotoval goncalez de la hoz enttre la dha dona cattalina y sus hijos al qual nombro Juan de herrera procurador del numero desta villa como Su curador adlittem por escussar gastos y costas del qual dho Andre lopez Recive Juramentto en forma de derecho de que arala dha tassacion bien y fielmentte sin agravio de ninguna de las parttes y haviendolo hecho la hizo en la forma siguientte

f.290 *Tassa de pinturas*

[1] 75 Una Ymajen de nra s.^{ra} niño Jesus y s^{t} Ju^{o} en obalo copia de rafael de urbino en cinq^{ta} ducados 550

[2] 76 Un san sebastian grande con su moldura dorada copia de tiçiano en 20 d^{s} 220

[3] 77 un parto de benus figuras medianas copia de pablo berones en 440 R^{s} 440 *Annot: v^{do} n^{o} 21*

[4] 78 Un s^{t} Lorenco figuras medianas de Pedro renz con su marco dorado en 40 d^{s} 440

[5] 79 Una predicaçion de s^{t} Ju^{o} Con un marco xinobes en 150 R^{s} 150

[6] 80 Un quadro de Job con su moldura dorada en çiento y cinq^{ta} R^{s} 150

[7] 81 Un s^{t} fran^{co} con su marco negro en veinte ducados 220

[8] 82 Un retrato de R^{o} Goncalez de la Hoz en cinq^{ta} R^{s} 50

f.290v [9] 83 Un pais de una Monteria bara y q^{ta} de Largo y una de alto en 44 R^{s} 44

[10] 84 Un pais sobre bentana con su moldura dorada en 40 R^{s} *Annot: v^{do} n^{o} 10*

[11] 85 Un retrato de una niña en 22 R^{s} 22

[12] 86, 87 otros dos paisses sobre bentanas como el del n^{o} 84 a 40 R^{s} 40 *Annot: v^{do} n^{o} 10*

[13] 88 Un ecce homo con su moldura dorada de carducho en 200 R^{s} 200

[14] 89 Una beronica con su moldura con un Angel en 200 R^{s} 200

[15] 90 Un retrato de Diego Goncalez de la Hoz con su marco dorado en 50 R^{s} 50

[16] 91 Un ecçe homo de muchas figuras pequeñas con su moldura dorada en 30 30

f.291 [17] 92 Un Lienço grande pintura del esCcorial en dosçientos Rs 200

[18] 93 Una batalla de mano de Ju^{o} de la corte con moldura negra en 150 R^{s} 150

[19] 94 Un sepulcro de xpo Con su moldura dorada en 300 R^{s} 300

[20] 95 Un calbario con muchas figuras en 330 R^{s} 330

[21] 96 Un retrato de Alonsso Goncalez de La Hoz en 50 R^{s} 50

[22] 97 Un Lienzo del palacio de Cardinal de Toledo en veinte ducados

[23] 98 Tres paisses pequeños con sus marcos acules y dorados en 150 R^{s} 150

[24] 99 Un Juanas en una Tormenta con moldura dorada en 150 R^{s} 150

f.291v [25] 100 Un cigarral de Toledo grande con su marco dorado en 250 R^{s} 250

[26] 101 Una fuente de un cigarral con moldura dorada en 100 R^{s} 100 *Annot: v^{da} n^{o} 16*

[27] 102 Un pais mediano de una monteria con su marco negro y dorado en 88 R^{s} 88

[28] 103 Dos rramilleteros grandes de pintura a doçe ducados 240

[29] 104 Un bodegonçillo con un perro y un gato riñendo en 150 R^{s} 150

[30] 105 Unos gallos riñendo con su moldura negra en 150 R^{s} 150

[31] 106 Un Lienzo de una fuente q^{e} bierte en una concha en 100 Rs 100 *Annot: v^{da} n^{o} 16*

[32] 107 Un Lienzo de nra s^{ra} con un niño dormido corriendo un belo en 200 Rs 200

f.292 [33] 108 Un lienco de pais y ciudad de sivilla con su marco Tassado a çien R^{s} 100

[34] 108 Mas otras seis ziudades en seis lienzos con sus marcos como el de arriba a cien R^{s} cada una 600 *Annot: que montan seizcientos Reales*

[35] 109 Otro pais pequeño con su marco dorado y açul con un honbre durmiendo arrimado a un arbol en 30 Rs 30 *Annot: v^{do} n^{o} 17*

[36] 110 Diez y ocho caveças de los Infantes de Lara a çinco R^{s} cada una 90 *Annot: montan Nobenta R^{s}*

[37] 111 Quatro tablas de quatro caveças de los quatro Tiempos del año con sus molduras a doçe R^{s} 48

[38] 112 Un Castillo de Maus grande con marco dorado en dosçientos R^{s} 200

[39] 113 Un quadro grande de la creaçion del m^{do} copia del Bassan en 200 R^{s} 200 *Annot: v^{do} n^{o} 21*

f.292v [40] 114 Dos retratos de los Reyes Phelipe Tercero y Rey^{a} d Margarita grandes con su moldura en 100 Rs cada uno 200

[41] 115 Una s^{ta} Cattalina de medio querpo con moldura dorada en quatro ducados 44

[42] 116 Un s^{t} Bernardo con su moldura dorada en 88 Rs 88

[43] 117 Un s^{t} Ju^{o} en un pais y nuestra s^{ra} del apocalibssi con moldura dorada y negra en tres ducados 33

[44] 118 Dos paissillos pequeños sin figura ninguna en ocho R^{s} cada uno 16

[45] 119 Dos retratos pequenitos de los Reyes con su moldurilla dorada y negra en 50 Rs 50

[46] 120 Un Pais pequeño de la Ystoria de lot con moldura dorada y negra en 40 Rs 40

[47] 121 otro Pais de la Lucha de Jacob con moldura dorada y negra en 30 Rs 30

f.293 [48] 122 Tres paisillos chicos con molduras doradas y negras son de a terçia a doçe R^{s} cada uno 36

[49] 123 Una Ymajen de nuestra s^{ra} de populo con moldura dorada y negra en diez ducados 110

[50] 124 Un pais q esta encima de la bentana entre los retratos de los Reyes en 3 du^{s} 33

[51] 125 Una anunçiaçion de antebeduta pintor romano con pinturas negras en Tresçientos R^{s} 300

[52] 126 otro quadro del mismo tamaño con moldura negra de la misma mano tassose en trecientos reales 300

[53] 127 un retablico con dos puertas con dos san Juanes y en medio la anunçiaçion de nra s^{ra} de figuras antiguas quatro ducados 44

[54] 127 Una nra s^{ra} en un xpo muerto en los bracos del tamaño de una quartilla de papel con moldura negra en doze R^{s} 12

f.293v [55] 128 Un retablo con puertas de medias figuras con nra s^{ra} y un xpo y s^{t} Ju^{o} y la magdalena en ochenta R^{s} 80

[56] 129 Un ecze homo y una nra s^{ra} pequeña trabados en 80 Rs 80

[57] 131 Un pais mediano de mano de Pedro renti con moldura dorada y negra y dos figuras en seis ducados 66

[58] 132 Tres almas de cera con sus bidros en tres ducados 33

[59] 133 Un quadro de Job con moldura Jinobessa tassado en sesenta y seis Rs 66

[60] 134 dos laminillas yguales de medio quartilla de papel con sus molduras negras en tres ducados 33

[61] 135 Una nra s^{ra} con un xpo de medios cuerpos del tamaño de una q^{ta} de papel con guarniçion dorada y negra pintado sobre campo dorado 22 R^{s} 22

f.294 [62] 136 Una s^{ta} Catalina del tamaño de medio pliego de papel con moldura de ebano y marfil en quatro ducados 44

[63] 138 Una lamina de s^{t} Ju^{o} en un pais pequeñito Con un s^{t} Bicente ferrer en diez y seis R^{s} 16

[64] 140 dos yluminaçiones de la adoraçion de los Reyes y del naçimiento con guarniçiones de ebano en 20 Rs 20

[65] 141 Un s^{t} sebastian de mano de eujenio cajes digo un naçimiento sobre piedra blanca redonda y moldura de ebano en 150 Rs 150

[66] 142 Un s^{t} sebastian de mano de eujenio cajes figuras pequeñas en un pais con moldura de ebano en 121 Rs 121

f.294v [67] 143 otro Lienzo de mano de eugenio cajes del tamaño de s^{t} sebastian de unos ajelicos y un s^{t} Pedro de figuras pequeñas en 88 Rs 88

[68] 144 Un salbador grande con su marco dorado en veinte ducados 220

[69] 145 dehoze apostoles xpto y nuestra s^{ra} a veinte y dos R^{s} cada uno 286

[70] 146 otro pais de P^{o} renti Con la ystoria de la esclaba de Jacob con moldura dorada y negra en 88 Rs 88

[71] 147 Una ystoria de medias figuras naturales de quando xpo dio vista al çiego con moldura dorada y negra en 150 Rs 150

[72] 147 Una cena de figuras medianas con moldura dorada y negra en 150 Rs 150

[73] 148 Una nra s^{ra} el niño el Joseph pintado en un xptal del tamaño de medio pliego de papel con moldura de ebano y florescillas de plata en doscientos R^{s} 200

f.295 [74] 149 otra lamina del mismo tamaño sino guarniçion de nra s^{ra} el niño y san Joseph en 20 Rs 20

[75] 154 Quatro Anjeles dorados con rostros bracos y piernas de encarnaçion a diez y seis R^{s} cada uno 64

[76] 156 dos paisses q^{e} son de fuera del oratorio con sus molduras doradas y negras en 30 R^{s} 30
Annot: v^{do} n^{o} 21

f.295v [77] 157 Un quadro de la Ystoria de rut y voz con su marco negro en 88 Rs 88

[78] 158 Un quadro Largo de una carnestolendas con moldura dorada en 122 Rs 122

[79] 159 Otro Pais grande con la Cassa de villegas en çiento y Veinte y dos Rs 122

[80] 160 Nuebe quadros de barrachos y bufones q^{e} estan en el corredor a cinco R^{s} 45

[81] 161 Tres quadros de animales a 8 Rs 24

[82] 162 Un ballestero de bodoques en ocho R^{s} 8

[83] 163 Las Cabecas de dos borrachos tassados en seis R^{s} 6

Digo yo Andres Lopez pintor q^{e} hize esta tassa a mi saber y entender y lo firmo
Andrez lopez

1. Elliott 1986, p. 457.

23 Hernando de Espejo

1637

Hernando de Espejo (d. 5 August 1637) was a prominent courtier during the reigns of both Philip III and Philip IV who, when he died in 1637, held the title of *Caballerizo de la Reina*. He was knight of the Order of Santiago and *comendador* of Torres y Cañamares, which signified that he was entitled to receive rents from this benefice owned by the order. Espejo also occupied the important palace office of *guardajoyas* under Philip III, with responsibilities for the royal collection of silverware, liturgical objects and jewelry (including royal toisons de oro) which required Espejo always to be at hand and in continual service in the palace. The painter Luis Tristán pointed out in his annotations to Vasari's *Life of Titian* that Philip III had removed from the public view Titian's mythological paintings and a *Tarquin and Lucretia*, which had been given over to Espejo for safekeeping.[1] It was in this role that Espejo probably came into contact with two painters in the royal service, Pedro Guzmán "El Cojo," *pintor del rey* from 1601–1616, and Bartolomé González (1564–1627) whose works he owned.

Although Espejo's widow, Catalina Maldonado Mesía y Tovar, began his postmortem inventory in Madrid on 14 September 1637, this was interrupted until 2 May 1639. Espejo's paintings collection in his property at Madrid was appraised by the painter Juan Antonio Ceronio.

Espejo's collection would appear to reflect the particularly devout taste for paintings that was in ascendance at court during the reign of Philip III. One of the most valuable paintings was a Flemish *Nativity* (no. 1). His *Annunciation* from Florence (no. 4) was most probably a copy of the miraculous thirteenth-century fresco from S. Annunziata which was popular among collectors in the early part of the century, with copies in the royal collection and the collections of the Duque de Lerma and Condesa de Lemos.[2] The only attributed works in the valuation were to two of the most prominent court painters of the reign of Philip III and were devotional paintings. One was a *Crucified Christ* painted on a walnut cross by Pedro de Guzmán (El Cojo) (no. 23), and a *Virgin and Suckling Christ Child* by Bartolomé González (no. 18). This latter painting may be the painting of the *Virgen de la leche* by Bartolomé González today in the royal convent of La Encarnación in Madrid, founded by Queen Margarita, or a version of it.[3] Another document, discussed in the Introduction, shows that Espejo directly patronized González, from whom he commissioned six paintings of saints and three portraits.

Espejo's collection was made up mostly of religious paintings, and he owned no mythological narrative subjects. Two of the religious pictures were in the form of reliquaries (nos. 10, 11). Some of these images on copper were set into elaborate, precious frames made of ebony, silver, and bronze, which made the works very valuable (no. 12, 13) and necessitated the expert intervention of a cabinetmaker and silversmith in their appraisal (nos. 16, 17). The painter Ceronio also appears to have valued the two sculptures included with the pictures (nos. 20, 21). Although Espejo owned no paintings of mythological subjects, there were two curious works in his collection that appear to have been arcane allegories with Cupid in a landscape format (no. 31). There was an example of the popular classical subject of the *Burning of Troy*, which was paired with a seascape with ships (no. 37). Among Espejo's landscape pictures (no. 32), there were two Flemish pictures whose value suggests works of considerable quality (no. 30), and two sets of *Four Seasons* (no. 25). One of the most interesting groups of secular paintings made up two decorative friezes in rooms of Espejo's Madrid house (nos. 35, 36): one was a frieze of 17 pictures representing landscapes and birds and another of 12 pictures of fruit and birds. The fact that these both measured 35 *varas* long and were valued by length perhaps suggests that the images were painted as *quadri riportati* onto a

continuous canvas strip rather than being separate and independent canvases. Such nature themes were appropriate to the rural setting of this house.

Further paintings not included here hung at Espejo's house in the country at Olias (Toledo) and were valued by a resident there, one Pedro de Alegría, on 11 July 1640. While the majority of these were not Espejo's best works, and were described as "ziertas Pinturas Hordinarias questava en la cassa," the collection did include a number of valuable portraits. These were listed as four full-length portraits worth 250 *reales* each, representing Hernando de Espejo himself, his first wife Ana María de Bustos, and his second wife Catalina Maldonado, which were probably the paintings listed in Bartolomé González's receipt of 14 February 1620 (see Introduction), and a portrait of Espejo's father-in-law, Don Juan Maldonado. Espejo's family pride was further expressed in four coats of arms of the Espejos. His loyalty in royal service was clear from a set of 15 portraits of the Spanish Habsburgs and one of the Duque de Lerma.

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en la villa de m^{d} a quatro dias del mes de mayo de mil y seist^{o} y tre^{a} y nuebe Ju^{o} ant^{o} ceronio Pintor tasador nombrado para tasar las cosas tocantes a su ofi^{o} hiço la tasacion sig^{te}

[p.1]

[1] 92 Primeramente un quadro del nacimiento de dos baras y quarta de alto con su moldura negra echo en flandes en ochocientos R^{s}

[2] 93 otro quadro de bara y m^{a} de largo y poco mas de bara de alto con su moldura negra de la adoracion de los reyes en quarenta dus^{o}

[3] 94 otro quadro de siete quartas de largo y una poco mas de alto con su moldura negra del nino Jesus dormido con dos angeles a los lados en Diez y seis ducados

[4] 95 Un lienço de la anunciata de florencia de siete quartas de largo y una bara poco mas de alto con su moldura de oro bruñida en Ducientos y cinq^{ta} R^{s}

[5] 96 otro quadro de san francisco de bara y quarta de alto con su moldura negra en diez y seis dus^{o}

[p.2]

[6] 97 otra pintura de bara y tercia de la madre teresa de Jesus con su guarnicion negra en ciento y Cinquenta R^{s}

[7] 98 Un ymagen de nra s^{a} de Dos tercias De alto en forma de jitana con su guarnicion de oro brunido en trecientos R^{s}

[8] 99 otra ymagen de nra s^{a} con el nino en el pesebre y san joseph en tabla pintada con su moldura negra en trecientos R^{s}

[9] 100 otra ymagen de nra s^{a} con su hijo en braços con una guarnicion dorada sin sabada en beinte dus^{o} con su marco dorado

[10] 101 un relicario de pie Pintado en una piedra de agata de una tercia de alto y poco mas de quarta de ancho pintada a dos açes en la una la encarnacion y en la otra el nacimi^{to} la pintura en ochenta dus^{o} sin la guarnicion q es de ebano y marfil

[p.3]

[11] 102 otro relicario del mis^{o} tamaño y modo y en el agata una endedura por una p^{te} la ascuncion de nuestra s^{a} y por otra la asencion de nuestra s^{r} en sesenta ducados
taso el ebanista la guarnicion destos dos relicarios en ochocientos reales

[12] 103 otra lamina grande de la asuncion de nra s^{a} con los doce apostoles guarnecida de ebano plata y bronce guarnecida la lamina en ochocientos R^{s} el ebano y la p^{ta} en ciento y cinq^{ta} ducados q todo monta dos mill quatrocientos y Cinquenta R^{s}

[p.4]

[13] 104 Mas una ymagen en lamina del desposorio de santa cat^{a} de poco mas de una tercia Con unas colunas de marmol en la guarnicion y su chapitel y pedestal con los mismos jaspes en ducientos y cinq^{tta} R^{s}

[14] 105 otra lamina pequeña del martirio de s^{ta} Cat^{a} con su guarnicion de ebano en diez dus^{o}

[15] 106 otra lamina del mis^{o} tamaño desta del desposorio de santa Cat^{a} en ciento y setenta y seis R^{s}

[16] 107 una lamina de la magdalena guarnecida en ebano del ms^{o} tamano de las de ariba guarnecida en setenta

[17] 108 una ymagen en lamina de nra s^{a} san joseph y el nino de tercia de alto como la de ariba tasada por ebanista y platero en ducientos y cinq^{ta} R^{s}

[p.5] [18] 109 Una ymagen de nra s^{a} de la leche de mano de bar^{me} goncalez con una guarnicion negra en ducientos y cinq^{ta} R^{s}

[19] 110 otra de nra s^{a} de los remedios de bara y media de alto su guarnicion negra en ciento y cinq^{ta} R^{s}

[20] 111 un bulto de un nino Jesus baciado de los de sebilla con su peaña de madera dorada en trez^{tos} R^{s}

[21] 112 un san Juan de escultura con su peaña Dorada en trecientos R^{s}

[22] 113 un retrato de la s^{a} D^{a} geronima mesia de tobar de cuerpo de difunto en sesenta R^{s}

[23] 114 una ymagen de Cristo crucificado pintado en una cruz de nogal de mano de guzman el cojo original en trecientos reales

[24] 115 una ymagen de nra s^{a} de los remedios de ocaña con una moldura dorada en ciento y cinq^{ta} R^{s}

[25] 116 ocho liencos cada quatro dellos del los tiempos del año con unos Marquitos dorados en setenta R^{s} cada uno q todos ocho montan quatrocientos y ochenta R^{s} *Annot: ass^{das}*

[p.6] [26] 117 Dos lienzos de bara y media de largo de la ystoria de Jaco en cien R^{s} anbos

[27] 118 Dos liencos de la misma ystoria de siete quartas de ancho en ducientos R^{s}

[28] 119 Dos lienzos con sus molduras doradas el uno de san anton y el otro de san pablo hermitaños en sesenta R^{s}

[29] 120 otro quadro de bara y quarta de alto con su guarnicion dorada tasado en quarenta R^{s}

[30] 121 Dos paises flamencos de a dos baras con guarnicion dorada en quis^{o} reales entranbos

[31] 122 Dos laminas de a dos tercias de unos paises encifras del dios cupido con su guarnicion de madera dorada en sesenta ducados

[32] 123 Once paises de bara y quarta de ancho y dos tercias de largo con guarnicion negra y dorado en quarenta R^{s} cada uno

[p.7] [33] 124 un retrato de godofre de bullon conquistador de Jerusalen en quarenta R^{s}

[34] 125 nuebe estampas de raso blanco con sus molduras de palo dorado a tres ducados cada una

[35] 126 Diez y siete lienzos q acen friso a una pieça de paises y pajaros q tienen todos tre^{a} y siete baras a deiz R^{s} cada bara q todos son trezientos y set^{a}

[36] 127 otros doce liencos pintados mas anchos q sirben de tener otra pieza q tienen treinta baras cada bara a ducado q monta trecientos y treinta reales q son pajaros y frutas

[37] 128 Dos liencos el uno de troya abrasado sin marco en ciento y cinq^{ta} R^{s} y el otro de unas galeras y nabios sin marco en çien R^{s}

[p.8] [38] 129 Una ymagen de nra s^{a} de monsarrate muy bieja en doce R^{s}

Y en la forma dha el dho Ju^{o} ant^{o} hico la dha tasacion y Juro a dios y a una cruz en forma de der^{o} aberla echo bien y fielm^{te} a su saber y entender y lo firmo
Juan antonio Ceronio
ante mi
Fran^{co} suarez

1. X. Salas and F. Marías, *El Greco y el arte de su tiempo. Las notas de El Greco a Vasari*, Toledo, 1992, p. 142.
2. Condesa de Lemos, Doc. 11, no. 29. See also in this publication: Doc. 9, no. 403; Doc. 68, no. 18; Doc. 23, no. 4; and Doc. 14, no. 7.
3. M.T. Ruíz Alcón, *Real Monasterio dela Encarnación*, Madrid, 1987, p. 30, illustration.

24 Jean de Croy, Comte de Solre

1638

The Flemish aristocrat resident at the Spanish court, Jean de Croy, 2nd Comte de Solre and Baron de Molembais (d. 1638), inherited court favor, political status, and Spanish connections from his father Philippe de Croy, 1st Comte de Solre (d. 1612), a prominent minister and diplomatic envoy of the Spanish Regents of the Netherlands.[1] Solre first went to Madrid in 1613 and received the Order of the Golden Fleece from Philip III in 1614. In Madrid in 1624, with recommendations from the Archduchess Isabella, Solre was sworn into the *Consejo de Estado* and was made a gentleman of the King's Chamber (*Gentilhombre de la cámara de Su Majestad*). Philip IV had a high opinion of his diplomatic abilities, and he was sent on missions to France, Poland, Germany, and the Netherlands. In 1628 Solre was appointed to the newly reformed and augmented Council of Flanders (*Consejo de Flandes*), becoming an important intermediary between Madrid and Brussels. Solre had been captain of the guard of the Archduke Albert, and in Madrid was made captain of the Flemish royal guard of Archers on 5 May 1624, remaining in this post until his death in 1638.

On his death in Madrid in 1638, an inventory of Solre's possessions at court was drawn up by his *mayordomo* Lorenzo del Campo and his Flemish executors, the most senior of whom was Charles de Bonnieres, Baron de Auchy. (See Solre's codicil of 13 July 1635, opened on his death on 9 May 1638.)[2] The contents of nine rooms of Solre's house on the calle de Alcalá and his huerta were inventoried, although the function of these rooms was not specified. There was a large and small gallery, two "piezas de retrete" and the "Camarín," in which Solre had hung many of his pictures on copper and best paintings (i.e., nos. 1, 4, 5, 6, 7, 22, 69). Appropriately, Solre had decorated a building in his orchard garden ("huerta") with nature paintings, including landscapes, still lifes, and animal pictures (nos. 76–80). Solre's collection of some 151 valuable paintings that hung throughout the house were the first items of furniture to be inventoried in each of the rooms visited. Remarkably, only six of the paintings were religious subjects; the vast majority were of profane or decorative subjects, which including as many as 82 landscapes. The collection was appraised on 19 May 1638 by Felix Castello (ca.1595–1651), an artist of Italian extraction, and Felipe Diriksen (1590–1679), a member of Solre's Guard of Archers, whom the document described as "pintores de mucha opinion en esta corte". Solre's collection of sculptures and bronzes was appraised on 14 July 1638.

Solre's executors decided to sell his goods in Madrid as soon as possible, thereby avoiding the costs and risks of storing them until his Flemish heirs came to court, and also avoiding the costs of transporting the estate to Flanders.[3] The auction of Solre's effects began on 1 July 1638, and attracted many non-noble collectors. Given the numbers of Flemish pictures that were probably on sale, the Marqués de Leganés was conspicuous by his absence. At the time, he was Governor of Milan and was perhaps away from the court. On 3 July, Don Luis de Haro bought two bronze figures of Hercules from the collection. Marginal annotations in the appraisal document correspond to numbered lots in the sale document. In our transcription, however, only those annotations denoting pictures reserved for Solre's estate ("en ser") and those works acquired by Philip IV ("su mag.d le tiene") have been retained.

The choice of an Italian and a Flemish artist to value the paintings might imply a mistrust of Spanish painters' knowledge and appreciation of foreign art. Apart from two religious subjects after Rubens (nos. 23, 24), none of the pictures was attributed. However, their subject matter and supports – some on panel, copper and stone – suggests that many came from Solre's native Flanders. One of Solre's paintings of *Moses and the Brazen Serpent* (no. 1) was owned by Don Francisco de Moncada, Marqués de Aytona, the Spanish ambassador in Flanders, and was worth the large sum of 3,000 *reales*. Evidently a painting by an

important artist, this measured some 168 x 231 cm. and might be identifiable with the early painting by Van Dyck of this subject and with similar dimensions (205 x 235 cm.) now in the Prado, which was first inventoried in the Madrid Alcázar in 1666.[4]

Solre can be identified as one of the most important and distinguished patrons of Juan van der Hamen. Van der Hamen's Flemish name and background may have been a factor in attracting his attention, as was the fact that the artist was one of Solre's own men in the royal guard of Flemish Archers. At some time after his arrival in Madrid in 1624 Solre commissioned from Van der Hamen the recently rediscovered pair of unsigned trompe l'oeil still lifes with vases of flowers and dogs, now in the Prado (Figs. 30 and 31).[5] Two paintings that must be identifiable with these were inventoried hanging unframed on the door in the third room of Solre's house, whose function was unspecified but which led on to his "Galeria Mayor" or picture gallery: "otros dos payses [sic] a lo largo de una puerta Con dos Ramillerteros arriva y dos perros abajo sin marcos". In the collection valuation they were more explicitly described as "dos quadros donde estan Unos Ramilleteros de flores de flandes y unos vidros y dulçes con unos Perros" (no. 49). The paintings were unframed and their dimensions given as 252 x 112 cm., which roughly corresponds with the present size of Van der Hamen's (228 x 95 cm.). Valued at thirty ducats each (330 *reales*), they were acquired from Solre's collection by the king. In the royal inventory of 1666 they were hanging in the room where the king dined in the Madrid Alcázar, described as Flemish pictures, and again valued at 30 ducats each.[6]

In the Prado pair, Van der Hamen displayed the full range of his talent in still life for one of his most appreciative patrons. Some of the elements in these unusual illusionistic still lifes were a familiar part of the repertory of still-life pictures on the theme of hospitality which Van der Hamen aimed at distinguished clients (subjects included ormolu vases, sweetmeats, and flowers). Solre may have particularly requested such a demonstration of Van der Hamen's skill in flower painting, an idiom associated with Flemish expertise and appropriate for a patron who may also have owned his *Offering to Flora*, discussed below. Van der Hamen's magnificent arrangements of flowers dwarf his other bouquets, and are much richer in blooms, including prominent tulips in one picture, perhaps the ones described as "flores de flandes" in the appraisal document. The unusual clock represented in one picture may have been designed to appeal to a patron who, judging from the valuation of his timepieces, may have had a taste for such things.[7] The pictures may also have complemented Solre's lifestyle in a literal sense if some of the objects represented were actually taken from life, including Solre's pet dogs. There was a mirror in the room where the paintings hung and attachments on the walls for bouquets of real flowers. Perhaps the wood and tile floor and serving tables covered with green damask reflected the actual decor of Solre's house.

The inventory entry suggests that the paintings may have hung flanking a doorway on either side. Or, in their unframed state, they may have disguised a doorway, hanging the length of a door, perhaps set into the panels of a double door. Their illusionism would be most effective when hung together with the orthogonals of the tiled floor leading to a central vanishing point. However, the fact that Van der Hamen has represented the ends of the tables might imply an arrangement with the larger dog on the right of the smaller. The clock shows almost five o'clock, perhaps time for a *merienda* of sweets and chilled wine. The illusionistic qualities of these large paintings with life-sized elements invite the viewer to sample the sweetmeats, catch the scent of the bouquets, and stroke the dogs.

The function of the room in which Van der Hamen's illusionistic still lifes hung is unknown. This was decorated with landscapes and bird paintings, and was dominated by a pair of a large, unframed kitchen still lifes of fish and game birds, including a swan (nos. 44, 45), along with associated paintings of fowl hunts, a picture of different birds and landscapes. These still lifes were appraised at 13,000 *reales*, worth many times the value of Van der Hamen's two still lifes and the most valuable pictures in Solre's collection, perhaps by a Flemish artist such as Frans Snyders. Not surprisingly, these first-rate paintings were both acquired by the king for the royal collection. This case of highly valued still lifes is paralleled by the still lifes in the collection of the Marqués de Montesclaros (Doc. 13).

As noted above, marginal annotations to the appraisal document of Solre's collection specify paintings

taken by Philip IV, perhaps to decorate the Buen Retiro palace. Evidently, the king took his pick of the pictures before the estate sale beginning on 1 July 1638, although it is not clear whether the works were bought or given. This was precisely at the time when the English ambassador, Sir Arthur Hopton, remarked on the quantity and quality of Philip IV's purchases of paintings. Philip acquired 28 of Solre's paintings: a religious subject (no. 6), 16 good-quality landscapes on panel, copper, and canvas (nos. 10, 11, 12), a valuable pair of scenes of boar and deer hunts (nos. 46), and eight of the genre and still-life pictures (nos. 7, 9, 44, 45, 49, 51, 52), including a large and valuable painting of a festoon of fruit, flowers, and putti, which may have been a Flemish work (no. 4). Some of these paintings may have been destined to decorate the Buen Retiro palace. However, the latter paintings of hunts, genre scenes, and festoons exemplified Philip IV's taste for Flemish painting in the decoration of the summer apartments of the Madrid Alcázar, for which Van der Hamen had been commissioned to produce pendants to Flemish garland paintings with putti.[8]

Indeed, the paintings inventoried in one large gallery of Solre's palace, the "galeria Mayor," parallel the choice of subjects in Philip's recently decorated summer dining room of the Madrid Alcázar. The latter was hung with 30 Flemish pictures of broadly complementary subjects appropriate to the room's function, including hunting and animal pictures, the senses, genre paintings, and two paintings by Van der Hamen, representing a bowl of fruit and flowers held by a nude boy and a festoon. Nature's bounty was personified in Rubens and Snyders' collaborative painting of *Ceres and Pan* (Madrid, Prado).[9] Solre also appears to have decorated his large gallery with an eye to an analogous ensemble, since this was hung with some 36 paintings loosely associated with nature themes. Paintings of goddesses of nature and the seasons were placed in this gallery, which also included landscapes, hunting scenes, fruit still lifes, and genre paintings. A showpiece of the gallery was a large copper of a *Banquet of the Gods* with small figures, which was probably Flemish. It may have been simply a matter of convenience to hang over the doors two genre paintings of toothpulling and soldiers playing cards (nos. 51, 52). These paintings were acquired by Philip IV, along with another painting of a nocturnal scene of music making and card playing (no. 7). It is not beyond the realm of possibility that the two former pictures could be identified with paintings of these subjects in the royal collection by Theodor Rombouts (1597–1637).[10]

Two of the three large paintings with goddesses, fruit, and flowers that hung in the gallery were probably Van der Hamen's *Pomona and Vertumnus* (229 x 149 cm.) of 1626 (Fig. 29) and his *Offering to Flora* (216 x 140 cm.) of 1627 (Fig. 28), which are based on Flemish prototypes the artist knew from the royal collection.[11] The inventory descriptions are unfortunately somewhat cursory; the pictures were called "tres pinturas con sus marcos de pino de negro, una de fructas con una figura de dama. otra de Rayces y otra de flores cada una de dhas tres pinturas de dos varas de alto y vara y media de ancho" (measuring some 168 x 126 cm.). The three were separated into a pair (worth the relatively high sum of 2,400 *reales*) and a single painting (at 1,700 *reales*) in the valuation of Solre's collection: "dos quadros de dos diosas una de flores y otro de fructas que tienen de cayda tres varas poco mas o menos y de ancho dos Varas menos sesma poco mas o menos" (no. 47) and "otro quadro del tamaño de Los dhos tanbien de una diossa con un canastilla de fructas en la mano" (no. 48). Their dimensions were slightly larger in the latter entry, some 252 x 150 cm., closer in size to Van der Hamen's pictures, although the *Offering to Flora* has been slightly reduced in size. However, it is also possible that Solre's paintings are identifiable with three pastiches comprising elements from Van der Hamen and Rubens painted in Madrid in the 1630s, allegories of *Spring*, *Summer*, and *Autumn* that were listed in the collection of the Marqués de Leganés in 1655, although their appraised value would seem to argue against this.[12] The third picture of a goddess with flowers (no. 48) was acquired by one Jacinto Lanini for 1,500 *reales* (3 July 1638). The pair of allegories ascribed to Van der Hamen here were bought at Solre's estate auction for 1,800 *reales* by Bartolomé Barrilaro (29 December 1638), who also bought four fruit still lifes, a portrait of the Queen of England, and four religious subjects. The allegories were not listed in his collection in 1651, although the portrait of the Queen of England which he bought from Solre's auction on 29 December 1638 was listed.[13]

AHPM, Prot. 5.328, unfoliated

en la v^{a} de m^{d} a diez y nuebe dias del mes de mayo de mill seis^{os} y tr^{a} y ocho años yo sebastian Hernandez el escriba^{no} de su mag^{d} notifique el nonbram^{to} del otra p^{te} y autto de arriva para tasar las pinturas que an quedado por muerte del s^{r} Conde de solre en esta corte en sus casas principales en la calle de alcala a felix castello y a Phelipe Densen Pintores Residentes en esta corte = los quales aceptaron el dho nonbram^{to} y Juraron en for^{a} acer su tassacion bien y fielm^{te} y Las tassaron en esta manera

pinturas del cuarto nuebo y recamara y las demas de la casa

[p.1] [1] Un quadro de la serpiente de metal en la historia de moysen que tiene de ancho tres varas menos quarta y de cayda dos varas poco mas, o, menos sin moldura vale tres mill Reales 3000 *Annot: ojo es del marq^{s} de aytona*

[2] 2 otro quadro de el castillo de Maus que tiene de ancho dos varas poco mas y de cayda vara y media poco mas, o, menos mill Reales 1000 *Annot: en ser*

[3] 3 otro quadro de una batalla que ay una puente que tiene de cayda vara y media y de ancho vara y tercia poco mas, o, menos sin moldura seis^{os} Reales 600

[p.2] [4] 4 Un quadro de un feston de frutas donde ay unos niños que tiene de ancho tres varas y quarta y de cayda dos varas y quarta poco mas, o, menos sin moldura tres mill y trescientos Reales 3300 *Annot: su mag^{d} le tiene*

[5] 5 otro quadro de Musica donde ay un honbre tomando Tabaco que tiene de ancho tres varas menos quarta y de cayda vara y media poco mas, o, menos sin moldura setecientos Reales 700 *Annot: en ser*

[6] 6 otro quadro de la degollaçion de s^{n} Ju.^{o} prolongado q tiene de ancho dos varas escasas y de cayda vara y tercia poco mas, o, menos con una moldura negra dos mill y duçientos Reales 2200 *Annot: su mag^{d} le tiene*

[7] 7 Una conversacion de noche donde estan tañendo y jugando a los naypes en un quadro que tiene de ancho dos varas y media poco mas, o, menos mill y trescientos Reales 1300 *Annot: su mag^{d} le tiene*

[8] 8 dos payses de batallas uno de ynvierno y otro de verano cada uno de ancho vara y m^{a} y de cayda una vara poco mas, o, menos La de invierno setecientos Reales y la otra seis^{os} Reales 1300

[9] 9 otro quadro de una despensa de caca donde esta un mico trastornando una cesta tiene de alto dos varas y quarta y de ancho vara y tercia poco mas, o, menos sin moldura cien ducados 1100 *Annot: su mag^{d} le tiene*

[10] Seis payses echos en tabla que cada uno tiene de ancho una vara y de cayda dos tercia poco mas, o, menos con sus molduras del evano cada uno a ciento y v^{te} Reales 720 *Annot: su mag^{d} los tiene*

[11] otros seis payses echos en lamina que tiene cada uno de ancho vara menos sesma y de cayda dos tercia menos quadro dedos poco mas, o menos con sus molduras de evano cada uno a ducientos y cinq^{ta} Reales 1500 *Annot: su mag^{d} tiene los 4*

[p.3] [12] 12 otros seis payses echos en lienco que tienen de ancho una vara menos ochava y de cayda tres quartas poco mas, o, menos con sus molduras negras cada uno a cien y cinq^{ta} Reales 900 *Annot: su mag^{d} los tiene*

[13] 13 dos paysicos de navios echos en lamina que tienen de ancho media vara menos quatro dedos y de cayda una tercia poco mas, o, menos con sus molduras de evano cada uno a ciento y cinq^{ta} Reales 300

[14] 14 una Lamina de nra s^{ra} y s^{n} Joseph q^{do} yba a exipto de alto dos tercias poco menos y de ancho media vara con su moldura de evano ciento y ochenta Reales 180

[15] 15 otra pintura echa en tabla de nra s^{ra} con el nino Jesus en sus braços y s^{n} Ju^{o} y s^{n} Joseph con Angeles alrededor dandoles flores y una gloria encima tiene de ancho tres quartas y de alto dos tercias menos dos dedos con su moldura de evano quin^{os} y cinq^{ta} Reales 550

[16] 16 dos payses echos en tabla cada uno de ancho dos tercias y quatro dedos y de cayda media vara poco mas, o menos con su molduras de evano cada uno a ciento y setenta Reales 340

[17] 17 dos paysillos prolongados de navios con molduras negras cada uno de media vara de ancho y una quarta de alto poco mas o menos a ciento y cinq^{ta} Reales 300

[18] 18 una Agatta con un navio con su moldura de evano de casi una quarta en cuadrado poco mas, o menos doçe du^{os} 132

[19] 19 tres yluminaciones que la mayor es La torre de Bavel y La mediana un Pais de mar una caça de Tenpestad todos con sus molduras de evano, la mayor quin^{os} y cinq^{ta} Reales y las otras dos cinq^{ta} Reales cada una 650 *Annot: esta en ser*

[p.4]

[20] 20 otra pintura del un gavilan con unos arminios de vara y tercia de cayda y menos de una vara de ancho treinta ducados 330

[21] 21 Un Pais en lienço de dos varas de ancho y vara y tercia de alto sin moldura ciento y cinq^{ta} Reales 150

[22] 22 Una Benus y cupido cortas de tabla de media talla y colorida dos mill y quin^{os} Reales 2500 *Annot: en ser*

[23] 23 una salutacion en una lamina que es copia de Rubens con su moldura negra trescientos Reales 300

[24] 24 una cayda del luzbel que tanbien viene de Rubens quarenta ducados 440 *Annot: en ser*

[25] 25 dos liencos de caças que tiene de ancho tres varas y mas y de cayda dos varas y media poco mas, o menos sin molduras a tr^{a} ducados cada uno 660

[26] 26 un Lienco de un bodegon donde ay un javali colgado que es lienco del tamano de los dhos en tr^{a} du^{os} 330

[27] 27 otros dos lienços de cacas de paxaros de dos varas de ancho y vara y tercia de cayda poco mas, o, menos sin molduras cada uno cien Reales 200

[28] 28 dos payses en lienços de a vara y media de ancho y vara y tercia de cayda cada uno ciento y cinq^{ta} Reales 300

[29] 29 un Lienco de una figura que va con una luz de noche en un lienço de una vara de alto poco mas o menos sin moldura seis ducados 66

[30] 30 otro pais del tamano de los dhos de arriva ciento y cinq^{ta} R^{s} 150

[31] 31 tres Laminas con sus molduras de evano que tienen de alto media vara menos quatro dedos y de ancho una terçia poco mas, o menos las dos son payses a seis ducados cada una La otra es una figura con dos ninos vale diez ducados 242

[p.5]

[32] 32 otras quatro laminas de payses con sus molduras de evano que tienen de ancho poco mas de una tercia y de alto menos de una quarta a quatro du^{os} cada una 176

[33] 33 Un Retrato de la Reyna de Inglaterra caçando que tiene de alto tres varas largas y de ancho dos varas y media sin moldura cinq^{ta} du^{os} 550

[34] 34 dos payses en lienços de vara y media de ancho y vara y quarta de alto poco mas, o menos sin moldura cada uno ciento y cinq^{ta} Reales 300

[35] 35 otros dos payses del tamano de los dhos sin molduras a ciento y cinq^{ta} Reales cada uno 300

[36] 36 Un Retrato de un Perro en un lienço de vara y tercia en quadro poco mas, o menos ciento y tr^{a} Reales 130 *Annot: en ser*

[37] 37 Un quadro de un emperador en seis du^{os} 66 *Annot: en ser*

[38] 38 quatro quadros de navios en lienço de dos varas y m^{a} de ancho y vara y quarta de alto poco mas, o menos sin molduras el uno es menor q los tres unos con otros a ciento y cinq^{ta} R^{s} cada uno 600

[39] 39 un dios de las aguas en un lienço de quatro varas menos quarta y dos varas de cayda poco mas, o, menos con su moldura de oro y negro quarenta du^{os} 440

[40] 40 Una pintura de un puerto de mar en un lienco de tres varas de ancho y vara y media de alto poco mas, o, menos sin moldura ducientos Reales 200

[41] 41 una laminica de un desafio de flandes diez du^{os} 110

Pinturas de al temple

[42] 42 Seis Liencos de al temple que tiene cada uno vara y media de ancho y vara y quarta de alto poco mas, o, menos a dos du^{os} cada uno doce du^{os} 123

[p.6] [43] 43 otros seis lienços al temple que tienen vara y quarta de ancho y vara de alto poco mas, o, menos sin molduras a diez y seis Reales cada uno 96

Pinturas q ay en las galerias

[44] 1 Un quadro de Pescados que tiene de cayda tres varas y de ancho quatro menos quarta poco mas, o, menos sin moldura en siete mill Reales 7000 *Annot: tiene le su mag^{d}*

[45] 2 otro quadro de tamano del dho de una despensa de volateria donde esta un çisne en seis mill Reales 6000 *Annot: Su mag^{d} tiene*

[46] 3 dos quadros de caças uno de Javalies y otro de Venados con sus molduras negras que tienen de cayda tres varas y de ancho cinco varas poco mas, o, menos cada uno çinco mill R^{s} 10000 *Annot: Su mag^{d} los tiene*

[47] 4 dos quadros de dos diosas una de flores y otro de fructas que tiene de cayda tres varas poco mas, o menos y de ancho dos varas menos sesma poco mas, o, menos cada uno mill y ducientos Reales 2400[14]

[48] 5 otro quadro del tamano de Los dhos tanbien de una diossa con un canastillo de frutas en la mano mill y seteçientos Reales 1700

[49] 6 dos quadros donde estan unos Ramilleteros de flores de flandes y unos vidros y dulçes con unos Perros tienen de cayda tres Varas y de ancho vara y tercia poco mas o menos cada uno treinta ducados 660[15] *Annot: su mag^{d} los tiene*

[50] 7 otros dos quadros del tamano de los dhos con unas molduras negras angostas q son unos payses en perspectiva cada uno diez ducados 220

[p.7] [51] 8 un quadro de Un Juego de naypes en conversaçion que tiene de ancho tres varas menos terçia y de cayda vara y quarta poco mas, o, menos dos mill y quatroçientos Rs 2400 *Annot: su mag^{d} le tiene*

[52] 9 otro quadro de Un sacamuelas que tiene de ancho lo mismo que el dho de arriva y de cayda vara y media poco mas, o, menos dos mill y quatrocientos Reales 2400 *Annot: su mag^{d} le tiene*

[53] 10 Un Pais que tiene cassi dos varas en quadro poco mas, o menos donde ay unas figuras que se estan despidiendo para entrar en un coche treinta ducados 330

[54] 11 Siete quadros de cacas de paxaros diferentes tienen de ancho dos Varas y de cayda vara y terçia poco mas o menos sin moldura vale cada uno cien Reales 700

[55] 12 ocho quadritos de fructas con sus molduras negras que tiene cada uno media vara en quadro poco mas, o, menos a cien Reales cada uno ochocientos Reales 800 *Annot: en ser*

[56] 13 otros quatro liencos de fructas con sus molduras negras que tienen dos terçias en quadro poco mas o menos a diez ducados cada uno 440

[57] 14 ocho Laminas de Payses con sanctos de devocion en ellos con sus molduras negras las cinco poco mas de una tercia en quadro y las tres de una quarta poco mas o, menos Las mas pequeñas destas a quatro ducados cada uno y las mayores a seis du^{os} cada una 462

[58] 15 dos paysos en prespectiva de tres varas de alto y vara y quarta de ancho poco mas, o, menos sin moldura a seis ducados cada uno 132

[p.8] [59] 16 dos paysicos que tienen de alto media vara y de ancho tres quartas poco mas, o, menos sin molduras cada uno cien Reales 200

[60] 17 Una tabla que tiene de alto vara y quarta y de ancho tres quartas con una moldura de evano que es el Convite de los dioses tres mill y quinientos Reales 3500 *Annot: en ser*

[61] 18 tres Lienços de caças que tienen de ancho tres varas y media y de cayda tres varas poco mas, o menos sin molduras cada uno treinta ducados 990

[62] 19 quatro liencos de cacas diferentes paxaros en lienço de dos varas de ancho y vara y tercia de cayda poco mas, o menos sin moldura en cada uno çien Reales 400

[63] 20 otro Lienço de un desafio de dos Varas de ancho y vara y tercia de cayda poco mas o menos sin moldura vale duçientos Reales 200

[64] 21 Un pais con una emboscada de salteadores con su moldura negra que tiene vara y media en quadro poco mas o menos en seiscientos Reales 600

[65] 22 dos liencos uno de Un rosal y otra una flor del sol que tiene de cayda tres varas y de ancho vara y quarta poco mas, o menos vale cada uno a çien Reales 200

[66] 23 dos payses que tienen de cayda media vara y de ancho tres quartas a çien Reales cada uno 200

[p.9] [67] 24 Una laminita de un Paysito que tiene una quarta en quadro poco mas o menos con su moldura negra en quatro ducados 44 *Annot: en ser*

[68] 25 Un quadro de Un Musico y una muger en pie cantando tiene de alto tres varas escasas y de ancho vara y media poco mas o menos sin moldura en quatrocientos Reales 400

pinturas separadas

[69] 26 Una lamina de los elementos y la creacion del mundo que tiene de ancho vara y tercia poco mas y de cayda vara y sesma poco mas, o, menos y tiene moldura de evano vale tres mill y trescientos Reales 3300 *Annot: en ser*

[70] 27 dos laminas una de nra señora con el nino Jesus en bracos y unas gloriasençima y otras alrededor con sus molduras del evano tienen de alto dos terçias y de ancho media vara poco mas, o, menos vale seiscientos y sesenta Reales La que no tiene s^{n} Joseph y la que le tiene quinientos y cinq^{ta} y las dos Juntas valen mill ducientos y diez Reales 1210

[p.10] [71] 28 quatro laminas de humanidad La una es de Baco y las demas las q se siguen con sus molduras de evano tiene de alto dos tercias escasas y de ancho media vara poco mas, o, menos a trescientos y cinq^{ta} Reales cada una 1400

[72] otra pintura echa en tabla de nra s^{ra} con el nino Jesus en braços y s Ju^{o} y s Joseph con Angeles alrededor dando les flores y una gloria encima tiene de ancho tres quartas y de alto dos tercias poco mas o menos con su moldura de evano en qu^{os} y cinq^{ta} Reales 550

[73] 29 tres paysicos echos en lamina de menos de terçia en ancho y una quarta de alto poco mas o menos con sus molduras de evano a quatrocientos Reales cada uno 1200 *Annot: en ser*

[74] 30 otro paysillo en una tabla mas prolongado en quatrocientos Reales 400 *Annot: en ser*

[75] 31 Una Agata prolongada de un purgatorio de una quarta de ancho escasa con su moldura de evano quatrocientos R^{s} 400 *Annot: en ser*

Pinturas de La huerta

[76] 1 Un pais que tiene dos varas y quarta de ancho y casi vara y media de cayda poco mas, o menos vale duçientos y cinq^{ta} R^{s} 250

[77] 2 tres payses de vara y media de ancho y poco mas de vara de cayda y el uno dellos es mayor a ciento y cinq^{ta} R^{s} cada uno quatr^{os} y cinq^{ta} Rs 450

[78] 3 un quadro de flores y fructas de dos varas poco mas de ancho y vara y tercia de cayda poco mas, o menos vale ciento y cinq^{ta} R^{s} 150

[79] 4 otro quadro de fructas donde esta un mico tirando de una çesta que tiene mas de dos varas de ancho y vara y ter^{a} de Cayda çien R^{s} 100

[80] 5 otros dos quadros de dos varas de ancho y vara y tercia de cayda en el uno esta una çorra = y en el otro un perro Rinendo con un gato a siete du^{os} cada uno Los dos ciento y cinq^{ta} y q^{tro} R^{s} 154

Todas Las quales pinturas Los dhos feliz Castelo y felipe dirisen debaxo del dho juram^{to} dixeron las an tassado bien y fielm^{te} sin açer agravio alg^{o} y a la dha su tassacion fueron press^{tes} por t^{os} Ju^{o} ochoa y p^{o} Golliart y Carlos Polet est^{es} en esta q^{te} y los dhos tasadores lo firmaron enmendado =
Felix Castello
Phelipe diriksen
ante mi ss^{an} Hernandez

1. See *Biographie Nationale ... de Belgique* (Brussels, 1921–24), t. 23, s.v. "Croy, Jean de," by V. Brants, pp. 121–126; *Biographie Nationale de Belgique, Supplément* (Brussels, 1959), vol. 2, pp. 303–306.
2. AHPM, Prot. 5.327, ff. 202–210v.
3. AHPM, Prot. 5.328, ff. 125v–127.
4. See M. Díaz Padrón, *Museo del Prado. Escuela Flamenca del siglo XVII*, Madrid, 1975, I, pp. 118–119.

5. M. Orihuela Maeso, "Dos obras inéditas de Van der Hamen depositadas en la Embajada de Buenos Aires," *Boletín del Museo del Prado*, 3, 1982, pp. 11–14.
6. Jordan and Cherry 1995, p. 47.
7. AHPM, Prot. 5.328, ff. 121–121v.
8. Jordan and Cherry, *Spanish Still Life*, 1995, pp. 49–52.
9. M. Crawford Volk, "Rubens in Madrid and the Decoration of the King's Summer Apartments," *The Burlington Magazine*, 123 [1981], pp. 526–529; Cherry 1991, pp. 122–124.
10. Díaz Padrón 1975, I, pp. 221–223.
11. Cherry 1991, pp. 134–135; Jordan and Cherry 1995, pp. 56, 190, no. 28.
12. López Navío 1962, nos. 703–705; Jordan 1967, pp. 152–153; Jordan 1985, p. 146, no. 8.
13. Agulló Cobo 1981, pp. 210–211.
14. These two paintings are likely to be Van der Hamen's *Offering to Flora* (Fig. 28), Prado (No. 2.877) and *Pomona and Vertumnus* (Fig. 29), Banco de España, Madrid. See accompanying essay.
15. Juan van der Hamen y León's *Bodegones with Dogs and Sweets* (Figs. 30 and 31) are now in the Prado (445 and 450).

25 Diego Pérez Dávila, Abad de Santa Marta de Astorga

1638

The postmortem inventory of the goods in Madrid of Maestro Diego Pérez Dávila (d. 17 July 1638), Abbot of Santa Marta de Astorga, was begun on 8 August 1638. The few inventoried paintings were appraised on 16 August 1638 by the royal painter Angelo Nardi (ff. 591v–592v). Apart from 15 religious subjects, Pérez Dávila owned a picture of *Laocoön* (no. 11), which reveals a rather more learned aspect of his taste. He may even have been attracted to the subject because it represented a pagan priest who was killed while officiating at the altar of Neptune. While this may have been a representation of the classical sculptural group in the Vatican collections, the most famous Spanish painting of this theme was that of El Greco, which was known in a number of versions.[1]

AHPM, Prot. 5.016, ff.591v–592v tassa de pinturas

En la villa de m^{d} a diez y seis dias del mes de agosto de mill y seiscientos y treinta y ocho años angel nardi pintor de Su mag.^{d} perss.^{a} nombrada p^{a} effecto de tassar los bienes tocantes a Su ofi^{o} que quedaron por fin y muerte del dho mro di^{o} perez davila el qual hi^{co} la dha tassaçion en la manera sig^{te}

f.591v [1] Primeram^{te} con santo cristo crucificado Con san Juan y nra señora de dos baras de alto con su moldura de oro y negro 500

[2] Mas una nra señora con hijo en las faldas san Josef y una santa con su moldura toda de oro de bara y media de alto en mill y quinientos reales 1500 R^{s}

f.592 [3] un nacimi^{to} de bara y media sin moldura 600 R^{s}

[4] mas las bodas de anticidino de siete quartas de alto sin moldura 550 R^{s}

[5] mas otro de san acaçio de siete quartas Con su moldura dorada 1100 R^{s}

[6] mas una Horaçion al guerto de bara y quarta con su moldura dorada 150 R^{s}

[7] un santo Cristo pequeño sin moldura 100 R^{s}

[8] Un santo Cristo Con la cruz a questas sin moldura 200 R^{s}

[9] Una nra señora con un niño en braços con su moldura de oro y negro 100 R^{s}

[10] Un santo thomas de dos baras de alto sin moldura 200

[11] Un lauconte de siete quartas sin moldura 300

[12] un san fran^{co} de a bara con su moldura de oro y negro 150

f.592v [13] mas quatro martires teatinos sin moldura a veinte Reales Cada uno 80

Todos los quales dhos bienes tasso en la manera referida el dho angelo nardi y Juro en forma de d^{o} aberla echo bien y fielm^{te} Sin açer agravio a ning^{na} de las p^{tes} y lo firmo
Angelo Nardi
Antemi
Gaspar del va[illeg.]

1. F. Marías, "El Greco y los usos de la antigüedad clásica" in *La visión del mundo clásico en el arte español*, CSIC, VI Jornadas de Arte, 1992, pp. 178–179.

26 Sebastián Díaz de Ontiveros and Ana María Núñez de Cos

1639

An inventory of the estate of Sebastián Díaz de Ontiveros and his wife Ana María Nuñez de Cos began on 7 June 1639, the date of her death. The extensive picture collection was appraised on 14 August by the painter Diego Rodríguez. Although the document does not specify the profession of Díaz de Ontiveros, the presence of portraits of Spanish royals in the collection suggests that he was in royal service, as was his son, Don Bernabé Díaz de Cos, a *contador* (royal accountant). There were full-length and half-length portraits of Philip IV and Queen Isabella (nos. 35, 36), as well as one of prince Baltasar Carlos (no. 37), and two pairs of portraits of Díaz de Ontiveros and his wife (nos. 31, 32). Interestingly, two of the latter portraits (no. 32) and another of a relative (no. 33) were said to be painted "from nature". Díaz de Ontiveros himself died on 24 June 1641, and his inventory was drawn up by his son and heir, with the paintings collection appraised by the painter Matias Pastor on 1–2 September 1641.[1] Only a few paintings were sold at the public sale of September 1641; the majority of paintings were sold in an estate sale of May 1646.[2]

The appraisal of Díaz de Ontiveros' paintings in 1639 began with religious subjects, which were perhaps considered to be the most important images in the collection and many of which were from his oratory (as specified in his inventory of June–July 1641). A copy after a Correggio *Virgin and Child* (no. 21) had been painted by Antonio Ricci, a mediocre artist who nevertheless had a livelihood copying paintings by sixteenth-century masters. However, the collection included a broad range of subject matter, which indicates a taste for the diverse sorts of pleasure afforded by the art of painting. At the other end of the scale to his religious pictures, Díaz de Ontiveros also owned a small comic painting of a drunkard (no. 66). There were 15 still-life paintings, four of which were by Juan van der Hamen (no. 38), the best still-life painter of the 1620s. Although the document specified that these were "originals" in order to distinguish them from the studio variants and copies common on the Madrid market, they were, nevertheless, listed as overwindows in the inventory of 1641. Among the landscape paintings were works by Paul Bril (no. 41), and two contemporary Spanish artists who specialized in landscapes for private collectors at court: Francisco Collantes (no. 56) and Juan de la Corte (no. 67).

Two of the landscapes depicted mythological subjects (nos. 68), and the collection included figure paintings of the *Abduction of Proserpina* (no. 46), *Venus and Cupid*, *Cupid*, *Cupid chastised by Pallas Athena*, and *Midas* (the last four pictures all described in item no. 48), the last painting perhaps by Eugenio Caxés, whose name was garbled to "Jaques" in the document. In the inventory of 1641, these mythologies, along with a mix of religious images, seascapes, landscapes, sibyls, and still lifes, were listed in Díaz de Ontiveros' study ("dentro del escritorio"). His *Abduction of Ganymede* (no. 51) was a copy after the painting by Correggio that had been in the famous collection of Antonio Pérez, which was copied for the Spanish royal collection by Eugenio Caxés in 1604, and is now in Vienna.[3] In the appraisal of Díaz de Ontiveros' collection in 1641 the painting of *Cupid making his bow* (no. 54) was also listed as a copy after another Correggio mythology, although this is reminiscent of a painting by Parmigianino also now in Vienna. These two copies made up part of the decoration inventoried in 1641 of his urban recreational "casa jardin" on the outskirts of the capital, along with other "fables," the *Burning of Troy* (no. 45; complemented in the collection by a less common image of the story of *Aeneas and Troy*, no. 52), paintings of the Months, landscapes (including two views of the environs of Madrid) and still lifes. Díaz de Ontiveros' painting of "the *pícaro* of Rome removing a thorn" (no. 53) was a representation of the famous classical bronze of the *Boy Removing a Thorn from his Foot*, the "Spinario," which was long considered to rep-

resent a shepherd boy.[4] This painting was also inventoried in 1641 hanging in his "casa jardin" ("un quadro ... de una estatua de rroma de Un hombre que se saca Una astilla del pie"). It was bought from his estate by Don Agustín Daza (4 May 1646), along with a large number of other pictures, and was inventoried in the latter's collection on his death in 1678.[5] This was one of the most famous antiques visible in Rome and copies in sculpture existed in Spain, one example presiding over a fountain at Aranjuez since the sixteenth century. More than anything, it was probably the naturalism of this classical genre subject which was so admired; other painted examples listed in inventories of picture collections of the period testify to its popularity among connoisseurs. A copy was listed in the collection of the royal *escribano* Juan González Trujeque in 1643[6] and in the collection of Don Fernando de Borja in 1666 (Doc. 78, no. 138).

AHPM, Prot. 5.971, ff.33–41v

Tass^{on} de pinturas

Puesto en el cuerpo de bienes

En la villa de madrid en El dho dia mes y ano dhos ante mi El scrivano diego rodriguez pintor Vz^{o} desta v^{a} nombrado por las dhas partes p^{a} El jenero de pinturas aviendo jurado en forma de derecho en conformidad del auto del s^{r} ti^{e} hico la tasacion En la forma y manera siguiente

f.33 [1] Primeramente se tasso Un quadro de pintura de La oraçion del guerto con su guarniçion de marco y adorno de piramide y cornisas y frontispicio con una pintura del padre eterno pequena encima El adorno dorado y estofado en çien ducados todo 1100

f.33v [2] yten se tasso otro quadro grande del desposorio de Santa Catalina con su moldura dorada del tamaño de bara y media de Largo y bara y quarta de cayda en docientos y sesenta rreales 260

[3] Yten se taso Un quadro de san Antonio de padua del mismo tamano con la mis^{a} guarnicion dorada en trecientos rreales 300

[4] Yten se tasso otro quadro pequeno de santa juana de la cruz con su moldura dorada en ocho ducados 88

[5] Yten se taso un quadro de s fran^{co} con su moldurilla viejo en tres ducados 33

[6] Yten se tasso otro quadro de san pedro del tamano de bara y quarta con su moldura dorada en ciento y treinta reales 130

f.34 [7] Yten se tasso otro quadro de bara y media de Judit con su moldura dorada en ciento y ochenta rreales 180

[8] Yten se tasso otro quadro de San cosme y San damian del tamaño de vara y quarta Con su moldura dorada en docientos rreales 200

[9] Yten se tasso otro quadro de cayn y avel de bara y m^{a} de alto con su guarniçion dorada en cien reales 100

[10] Yten se tasso otro quadro de San Juan baptista de dos baras menos una quarta hecho en ytalia con su moldura dorada en treçientos rreales 300

[11] Yten se taso otro quadro de San Sevastian del tamano de vara y media de cayda y bara y quarta de ancho con su moldura dorada en ciento y ochenta Rs 180

f.34v [12] Yten se taso otro quadro del niño Jesus en El templo de bara y media de bara y m^{a} de cayda con su moldura dorada en v^{te} ducadoss 220

[13] Yten se tasso otro quadro pequeño de mosen simon de una bara de cayda con su guarnicioncilla dorada viejo diez y seis reales 16

[14] Yten se tasso Un quadro pequeño de san fran^{co} de tamaño de tres quartas sin moldura en doze reales 12

[15] Yten se tasso Un dibjuo y tr^{do} de nra s^{ra} del populo de cossa de una terçia con su guarniçion dorada en doze rreales 12

[16] Yten se tasso Una lamina poco mayor que Una terçia en quadrado de un eceomo de mano de prete antonio con su guarnicion de granadillo En quarenta ducadoss 440

f.35 [17] Yten se tasso un quadro de nuestra s^ra^ de la concepçion poco menos de media bara de alto con su guarniçion negra en docientos y çinquenta reales 250

[18] Yten se tasso una lamina pequenita con su guarniçionçita de evano En treinta rreales 30

[19] Yten se tasso una cruz en que esta pintado un santo xpo de nogal de poco mas de media bara de largo que es copia del mudo en ciento y çinquenta reales 150

[20] Yten se tasso Un quadro del Xpo Con la Cruz a questas del tamaño de Bara y media de Cayda Con Su moldura dorada en ciento y ochenta reales 180

[21] Yten se tasso otro quadro de nra s^ra^ de la leche de una bara de cayda copia de la coreco de mano de antonio riche con su moldura dorada en v^tc^ ducados 220

f.35v [22] Yten se tasso otro quadro del tamaño de una vara en que esta pintada La anunçiaçion a nuestra s^ra^ con su moldura dorada en ciento y sesenta rreales 160

[23] Yten se tasso otro quadro de san jeronimo de bara y media de cayda con su moldura dorada en docientos y beinte rreales 220

[24] Yten se tasso otro de santa tais de dos baras de cayda y bara y media y mas de ancho con du moldura dorada en docientos y Veinte Reales 220

[25] Yten se tasso otro quadro de vara y quarta de la samaritana con Xpo con su moldura dorada en ciento y tr^a^ reales 130

[26] Yten se tasso otro quadro de Santa maria ejiuciaca de siete quartas de cayda y una bara de ancho con su moldura dorada en docientos y veinte rreales 220

f.36 [27] yten se tasso otro quadro de vara y media de cayda de la magdalena penitente con su moldura dorada ciento y ochenta rreales 180

[28] Yten se tasaron ocho Laminas de a terçia con sus guarniçiones negras de unos hermitaños a cinquenta reales cada una Son quatrocientos reales 400

[29] yten se tassaron otras quatro Laminas una del naçimiento otra de la adoraçion de los reyes otra de san ysidro y otra de san pedro con sus guarniçiones negras Una con otra a çinquenta rreales cada una son docientos rreales 200

[30] yten se tasaron doce zirculos rredondos de las sivilas con sus guarniçiones doradass a tres ducados cada una 396

[31] Yten se tasaron dos rretratos de medio cuerpo uno del dho Sebastian diaz de ontiveros y otro de la dha doña ana de cos su muger en docientoss rreales ambos con molduras negras y doradas 200

f.36v [32] Yten se tasaron otros dos rretratos de los sobre dhos del natural de dos baras y media con su molduras doradas en trecientos reales 300

[33] Yten se tasso otro rretrato de bernave dias de ontiveros del natural de dos baras y media con su moldura dorada en ciento y çinquenta rreales 150

[34] Yten se taso otro rretrato de dona paula su nieta con moldura dorada en cien reales 100

[35] Yten se tassaron dos rretratos del rrey nuestro s^r^ El uno de medio cuerpo y el otro de Cuerpo entero = El de cuerpo entero con su moldura dorada negra en ciento y quarenta rreales = y el de media querpo de a vara con su guarniçion negra en cient rreales 240

[36] Yten se tasaron otros dos rretratos de la mis^a^ manera de la rreyna nuestra s^ra^ conpaneros de los de arriva en la mis^a^ Cantidad de docientos y quarenta rreales 240

f.37 [37] Yten se tasso otro rretrato del principe del tamaño de dos baras y media de cayda con su moldura dorada y negro en ciento y diez rreales 110

[38] yten se tassaron quatro liencos de frutas de a siete quartas de largo y poco mas de una terçia de cayda de mano de balderame orijinales con sus molduras doradas a sesenta rreales cada uno son docientos y quarenta rreales 240

[39] Yten se tasso Un lienco de bara y media de largo y una bara de Cayda de frutas y rossas con su moldura dorada çinquenta reales 50

[40] Yten se tasso Un quadro de pintura de bara y m^a^ poco mas a menos de questan pintado un besugo y otras cossas de bodegon y una moldurilla angosta en cinquenta rreales 50

f.37v [41] yten se tassaron quatro payss de a vara y quarta de largo y una vara de cayda oscuross orijinales de mano de paulo vril con sus moldurass angostas doradas y negrass en ochocientos rreales a docientos cada uno 800

[42] yten se tasaron quatro liencos de la ystoria de Jacob de a bara y media de largo y bara y quarta de cayda con sus molduras doradas a doscientos y beinte rreales cada uno que valen ochocientos y ochenta reales 880

[43] yten se tasso otro quadro de a vara y quarta de cayda y una bara de ancho de la lucha de Jacob con una moldura angosta dorada en ochenta y ocho rreales 880

f.38 [44] yten se taso Un pais de a doss baras con una tormenta de gallones con su moldura dorada en docientos y v^te^ rreales 220

[45] yten se tasso otro pais de la mis^a^ mano de la distruçion de troya del tamaño de bara y media de largo con su moldura dorada echos en mallorca en ciento y cinquenta rreales 150

[46] yten se tassaron otros dos payss de bara y m^a^ de largo El uno de unas galeras questan haciendo agua y el otro de San pablo hermitano con sus molduras doradas en doçientos y çinquenta R^s^ 250

[47] Yten se tasso otro lienco de dos baras de largo y bara y quarta de cayda del rrobo de proserpina con su moldura dorada en treinta ducados 330

[48] Yten cinco liencos se hicos El uno de adonis y benuss del tamaño de una vara de cayda en ciento y cinq^ta^ reales [N.B. "150" crossed out] (f.38v) El otro lienco de cupido dormido orilla de una fuente del tamaño de largo de una vara poco mas a menos con su moldura de oro brunido angosta en diez ducados = otro de una tabla de pintura del barvero del rrey midas orijinal de mano de Jaques con su moldura dorada de oro bruñido del tamaño de media bara en quadrado poco mas a menos docientos y sesenta rreales = mas un lienco de unos pececillos del mis^o^ tamaño con unas flores y su guarniçion dorada sesenta rreales = otro lienco de palas quando acota a cupido del tamaño de una bara de cayda con su guarniçion dorada de oro bruñido en sesenta y seis reales que todos çinco montan seiscientoss y quarenta y seis reales 646 *Annot: esta enp^da^ de 646 R^s^*

f.38v [49] Yten se tassaron quatro paises de a dos baras de largo y bara y quarta de cayda con sus molduras doradas a ciento y diez reales 440

f.39 [50] yten se tassaron quatro liencos de a siete quartas de largo poco mas a menos y bara y quarta de cayda de los quatro Elementos con sus molduras doradas en quarenta ducadoss 440

[51] Yten se tasso Un quadro de ganimedes copia del corezo de dos baras de cayda y una bara de ancho con su moldura dorada en ciento y çinquenta rreales 150

[52] Yten se tasso otro quadro de dos baras de largo en questa pintada la ystoria de aneas y troya con su moldura dorada en docientos y çinquenta reales 250

[53] yten se tasso un lienço de dos baras de cayda y una bara de ancho poco mas a menos del picaro de roma sacandose la espina ciento y çinquenta rrealess 150

f.39v [54] yten se taso otro quadro de dos baras de cayda de cupido haciendo El arco con su moldura dorada en ciento y çinquenta reales 150

[55] yten se tassaron seis payses de a vara y quarta poco mas a menos con sus guarniçiones doradas a treinta rreales cada una que son ciento y ochenta rreales 180

[56] yten se taso un pais de vara y quarta de mano de collante de orijinal con su moldura dorada ciento y çinq^ta^ rreales 150

[57] yten otro de a vara y tres quartas poco mas a menos de la Huyda a ejiuto de noche con su moldura dorada en ciento y diez rreales 110

[58] mas otro de una vara y tres quartas en questava pintada la lucha de jacob figuras pequenas con su moldura dorada en ochenta rreales 80

f.40 [59] yten se tasaron otros dos liencos del mismo tamano de payses El uno de un molino y el otro de boscaje con sus molduras doradas a ochenta rreales 160

[60] yten se taso un paisillo de tres quartas de boscaje con su moldura dorada en cinquenta rreales 50

[61] Seis Liencos Yguales de a tres quartas de largo y media vara de cayda poco mas a menos de frutas con sus molduras de oro bruñido a quarenta rreales cada uno que montan doçientos y quarenta reales 240

[62] Yten otro lienço de vara y quarta de una judia copia que viene del tiçiano sin marco quarenta rreales 40

[63] Yten un rretrato de un deudo del dho Sevastian diaz del tamano de una vara poco mas a menos sin guarniçion en dose Reales 12

f.40v [64] Yten se taso Un pedaco de lienco con una moldurilla clavada en la pared de frutillas en seis rreales 6

[65] yten se tasaron dos liencos de a tres quartas de rossas y acuzenas con sus molduras doradas sesenta y seis rreales 66

[66] mas otro lienço pequeno pintado un borracho sin marco ocho rreales 8

[67] yten se tassaron quatro payses de a dos baras de largo y vara y quarta de cayda con sus molduras doradas angostas en seiscientos rreales 600

Mas otro pais de vara y quarta en que estan pintados San anton y San pablo con su moldura dorada de mano todos çinco paises de Ju° de la corte flamenco en ciento y diez rreales este 100

[68] Yten se tassaron tres paises de a tres quartas de largo El Uno de adonis mirandose en la fuente y el otro de argos y el otro de un flechero todoss tres con sus molduras doradas de oro bruñido en ciento y cinquenta rreales a çinquenta cada uno 150

f.41 [69] yten se tasso otro lienço de un gallinero del tamano de dos baras de largo y media vara de cayda poco mas a menos con su moldura dorada çiento y çinquenta rreales 150

[70] yten otro del mismo tamaño de unos faysanes y un guacamayo con su moldura dorada en ochentta y ocho rreales 88

[71] yten otro del mismo tamaño de unas damas haciendo unos ramilletes con unos bayladores con su guarniçion dorada ciento y çinquenta rreales 150

f.41v *La qual dha tassacion segun la dha declarada la hico bien y fielmente a su saver y entender sin hacer agravio a ning[a] de las partes y asi lo declara devajo del dho juramento y firmo*
Diego Rodriguez
ante mi Diego de Ledesma

1. AHPM, Prot. 6.212, ff. 632–636.
2. AHPM, Prot. 4.785, ff. 736–739.
3. Angulo and Pérez Sánchez 1969, p. 252, no. 190.
4. Haskell and Penny, *Taste and the Antique*, 1981, cat. 78.
5. AHPM, Prot. 8.181, unfoliated; Getty Provenance Index No. E-216.
6. AHPM, Prot. 6.227, ff. 660–663v; Getty Provenance Index No. E-55.

27 Jerónimo de Alviz

1639

Inventories of the estate of the royal accountant (*contador*) Jerónimo de Alviz (d. 23 August 1639) were taken in 1628 and on his death in 1639. On 26 February 1628, Alviz drew up an appraisal of his capital assets brought to his marriage to Manuela Cortés, widow of the *regidor* of Valladolid Andrés Alonso de Usategui.[1] In this document, three of the paintings in Alviz's collection were attributed to the court painter Eugenio Caxés (f. 56, "Yten tres quadros de pintura de payses de una tercia de largo y una quarta de ancho de las ystorias de abraan de la lucha de jacob con el angel y otro de media bara de alto y una tercia de ancho pintado a lo alto del carro de elias de mano de eugenio Cajesi," valued at 8 ducats each). Caxés himself valued the collection on 23 August 1628 on the premature death of Manuela Cortés, a document in which none of the works were attributed.[2] The entire picture collection was considered Alviz's property. On Alviz's own death in August 1639, his widow, Catalina de la Cámara, drew up the postmortem inventory of the estate and had the picture collection appraised by the painter Francisco Mexía on 12 September 1639.[3] Many of the pictures that were attributed in the inventory were not copied into Mexía's appraisal, and these appear in brackets in the transcription below. In the estate sale of Alviz's goods, paintings were bought by a number of collectors of note.[4] Don Pedro de Velasco, for instance, bought works by Caxés, Don Juan del Hierro bought the Caxés *Immaculate Conception*, and Don Francisco Gutiérrez bought many works, including pictures by Orrente, Caxés, and Juan de la Corte.

In the 1639 documents, attributions of paintings were all to Spanish painters practicing in the capital, with whom Alviz could have had personal contact. Although Alviz's picture collection was not large, numbering only 52 paintings, his importance as a collector of paintings by contemporary artists merited him a mention among the outstanding connoisseurs at court in Carducho's *Diálogos de la pintura*.[5] By 1639, Alviz boasted an *Immaculate Conception* (no. 1) and nine religious narrative paintings by Eugenio Caxés (nos. 8, 18, 19, 20, 21, 26), one of which was not listed in the appraisal, as well as works by Caxés' colleague at court, Vicencio Carducho (nos. 2, 3, 4).

Alviz owned paintings of Old Testament subjects by Pedro de Orrente (nos. 5 and 17) – the latter seemingly commissioned by Alviz according to the accompanying annotation. The popular painter of scenes with small figures, Juan de la Corte was represented in the collection by four paintings (nos. 9, 16, 23, 28). There was a figure subject of Moses by Francisco de Collantes (no. 24), which may have been paired with a story of Jonah by Juan de la Corte (no. 23). Three subject paintings were listed by Cristóbal de Acevedo (no. 6), an artist who was a popular painter of landscapes.[6] A landscape by Juan de la Corte (no. 28) depicted the *Conversion of St. Paul*, and two landscapes with figure subjects by Collantes appear to have hung near a picture by Andrés de Vargas (no. 27). Alviz acquired most of his still-life paintings after 1628, since in the inventories of this year only two such paintings were listed anonymously. One was a painting of "some fruit" and the other a breakfast piece, "Un almuerco de tocino y algunas frutas," worth 100 *reales*, and both pictures could be subsumed under the descriptions in the later inventory. In 1639, Alviz's collection listed eight still-life paintings, seven by Juan van der Hamen. These works could have been acquired directly from the artist in the last three years of his life or bought on the open market. Three pictures were worth 100 *reales* each, two representing a cardoon and hanging grapes (no. 12) and another larger picture glasses, clay vessels, and fruit (no. 13). Four other smaller pictures depicted still lifes of fruit (nos. 11, 15). It was natural that Alviz should have collected still lifes by Van der Hamen, since he was not only the best and most famous still-life painter in Madrid in the 1620s, but also an important member of the Carducho circle at court. One other still-life painting with radishes and fruit was said to be by "the Domini-

can" (no. 14), which possibly refers to Juan Bautista Mayno, an ordained member of the Dominican order. An Italian artist of this name was documented in Madrid in 1608,[7] but perhaps the artist most likely to have been referred to here was a Flemish still-life painter called Allaert who was also a Dominican father, and by whom ten bird still lifes were listed in the collection of the Conde de Molina in 1675 (Doc. 93, nos. 8, 9, 14, 15, 93, 102).

AHPM, Prot. 5.979, ff.27v–29v

Tass^{on} de pinturas

En la vi^{a} de m^{d} a Doce dias del mes de Septiembre año de mill y seis^{o} y ttreinta y nuebe fran^{co} mexia pintor nonbrado para El eefeto Hico tassacion de pinturas en esta forma

f.27v [1] Lo Primero taso Una ymaxen de nra s^{a} de la concepcion [de mano de Eujenio Caxes] de tres baras de largo con su marco dorado de mill R^{s} 1000 R^{s}

[2] yten taso Una Pintura de san Jeronimo tamaño y marco de mano de vicencio carducho en çien [N.B. "to y cinquenta" crossed out] ducados 1100

[3] yten taso Una Pintura de Un santo cristo atado a la coluna con el mismo marco y tamaño de mano de vicencio carducho en cient du^{os} 1100

[4] yten Una Pintura de Un s^{t} fran.^{co} del mismo tamaño marco y mano en seiscientos Reales 600

f.28 [5] Yten taso Dos Liencos de ttres baras menos quarta de largo y Vara y media de ancho con sus marcos dorados el uno de david y El otro de Elias de mano de Pedro lorente en mill y seiscientos Reales 1600

[6] yten taso tres Lienços de a dos baras Poco mas de largo y Vara y media de ancho con marcos negros el Uno del Lago de los Leones y El otro del perro de tobias y El otro de una hist.^{a} de mano de acevedo setenta y zinco Ducados 825

[7] yten taso Un lienco de dos baras de largo y vara y terçia de largo con marco dorado de la caida de San Pablo en treçientos R^{s} 300

[8] yten Una Pintura de San sebastian de vara de largo y dos terçias de ancho con marco dorado de mano de Eujenio caxes en quinientos Reales 500

[9] yten Un lienço de san Juan evanjelista de mano de Juan de la cortte con marco dorado en qu.^{tro} ducados 44

[10] yten taso Un pais de vara y media de largo y dos terçias de ancho con su marco dorado y negro en Seis Ducados 66

f.28v [11] yten taso dos Liencos [de mano de Valderrama] de frutas de a media vara de ancho con marcos dorados Uno de granadas y otro de benbrillos en ocho ducados a q.^{tro} cada Uno 88

[12] yten taso dos lienços [de mano de Valderrama] de frutas El Uno de cardo y otro de Ubas colgadas de bara de Largo y lo mismo de Ancho en duçientos R.^{s} a ziento cada Uno 200

[13] yten taso otro lienço [de mano de Valderrabano] de bara y terçia de largo con marco dorado de vidros barros y frutas en çien Reales 100

[14] yten taso Un lienço de vara de largo y media de ancho de Ravanos y otras frutas de mano del dominico en çinco ducados 55

[15] yten taso dos Liencos Pequeños de dos bidros El Uno de melocotones y El otro de Alverqiges con marcos dorados de mano de Valderrabano en tres ducados 33

[16] Un lienço de vara y media de largo y tres quartas de ancho con marco dorado de Una prespetiva de mano de Juan de la corte en doçe ducados 132

[17] yten taso otro Lienço [del mano de pedro Lorente] del mismo tamaño y marco quando habraan comio con Los tres anjeles en çien Reales 0
fue manda del contador

f.29 [18] Dos lienços [de mano de ujenio caxes] de a terçia y quarta de ancho con sus marcos dorados quando abraan subio a sacrificar su hixo El Uno y El ottro de otra ystoria en quarenta Reales cada Uno 80

[19] Otros dos Lienços del mismo tamaño con marcos dorados de mano de Eujenio caxesi de diffrentes historias en quarenta Reales Cada Uno 80

[20] yten otro Lienço de san Juan baup.ta en El disierto con marco dorado de vara de largo y media de ancho de mano de Eugenio caxes en vte ducados 220

[21] Un lienço [de mano del dho caxes] de la bisitazion que hicieron a habran Los tres anjeles en duzos Rs 200

[22] Un quadro en tabla de dos terçias de largo y media bara de ancho con marco dorado con Una mar y naves en ocho ducados 88

[23] otro lienço del mismo tamaño y marco con la ystoria de Juanas de mano de Juan de la corte en çinqta Rs 50

[24] yten otro lienço [de mano de collantes] del mismo tamaño con marco dorado de la ystoria de moisen en çinquenta Rs 50

f.29v

[25] Un lienco del mismo tamaño y marco del san xpto valen cinqta reales 50

[26] un lienco de media vara de largo Vara y tercia de ancho con marco dorado del san ffranco en El carro de fuego de mano de Eugenio caxes en seis ducados 66

[27] otro lienco del mismo tamano y marco de mano de Vargas en cinqta Rts 50

[28] Un Pais de terçia de largo y quarta de ancho de la caida de san Pablo de mano de Juo de la corte en quarenta Rs 40

[29] yten cinco Paises del mismo tamaño con sus marcos dorados de diferentes historias en cinqta Rs cada Uno que haçen 250

[30] yten taso Un lienzo de vara de largo y tres quartas de ancho de la batalla de Josue quando se detubo el sol en doçe duos 132

[31] otro Lienco del mismo tamaño y marco dorado de diferente historia En doçe ducados 132

En la dha forma Hico La dha tassaçion debajo del dha Juramto
Dio de ledesma

1. AHPM, Prot. 5.091, ff. 50–58.
2. Ibid., ff. 30–33v.
3. AHPM, Prot. 5.979, ff. 27v–29v.
4. AHPM, Prot. 5.979, ff. 30–35v, 12 September 1639.
5. Carducho ed. 1979, p. 425.
6. Díaz del Valle, ed. 1933, p. 365.
7. See Agulló Cobo 1981, p. 63.

28 Francisca Luisa Fernández Portocarrero, Marquesa de Villanueva del Fresno y Barcarrota

1640

The postmortem inventory of Villanueva del Fresno's widow, Francisca Luisa Portocarrero, Marquesa de Villanueva del Fresno (d.22 December 1639), begun on the day of her death, was drawn up by her executors, the Conde de Altamira and Conde de Castrillo. Her paintings were appraised by the painter Don Juan Tellez on 5 January and 1 February 1640. These pictures were basically those that the Marquesa inherited in the partition of her husband's estate on 3 September 1637,[1] (see also Doc. 20, which is the valuation of his estate) which also included some 14 works from her dowry. Unfortunately, the pictures listed in the document were largely anonymous, except for an attribution to "el Vassal," of one of the *Four Seasons* (no. 66) and three Flemish works (nos. 5, 32, 73). Many of the paintings, however, were listed in her husband's valuation some five years earlier, where they appear to have been assigned higher valuations. For instance, a Juan de la Corte garden scene was appraised at 330 *reales* in the collection in 1635 (Doc. 20, no. 36) and at slightly less in 1640 (no. 50). In the case of the Villanueva copy of Raphael's *Transfiguration*, worth 300 *reales* in 1635 (Doc. 20, no. 54), in 1640 this was valued at only 66 *reales* (no. 63) because the paint was described as lifting off the panel. This particular painting is unlikely to have survived.

In many cases in the following transcription, the numerical value given at the end of the item does not correspond to the written value given within the body of the entry. Also, there are instances where no numerical value is given at all. It is possible that the numerical values are related to the prices realized at the sale of the estate that immediately followed the valuation, beginning on 6 March 1640.

AHPM, Prot. 5.979, ff.266–273v

Tasazion de Pinturas

En la villa dc madrid a zinco dias del mes dc henero año de mill y seis^{os} y [N.B. "ttreinta y nuebe" crossed out] quarenta ante mi el scrivano Don Ju^{o} Tellez becino desta villa maestro del arte el Pintor persona nombrado para este effeto fue debaxo de Juram.^{to} que hiço Por dios nro s^{or} y Una senal de cruz en forma de derecho tasando Las Cosas de pinturas que quedaron por muerte de la dha s^{a} marq.^{sa} doña ffran^{ca} luisa portocarrero en la forma siguiente

f.266

[1] Lo Primero taso nuebe lienços de siete quartas de Ancho y cinco de largo que son Paises cada uno noventa rreales montan asta Precio setecientos y veinte rreales 720

[2] Mas taso Un quadro de Dos terçias de ancho Una de Alto con su marco negro, ques una troya en çiento y cinquenta R^{s} 150

[3] mas un lienço de tres quartas y Dos terçias de ancho de nra s.^{a} Con su niño encarnes en seis Ducados 66

[4] Mas una ymajen de nra s^{a} Con su niño dandole de mamar de media bara Poco menos de Alto y una terçia Poco mas de ancho con su marco de Ebano en ducientos reales 200

f.266v

[5] Mas Un quadro ques Una adoraçion de los rreyes con su marco negro Pintado en tabla flamenca la Pintura de media bara Poco mas de Alto y de ancho Una terçia Poco mas en cien Reales 100

[6] Mas Un quadro de tres quartas de Alto de media bara Poco mas de ancho con su marco de Ebano de adan y eva quando el anjel Los echo El Paraiso en quarenta ducados 440

[7] mas un quadro de Dos tercias de ancho y media Vara escasa de Alto con su marco negro de Un Plato de igos en Veinte y quatro rreales 24

En este estado se quedo Por aora la dha tass^{on} p^{a} Continuarla el dho D J^{o} tellez y lo firmo Diego de Ledesma

En la villa de madrid a Primero dia del mes de febrero año de mill y seis^{os} y quarenta Por antemi el scriv^{o} El dho don Juan ttellez prosiguio la dha tass^{on} en la man^{a} ziguiente

[8] yten tasso ottros siette Paises de siete quartas de ancho y Vara y quarta de Alto sin marcos a ochenta reales Cada Uno hazen trecientos y cinq^{ta} reales 350

f.267 [9] yten taso ottro ffrutero de un melon y Un Razimo de Ubas de Dos terçias de ancho y m^{a} Vara de alto con su marco en diez y seis Reales 16

[10] Yten taso ottro quadro con su marco negro de Una caveza de muger tocada a lo antiguo de media Vara de alto poco mas de Una quarta de ancho en veinte rreales 20

[11] yten taso Otro quadro de otra caveca de muger de tres quartas de alto y media vara de ancho con su marco negro en nueve ducados 99

[12] yten taso Otro quadro de un rretrato de una muger barbuda de dos tercias de alto y una de ancho pintada en tabla con su marco negro diez y seis R^{s} 12

[13] mas tasso una crispto avajandose a tomar la vestidura de dos terçias de alto y poco menos de ancho en tabla con su marco dorado veinte R^{s} 16

[14] yten taso otro quadro de la batalla del parq del castillo de Milan de tres quartas de alto poco menos y media vara de ancho quinientos reales 400

f.267v [15] yten Taso Otro quadro de un pais con su marco de media vara de ancho y una terçia de alto en çiento y treinta reales 110

[16] yten taso Un quadro de tres quartas de ancho con su marco blanco del destierro de xpto en tabla quatroçientos reales 300

[17] mas otro quadro de media bara de alto y una terçia de ancho con su marco de hevano de una ymajen de nuestra senora con su nino de medios cuerpos çiento y ochenta reales 150

[18] yten taso Un quadro de flores de una terçia de alto y una quarta de ancho pintado en plata con su marco de ebano ocho ducados 77

[19] yten taso La pintura de dos escriptorios de evano y marfil en dos mill y quinientos Reales 2000

[20] yten taso seis quadros de a quartas de ancho de unos navios en lamina con su marco a çinquenta reales 44

f.268 [21] Yten taso çinco Paises Los quatro de a quarta de ancho y el otro una terçia de ancho en laminas Con su marcos a tres ducados

[23] Yten taso Un quadro de Una beronica con su marco de ebano ordeado con su bronçe en el friso de media vara poco menos de alto y una quarta poco mas de ancho docientos y cinquenta 150

[24] yten taso Un quadro de un Jeme de ancho de unos navios en lamina con ssu marco de evano y el friso de madera Jaspeada seis ducados

[25] Yten taso Un quadro de una terçia de alto de una Jarra de flores en lamina con su marco del evano çinco ducados 44

f.268v [26] yten taso otro quadro de una Terçia de alto con su marco Veinte y quatro R^{s} 24

[27] yten taso un quadro de media vara de alto y una terçia de ancho con su marco negro de unos ninos Cinquenta Reales 50

[28] Yten taso Otro quadro de un retrato de una mujer a lo antiguo En tabla con su marco de una Terçia de alto Veinte y dos R^{s} 22

[29] yten taso dos quadros de dos tercias de ancho y media vara de alto de unos fruteros uno de unas Ubas gordas Moradas y dos peras y El otro de unas mançanas con sus marcos a tres ducados cada uno Por entramvos 50

[30] yten taso otro quadro de dos terçias de ancho y media vara de alto con su marco de un pais pintado en tabla sesenta y seis Reales

[31] Yten taso otro quadro de tres quartas poco mas con su marco de un retrato del duque de lerma cardenal treinta y tres Reales 33

[32] Unos Taso un quadro de media vara de ancho y una Terçia de alto mas de un convite en un Jardin con Una fuente Pintura flamenca con su marco ocho ducados 88

f.269 [33] Yten taso un quadro de tres quartas y mas de ancho y dos terçias de alto con su marco blanco en un sepulcro tres ducados 33

[34] yten taso tres quadros de a dos terçias de alto y media vara de ancho con sus marcos de una caveça cada uno a diez y seis Reales

[35] Yten taso otros dos quadros de a media vara escasa de alto y una terçia de ancho una caveça de una misma manera la una que la otra cada uno con su marco en doce R^{s}

[36] Yten taso un quadro de una caveca con su mano y en ella un agora antigua de alto media vara y de ancho cassi Lo mismo con su marco seis ducados

[37] yten mas Taso Una caveça de un satiro de poco mas de media bara de alto y una terçia de ancho con su marco en diez y seis reales 16

[38] yten mas Taso Una Caveza de un biejo con un manto amarillo en tabla de mas de media bara de alto y una Terzia de ancho diez y seis reales 16

[39] yten taso mas un quadro de vara y media de alto poco mas y bara y quarta de ancho con su marco negro de santo domingo soriano Çiento y cinquenta R^{s} 100

f.269v [40] yten taso Un quadro de noe de dos varas y media de ancho y siete quartas de alto con su marco quarenta ducados 330

[41] Yten taso dos Retratos de viejo y un moço de Vara y quarta de alto y bara de ancho con sus marcos dorados en diez y seis ducados Ambos 132

[42] Yten ttasso Un quadro de Vara y quartta de Alto y bara de ancho de la madre agreda de la cruz en seis ducados 44

[43] Yten ttasso Un quadro de Una quartta de alto y tres quartas de ancho de Una ymajen de nuestra senora con su nino en pie con Un arbol detras con Unas mançanas Pinttado en tabla con ssu marco En çientto y çinquentta Reales 250

[44] Yten ttasso Un quadro de media bara y mass de alto y mas de ttercia de ancho de Una caveça de Un moco escorçada Con su marco en tres du^{os} 24

[45] Ytten ttasso Un quadro de ttres quartas de ancho y media Vara y mas de altto con su marco de Dos Villanos quel Uno al ottro le da Una higa en Cinquentta Reales 36

f.270 [46] Ytten tasso Un quadro del templo de salomon de ssiette quartas de ancho y cinco de alto En treçienttos R^{s} 250

[47] Yten tasso quatro quadros de Los quattro Elementos de a dos Varas y quartta de Ançho y siete de altto a ochentta ducados cada Uno 0

[48] Mas ttasso Un quadro de La madalegna de Vara y quartta de Altto y Una de ancho en Cientto y Cinquentta R^{s} 120

[49] Mass tasso Un quadro de Dos Varas de Ancho y poco mas de ttres quartas de Alto ques de [blank] en [blank] R^{s}

[50] Mass ottro quadro de Dos Varas y ttres quartas de ançho y tres quartas poco mas de Altto de Una fuente en medio y dos Edificios A Los Lados Con Unos xardines en çientto y cinq^{ta} R^{s}

f.270v [51] Mas Un quadro de dos baras y quarta de alto y seis quartas Poco mas de ancho de san francisco de Padua sin marco en settentta Reales 70

[52] Mas Un quadro de dos Varas y quartta de alto y seis quartas poco mass de Ancho con su marco dorado de oro brunido y graviado de açul de la huyda a exitto En ttr^{a} ducados 250

[53] Ytten ttasso ottro quadro de dos Varas Poco mas de ancho y ttres de atlto de Xpo quando Lo llebaron ante pilatos En trecienttos reales 300

[54] Mass otro quadro de Dos Varas de ancho y Vara y media de Altto de Un Raposso y una çiguena con su marco dorado diez ducados 110

[55] Mass otro quadro de dos Varas y media de Ancho y dos de altto de La disputta del Templo Veintte ducados 220

[56] Mass tasso ottro quadro de Vara y media de Ancho y poco mass de Vara de alto de Uno de los quattro tiempos en sesentta y seis reales 55

f.271 [57] Mass tasso Un rretratto de Una mug^{r} Viexa con Una sobreroca y en la mano yzquerda Unos guanttes de Una bara de altto y tres quartas de Ancho en siette ducados 66

[58] Mass Un Rettratto del cardenal san Dobre en seis dus^{o} 55

[59] Mass Un quadro de poco mas de Vara de la adoraçion de los Reies al ttemple con su marco de Evano en çientto y cinquentta Reales 100

[60] Mass Un pais de siete quartas de ançho y dos tercias de altto en cinquentta Reales 0

[61] Mass Un Rettrato del Duq^{e} de Lerma con su Cuello en seis ducados 55

f.271v [62] Mass otro quadro de siette quartas de Ancho y bara y quarta de altto de La primavera en seis ducados 66

[63] Mass Un quadro de la transfiguraçion de Vara y quarta de alto y bara de ancho pinttado en tabla ttodo saltado con su marco de Evano La pinttura sola en seis ducados 66

[64] Mass otro quadro de siette quarttas de Ancho y cinco de altto Un hombre con Unos peçes en [blank] *Annot: Prezio en blanco*

[65] Mass Un quadro de nra ss^{ra} y su nino y san juan de siette quarttas de altto con su marco dorado en diez ducados 110

[66] Mass ottro quadro del Vassal de Uno de los quattro tiempos en sesentta y seis rreales 66

f.272 [67] Mas ottro quadro de Lo mismo que el anttecedentte en otros seis ducados 55

[68] Mas Un quadro de Vara y quarrta de alto y bara de ancho de el marttirio de S Andres en ciento y cinquenta reales

[69] Mass otro quadro de los tiempos sesenta y seis rreales 55

[70] Mass Un quadro de s ss^{an} de dos Varas y tres quartas de altto y Vara y media de ançho en ttreçienttos rreales

[71] Mass Un quadro de siete quartas de ancho y quattro de alto de Unas figuras flamencas doce du^{os} 100

[72] Mass Un quadro de dos baras y media escassas y cinco quarttas de altto de Un pais en ducienttos rreales 150

[73] Mas Un pais de flandes ques Un satiro pintado en tabla de dos Varas y m^{a} de ançho y tres quartas de altto ttreintta ducados 360

f.272v [74] Mass Un quadro de dos Varas y quartta de ancho y siette de alto de La cena del Rey Valtassar en quarentta ducados 330

[75] Mas Un quadrico ochavado pintado en piedra de La Uyda a exictto Con su marco devano ondeado guarneçida con bronçe En trecienttos R^{s} 300

[76] Mas Una Lamina de Una quartta de Altto de Una ymagen del nino dormido con Una Lamina de p^{ta} por dettras Con Unas Lettras en Ella de yndulgencias du^{os} R.^{s}

[77] Mass diez y siette Rettratos de La casa de austria A cien Reales cada Uno 1700

[78] Mas Un pais de siette quartas de ancho y ttres quartas de altto en cinquenta Reales 50

[79] Mas Un quadro de la degollacion de santa Cathalina de Vara y media de alto y bara y quarta de ancho En Çientto y Çinquentta R^{s} 150

[80] Mass Una ttroya de dos baras de ancho y Vara y media de altto En çientto y Cinquentta R^{s} 150

f.273 [81] Mass Un lienço aparexado para pinttar en seis rreales 6

[82] Mas Un quadro de Un san pedro de casi Vara y quartta y Vara de ancho y un san françisco del missmo tamaño a ciento y cinq^{ta} R^{s} cada Uno 300

[83] Mas Un pais En tabla de poco mas de Vara y tres quartas de alto en ttres ducados 33

[84] Mass Seis paises de Vara y q^{ta} y poco mas de ttres quarttas de alto A Cinquenta Reales cada una 300

[85] Mas un quadro de Una Judiq de Vara y quarta de Ancho y Vara de Alto de noche en Ciento y Çinquenta R^{s} 150

[86] Mas otro quadro de vara de alto de Un san P^{o} En duçientos y Cinquenta R^{s} 250

[87] Mas siete payses de a vara y quarta de ancho y vara de alto A çinquenta rreales cada uno 350

[88] Mas un quadro de quatro varas de ancho y dos y media de Alto de un ssant Andres tasado En ochenta ducadoss 880

[89] Mas un quadro de Un davit de dos varas y terzia de Alto tassado En quinientos R^{s} 500

f.273v

[90] Mas un quadro de un niño durmido de Poco mas de vara de ancho tassado En seis ducados 66

[91] Mas un quadro de Vara y quarta de Ancho y Vara de Alto de Una vatalla de noche tassado En ciento y sesenta R^{s} 60

[92] Mas un quadro de tres quartas de ancho y media vara Alto de unos pastores y ganado tassado En sesenta R^{s} 60

[93] Mas un quadro de Un christo con la cruz A cuestas de vara y Cuarta de Alto y Vara de Ancho tassado En duçientos y cinq^{ta} Reales 50

Y En esta forma y En los Preçios Referidos El dho don Ju^{o} tellez hico la dha tass^{on} de pintura y devajo de Juram^{to} a dios y a una cruz En forma de derecho declaro haverla Echo a todo su saver y Entender y lo firmo
Diego de Ledesma

1. AHPM, Prot. 5.201, ff. 485–504.

29 Diego de Angulo

1640

On the death of the lawyer Don Diego de Angulo (d. before 10 April 1640), *fiscal* of the *Chancilleria de Granada*, two painters, Andrés López Polanco and Alonso Cano, made an appraisal of his small picture collection, dated in Madrid 22 October 1640 (ff. 142–144). Despite their joint expertise, and the high values assigned to some of the pictures, the only attributed works were by the Bassano family. One was a copy of *Emmaus* (no. 6), and there were five pictures signed by Francesco (II) Bassano, one of the *Expulsion from the Temple* (no. 7), and a set of *Four Seasons* (5). These latter works, along with a set of 12 poor-quality flower pictures (no. 14), were the only profane subjects in Angulo's collection. Marginal notes to the inventory show that the *Protonotario* Jerónimo de Villanueva bought nos. 8 and 16 for their appraised value, and that the silver relief of the *Nativity* (no. 4) was given as a gift to Philip IV.

AHPM, Prot. 6.234, ff.142–144

En la villa de m.^{d} A v^{te} y dos dias del mes de otu^{e} de mil y ss^{os} y quar^{ta} aso en cumplim^{to} del auto sus^{o} Andres Lopez polanco y al^{o} cano pintores vecinos desta villa y Res^{cs} en ella dixeron y declararon en que an visto las pinturas con^{das} en la memoria que aqui se entendra que son las que sa m^{dan} apreçiar (f.142v) Por dho s^{r} d diego de Angulo fiscal que fue de la chan^{a} de gran^{da} las que se tasan y aprecian en la forma y man^{ra} sig^{te}

f.142v [1] 1 Primeramente dos laminas de tres cuartos de ancho y dos tercias de alto que la una es de christo crucificado y la otra quando llevava la cruz a questas que valen a cinquenta ducados cada una dellas 1100

[2] 2 Una Lamina de nra. s.^{ra} santa Isabel San Juan y San Joseph tiene media vara algo menos de alto y de ancho una tercia vale diez y seis ducados 176

[3] 3 Otra del mismo tamaño de adoracion de Reyes Veinte y quatro ducados 264

[4] 4 Una Istoria del nacimiento de medio reliebe que es de Plata muy bien reparada que tiene de Alto poco mas de tercia sin la plata que pesare Vale mil y quinientos Reales 1500 *Annot: Embiose a su Mag^{d} y esta anotado en la contaduria*

[5] 5 Los quatro tiempos del año firmados del yjo de Baçan que tienen a poco mas de vara y media de ancho y poco menos de cinco quartas de alto mas con otras valen a trecientos Reales son mil y docientos R^{s} 1200

[6] 6 Una copia de Baçan que es del castillo de Maus algo mas alto que los otros vale ciento y cinquenta R.^{s} 150

[7] 7 Otro del mismo tamaño firmado del hijo del Baçan de quando hecho christo los Judios del templo vale quatrocientos R.^{s} 400

f.143 [8] 8 Un christo con San Juan y nra señora y la Madalena y alguna gente de Guerra que tiene de alto tres Varas menos tercia y de ancho dos menos quarta Vale mil Reales no tiene guarnicion 1000 *Annot: [missing] lo compro en lo tas^{do} [missing]to notario y sem^{do} en [missing] el dinero a [illeg.]*

[9] 9 Otro de nra señora con dos santos y San Joseph y unas niñas que juegan con un cordero en un pais vale trecientos R.^{s} 300 *Annot: [missing] potenot^{o}*

[10] 10 Un lienço de La trenidad de la tierra de siete quartas de alto y vara y tercia de ancho de oro bruñido la moldura vale sesenta ducados 660

[11] 11 Un retrato de nra señora de Monserrate en un lienço de dos Varas y Vara y tercia de ancho y maltratado Vale cien R.^{s} 100

[12] 12 otro retrato de nra s.^{ra} de guadalupe de mas de vara y media de alto y menos de cinco quartas de ancho vale docientos y cinquenta R^{s} 250

[13] 13 Doce Lienços de Vatallas de la sagrada escritura de vara de ancho y de tres quartas de alto valen a diez y seis R.^{s} 192

[14] 14 Doce Lienços de a tres quartas de alto y de a media vara de ancho de unas Jaras con flores mala pintura valen a cinco R^{s} montan sesenta R^{s} 60

[15] 15 Dos angeles en dos lienços de a dos varas y media de alto y vara y tres quartas de ancho vale cada uno a trecientos R.^{s} montan seiscientos 600

f.143v [16] 16 Un San Benito entero de dos varas y media de alto y vara y media de ancho vale con su moldura tallada de agallones y dorada de ora bruñido cinquenta ducados 550 *Annot: pintura La Compro este precio el protonotario y sem^{do} entreg^{r} El di[missing] a P^{o} g^{a} [illeg.]*

[17] 17 Una Lamina del Bautismo de San Juan de una quarta poco mas de alto guarnecida de Peral y espejuelo Vale cinquenta y cinco R.^{s} 55 *Annot: decreto de cj^{o} sem.^{do} va esta Lamina del invent^{o} por perdida*

[18] 18 Otra del mismo tamaño y guarnicion de la subida de nra. S.^{ra} a los cielos vale cinquenta y cinco R^{s} 55

[19] 19 Otra de Adan y Eba echandolos el Angel del Paraiso de la misma guarnicion vale cinquenta y cinco R^{s} 55 *Annot: decreto de consejo sem^{do} [illeg.] imbent^{o} esta la[missing]a por perdida*

[20] 20 Otra de nra. S.^{ra} que se aparece a S. Bernardo de la misma guarnicion vale cinquenta y cinco R^{s} 55

[21] 21 Otra de nra. s.^{ra} y el niño y S. Juan y Santana garnecida de ebano vale cinquenta y cinco R.^{s} 55

f.144 *Todo lo quao contenido en esta memoria puesta en dos ojas antecedente a esta rubricadas de nuestra mano lo emos apreciado y estimados a todo nro. leal saber y entender en Dios y en nra. conciencia por el Juramento que tenemos hecho y lo firmamos de nro nombre en Madrid a veinte y nueve de otubre de Mill seiscientos y q^{ta} años*
andres lopez
Alonso Cano
ante mi F^{co} suarez de ribera

30

Philippe Charles d'Arenberg, Duc d'Aarschot and Prince-Comte d'Arenberg

1641

Almost one year after Philippe Charles d'Arenberg, Duc d'Aarschot and Prince-Comte d'Arenberg's death, the following paintings arrived in Madrid. They had been sent from Flanders. See essay accompanying Document 31 for a discussion of Aarschot's collection.

AHPM, Prot. 5.993, ff.1150–1152

Pet^{on} Los testamentarios del s^{r} Duque de arischot don phelippe Alberto de aremberg Principe de aremberg de la Insigne orden del tuson de oro de su mag^{d} que abaxo firmamos decimos que de los bienes que dexo su ex.^{a} A nra instancia y pedim^{to} se hico invent.^{o} ante el escriv^{o} infraescrito y porque despues de acavado y cerrado Vinieron de flandes cantidad de Pinturas considerables Lenceria y manteleria y otros muebles de valor q su ex^{a} que sancta gloria aya avia ordenado se truxessen para su servicio y adorno de su cassa y porq en cxecuci^{on} de su voluntad y de lo q nos comunico y Lo que del entendimos y memorias q nos dexo y en virtud del Poder y comiss.^{en} que nos dio hicimos su testam^{to} y executamos su voluntad en diez y ocho de octubre del año passado de mil y seiscientos y quarenta ante El pres^{e} escriv^{o} conviene q Para El cumplimiento della se añadan y pongan en el dho invent^{o} Los Bienes muebles que Vinieron y llegaron a esta Corte despues de la muerte del dho señor Duque y que dellos y los de antes de aora inventariados se haga tassacion y almoneda como pedimos primero (f.1150v) En la pet^{on} que dimos para hacer El dho invent.^{o} y para la dha tassacion estamos prestos de nombrar las perss^{as} que sean convenientes a vm suplicamos mande q el press^{tte} escriv^{o} acuda a casa del dho s^{r} Duque a continuar el dho inventario y hacer la dha tassacion y almoneda pedimos Justicia
fr P^{o} de la concepcion
fray Julian de la Visitaçion
L^{do} don diego Altamirano

Auto
El presente s^{no} Acuda a la posada del s^{r} Duque de arschot don Phelipe fran^{co} alberto de arenberg Principe de arenberg a proseguir y Continuar el ynbentario de los bienes del s^{r} duque de arschot Su padre difunto Poniendo en ellos q binieron despues del fallecimiento del dho s^{r} Duque y Acavado el dho ynbentario se haga la Tasacion y almoneda que se pide y para ello Los dhos testamentarios nonbren Tasadores Personas de satisfacion Para Cada genero de vienes el que le toca proveyolo el licenciado don juan dacosta Theniente de Correg^{or} en madrid A diez de mayo de mil y seiscientos y quarenta y Un años
Ante mi
Di^{o} de ledesma

f.1151

Prosigue el ynbentario de los bienes del senor Duque de arschot.

En la Villa de madrid A once dias del mes de mayo de mil y seiscientos y quarenta y Un años estando en la galeria de las casas de don Rodrigo de herrera cavallero de la orden de sanctiago que son en la calle de alcala frontero del convento de san hermenexildo de la orden de carmelitas descalcos donde abita El señor Duque de arschot Don Phelipe francisco de arenberg duque de arschot Principe de arenberg ante mi diego de ledesma escrivano del rrey nro ss^{or} Publico del numero desta dha Villa y su tierra en cumplimiento del auto antecedente y de pedim^{to} De los senores testamentarios del dho señor Duque de arischot don Phelipe de arenberg difunto se pro-

siguio en el ynbentario de los bienes que despues de su fallecimiento llegaron a esta corte que son los siguiente

[1] Lo primero Un lienço grande de nuestro s^{r} con marta y madalena ques El conbite q tiene tres baras y m^{a} de largo y dos baras y media de ancho

[2] Mas otro Lienco de marte y benus del mismo Tamaño

[3] Mas otro Lienço del mismo tamano quel primero ques La historia de cipion africano

f.1151v

[4] Mas otro Lienco del mismo Tamaño ques la ystoria de salomon con la rreyna saba

[5] Mas otro Lienço del mismo Tamaño de la istoria de susana con los biejos

[6] Mas otro lienço del mismo Tamaño ques una Placa de pescado

[7] Mas otro lienço del mismo Tamaño algo mas de un borracho y tres figuras

[8] Mas otro Lienço del dho Tamaño y algo mas ques Un Mercado de fruta

[9] Mas otro lienço menor de habran y melquisede

[10] Mas otro Lienço del mismo Tamano dc nra senora con el nino Jesus

[11] Mas otro lienço del mismo Tamaño ques La ystoria de aquiles

[12] Mas otro lienço del mismo Tamaño ques La rresurccion

[13] Mas otro lienço como Los de arriva ques La fabula de melcaga y atalanta

[14] Mas otro lienço del mis^{o} Tamaño ques el conbite de nro senor en casa dc un fariseo

[15] Mas otro lienço como Los de arriva ques La conbersion de San pablo

[16] Mas otro lienço del mis^{o} tamaño ques La historia de sebola

[17] Mas otro del ms^{o} Tamano ques una danca y baile ytaliano

f.1152

[18] Mas otro del mismo Tamaño que son los cinco sentidos

[19] Mas otro lienco del mismo Tamaño ques una caca de xabalies

[20] Mas once lienços del Tamaño dc los antecedentes poco mas o menos quc son de Caza y monteria

[21] Mas otro Lienço mcnor q los dhos de rrosas y flores que Tendran tres baras de largo poco mas o menos y dos de ancho de flores y rrosas finas ques orixinal de brum

[22] Mas otro lienço de flores como el susodho tanbien orijinal

[23] Mas dos Liencos del mismo Tamaño que son La Pintura de pescado y abes originales de alejandro

[24] Mas otros dos Liencos del mismo Tamaño quc son fruteria y haves

[25] Mas otro Lienco de mismo Tamano original fruteria haves y animales

[26] Mas otro lienco del ms^{o} Tamaño de fruteria que los dhos treinta y ocho liencos de susorreferidos son los mismos que despues del fallecimiento del dho s^{r} Duque llegaron a esta corte

31 Philippe Charles d'Arenberg, Duc d'Aarschot and Prince-Comte d'Arenberg

1641

This document is a record of the picture collection of the Flemish prince Philippe Charles d'Arenberg, Duc d'Aarschot y Prince-Comte d'Arenberg (1587–1640).[1] Although Aarschot was received with great honours at the Spanish court when he arrived in Madrid in 1633, he was suspected of involvement in the rebellion of the Flemish nobles in 1632 and of negotiating with the Dutch to secure the independence of Flanders from Spain. He was arrested after a royal audience on Easter Sunday, 15 April 1634, and imprisoned outside Madrid on charges of high treason against the king. From December 1634, Aarschot lived under house arrest in the capital, and at the beginning of 1637 was joined by his wife, Marie-Cléophée de Hohenzollern, and their son, Philippe-François, who lived at a separate address. The case against Aarschot was never proved, but he died before Philip IV could rehabilitate him, aged fifty-two, on 25 September 1640. His wife left Madrid on 6 June 1641, while his son remained at the Spanish court to pursue a miltary career (he was made a Knight of the Golden Fleece in 1646).

The postmortem inventory of Aarschot's goods in the Madrid palace, *Casa de las Siete Chimeneas*, was begun on 26 September 1640, drawn up by his widow and executors, Fray Pedro de la Concepción, Julian de la Visitación, and the *licenciado* Don Diego de Altamirano (Doc. 35). The paintings of the duc's gallery were inventoried between 26–28 September 1640. The inventory of the duc's paintings in the houses on the *calle de Alcalá* inhabited by the duc's widow and their son, which were owned by Don Rodrigo de Herrera (see Doc. 33), was resumed on 2 October 1640.

Aarschot's collection, numbering some 400 paintings, was valued on 9 August 1641, by two painters, Antonio de Puga (1602–48) and Juan de la Corte. Puga's own estate inventory testifies to his thriving painting practice, although only one signed work by him is known today, a *St. Jerome* which is itself a copy of a painting by Francisco Collantes.[2] Puga appears to have worked extensively for Aarschot. A notarized set of the duc's accounts during his residence in Spain shows that Puga received a payment of 1,900 *reales* for unspecified work between September and November 1638.[3] As well as valuing the duc's collection, Puga oversaw the 2 October 1640, inventory of his paintings. Three unfinished portraits listed in the inventory were said to be in Puga's *aposento*, perhaps referring to his quarters in the palace. One was a large unfinished family group portrait, over six *varas* long, of the duc, the duchesse, and their son ("mas Un quadro comencado de seis varas de largo del Retrato del duque y La duquesa su muger y El principe su hijo que no esta Acavado de hacer"), and the two others were unfinished full-lengths of the duc and his son. If not the same picture, the duc's portrait must be related to the unfinished portrait of Aarschot that was inventoried in Puga's studio on his death in 1648.[4] A landscape "by the painter who portrayed the duke alive" ("del pintor que retratta al duque vivo") may also have been by Puga. Aarschot's inventory also listed a further unframed full-length of the duc and a painting of the head of the deceased duc. Puga was paid 450 *reales* in two installments in April 1638 and 16 February 1639, for a portrait of the duc and duchesse, inventoried in her quarters. Another painter, Jean Ducamps (Cambrai ca.1600–1650 Madrid), known in Spain as Juan del Campo, was paid 1,100 *reales* in September 1639 for a portrait of "the prince," probably Philippe-François ("para el retrato del Príncipe mi señor en manos de Juan de Champ pintor").[5]

Puga's copy of one of Aarschot's most important pictures, Rubens' *Wolf Hunt* (Fig. 32), was inventoried as unfinished in Aarschot's collection on 27 September 1640. The artist was paid 600 *reales* on account for this painting in the autumn of 1640 ("a quenta de la copia que hace de una pintura de rubens que es una Cassa de lobos,"[6]) and on 11 April 1641, Puga wrote in his own hand and signed a receipt for the total of 1,500 *reales* "por la copia de la pintura grande de Rubenes."[7] This copy was probably the

picture listed in the collection of Don Diego de Altamirano (see Doc. 35, no. 55), where it was valued by Puga himself at 2,000 *reales*, higher than any other picture in the collection. The picture may have been given to Altamirano, who was a close friend, one of Aarschot's executors, and the author of a defense of the duc. It may be identifiable with the copy in the Hermitage, St. Petersburg (240 x 363.5 cm.), a painting with an eighteenth-century provenance about which very little is known.[8]

In 1800, Ceán Bermúdez mentioned a set of six genre paintings signed and dated by Puga in 1653 (perhaps a mistake for 1635) in the Madrid collection of Don Silvestre Collar y Castro, Secretary of the Council of Indies.[9] A group of five genre paintings valued in Aarschot's gallery are worth mentioning in this context. These relatively valuable paintings were listed as a painting of a blind guitarist, another of a knife and scissors grinder, a female tripe vendor, an oil seller, and another of a tavern with wine being sold and smokers. Although they were unattributed and their sizes were not given, the unusual subject matter of three of them corresponds with genre paintings carrying a traditional attribution to Puga: a *Knife Grinder* (St. Petersburg, Hermitage), an *Oil Vendor* (Castres, Musée Goya) and a *Tavern Scene with Wine Selling and Smokers* (Pontevedra, Museo).[10] The paintings were sold on 7 October 1641 to one Don Juan de Velasco for 600 *reales* each.[11] A further picture of a negro grinding chocolate listed in Aarschot's inventory may well be the picture of this subject that was later known to be in the possession of Don Diego de Altamirano (Doc. 35, no. 59). It does not appear to have formed part of the set of five other genre pictures. It is not certain, however, that the latter formed a series by a single hand.

One of the most interesting genre pictures in Aarschot's collection was a portrait of a member of his own household, inventoried as "the *bodegón* where the steward of his excellency is portrayed" (el bodegon donde esta Retratado El desPensero de ssu ex.ª con moldura de pino dada de negro).[12] In the valuation of the paintings, the sitter was said to be cutting beef, with mutton and a goat, and the picture was worth the large sum of 1,100 *reales* (no. 36). It was bought, along with four other pictures, on 3 October 1641, by Pedro de Tapia, porter of the Council of Italy, and the sitter's name was given as Mundin ("otro de un despensero que se llama mundin").[13] This painting may have had some relationship with the anonymous genre masterpiece painted in Madrid in the 1630s called the *Bodegón Keeper* (Amsterdam, Rijksmuseum), in which the figure of the cook is clearly painted from a live model.[14]

Juan de la Corte (ca. 1597–ca. 1660) was a Flemish painter who had been affiliated with the court since 1615 and who specialized in painting biblical, historical, and mythological subjects with small figures, sometimes with elaborate perspectival settings, as well as scenes from contemporary life at court. Aarschot may have become interested in De la Corte because of his Flemish background, although the artist's great popularity among collectors is attested to by the number of his works cited in seventeenth-century inventories. In the duc's accounts for 2 January, 24 April, and 12 July 1638, payments totaling 1,140 *reales* were made to De la Corte for unspecified paintings.[15] Perhaps these included the equestrian royal portraits "of all the house of Austria" by Juan de la Corte with landscapes painted by Puga, of which Camilo Guidi informed the Duca di Modena in a letter of 20 November 1641, adding that these artists were the most esteemed for this work at court and that their price was 180 ducats each.[16] The paintings were probably commissioned directly from the artists by Aarschot, and were perhaps a pointed and poignant demonstration of his loyalty to the Spanish Crown.

A set of eight equestrian portraits of members of the House of Austria, worth 3,600 *reales*, was listed in the first of Aarschot's rooms to be appraised. Two further sets of equestrian portraits of European princes, comprising 12 and 20 pictures, respectively, were listed as decorating the quarters of two members of Aarschot's household. The document specified that eight of these representing the Spanish Habsburgs were to remain together as a single group (Philip I, Charles V, Philip II, Philip III, Philip IV, Cardinal Infante Don Ferdinand, Infante Don Carlos, and Prince Baltasar Carlos). Puga may have painted some of these portraits, as his studio inventory listed sketches for equestrian portraits of Philip IV and the Cardinal Infante, as well as the Conde-Duque de Olivares.[17]

A set of 13 full-length royal portraits owned by Aarschot were valuable paintings, worth 880 *reales* each. Another set of 39 full-lengths comprised the Spanish Habsburgs, European royals and nobles, and the

Conde-Duque de Olivares; they were worth 660 *reales* each. The most intriguing royal portrait of all in the collection was a large and valuable (2,000 *reales*) picture of Queen Isabella of Bourbon, inventoried in the duquesa's household (no. 15), which depicted the queen and her ladies-in-waiting passing through a room represented in perspective, its walls adorned with portraits of the Spanish queens. This painting's subject matter and large size (3½ x 2 *varas* and 3 *dedos*) make it a suggestive precedent for Velázquez's *Las Meninas*. The painting may have been by Juan de la Corte, who painted group portraits of the royal family in perspectival and garden settings.[18]

Very few of the paintings in Aarschot's inventories were attributed. About one-quarter of the collection was made up of still lifes, flower paintings, and genre pictures. Some 50 paintings hung in the *galeria*: large hunting scenes, landscapes, still lifes, a mythology, and a set of genre pictures. Aarschot bought Spanish pictures while in Madrid, and the documents list works attributed to Francisco de Collantes and Eugenio Caxés, including one listed in the inventory which may have been a self-portrait ("otro quadro de una Caveca y pintura de medio cuerpo con marco negro que se dice es Una cabeca de un pintor Eujenio cajes").[19] However, their descriptions suggest that the majority of his paintings were of Flemish origin, and may have been drawn from his collection in Brussels. A number of flower and landscape paintings attributed to Brueghel were probably by Jan "Velvet" Brueghel, and one *Night Scene with St. Jerome* was by Abraham Bloemart. The set of accounts of Aarschot's expenses in Spain between 1633–1640[20] lists payments of 1,600 *reales* on 9 November and 5 December 1639, for six unspecified paintings that Gaspar de Crayer ("Gaspar van Ecre") was painting for the duc,[21] another 900 *reales* paid on 2 January 1639[22] and a further 500 *reales* on 10 April 1639.[23]

Although personal enmity existed between Aarschot and Peter Paul Rubens, his collection included a famous example of the artist's early work, his enormous *Wolf Hunt* now in the Metropolitan Museum (Fig. 32), which hung with other large hunting scenes in Aarschot's gallery (no. 65). There was also a copy of a *Nativity of Christ* by Rubens[24] and a number of prints after his paintings and those of Jacob Jordeans, which were probably those bought in Antwerp on behalf of the duc in 1638 and July 1640.[25] Rubens had painted the *Wolf Hunt* on speculation ca. 1615–16, and Aarschot, who was grand falconer of the Netherlands and chief huntsman of Flanders, had bought it in 1616–17, probably having the work shipped to Spain with other pictures from his collection after his confinement.[26] Aarschot's interest in Flemish hunting pictures is also reflected in his purchase of hunts and subjects from Aesop's *Fables* by Paul de Vos between 1633 and 1640.[27] He also commissioned 24 paintings from Peter Snayers.[28] Some of these may have been sold to the Marqués de Povar. A sale of an unspecified number of paintings to Povar is recorded in Aarschot's accounts for 1638,[29] and the inventory of Gerónima Dávila y Guzmán, Marquesa de Povar, of 17 September 1641 lists 25 pictures of animals and six of birds bought from the Duque de Aarschot.[30]

Aarschot's collection included some Italian pictures, and his accounts mention six paintings sent from Genoa in March 1640, whose authors and subjects are unspecified.[31] However, his overriding taste for pictures from his native land is confirmed by a shipment of 38 paintings sent from Flanders, which reached Madrid after Arenberg's death and were inventoried on 11 May 1641 (Doc. 30).[32] These paintings included subjects from biblical and classical history, mythologies, genre paintings, hunting scenes, flower paintings (one an original of Brueghel), and still lifes (two of which were originals by Alexander Adriensen). They were valued in different rooms in his palace by Puga and De la Corte in August 1641.

Aarschot's estate sale, which began on 10 September 1641, was well attended by picture collectors in Madrid and also attracted international attention. The Duca di Modena was interested in acquiring 14 of Aarschot's hunting scenes by Paul de Vos. His ambassador in Madrid, Camilo Guidi, consulted Velázquez about their quality, but was warned that he would be competing with the Marqués de Leganés for the purchase of these works.[33] Indeed, Leganés spectacular collection of Flemish paintings included more than 70 such works by Vos and Frans Snyders, among others.

In Flanders Aarschot had come to know the Marqués de Leganés, President of the Supreme Council of Flanders and the greatest collector of Flemish art at the Spanish court. An *Equestrian Portrait of Leganés* in Aarschot's collection, which may have been painted while Leganés was in the north, was hung with five

other equestrian portraits of Flemish and Italian nobles (nos. 77). The two men shared a common interest in Flemish art, which ranged from major artists to such "minor" masters as the still-life painter Alexander Adriensen, six of whose works Leganés bequeathed to the king.[34] On his arrival in Madrid at the end of 1633, Aarschot was lodged in Leganés' Madrid palace, which he described as a paradise on earth.[35] Early in 1634, Aarschot had the States General pay for expensive copies of eight Flemish paintings that Leganés had been obliged to give to the king to furnish the Buen Retiro palace.

Not surprisingly, Leganés bought significant pictures from Aarschot's collection at his estate auction in 1641. These included a group of four still lifes of laid tables that hung in Aarschot's gallery, two of which were identified as Dutch paintings in the inventory.[36] It is likely that Dutch still lifes in Madrid collections, as well as more common Flemish works, were an important influence on the still-life paintings of Antonio de Pereda. Leganés bought these four pictures on 7 October 1641, for 1,200 *reales* each ("quatro bodegones con mesas pintadas y bidrios"),[37] and they were inventoried in his own collection in 1655 as four Dutch still lifes valued at only 500 *reales* each. The most important of all Leganés' purchases was the large *Wolf Hunt* by Peter Paul Rubens now in New York. This painting was valued at 6,600 *reales*, revalued at 550 ducats, and sold to Leganés on 7 October 1641 for 4,400 *reales*.[38] Leganés also acquired five other large hunting pieces that had hung in Aarschot's gallery: a tiger hunt that he bought on 7 October 1641 for 2,750 *reales*,[39] three of wolves, dogs, and other animals, and a picture of a fowl hunt. All of these pictures were listed in Leganés' inventories of 1642 and 1655.[40] The *Wolf Hunt* was appraised in his collection in 1655 at 2,200 *reales*, which was considerably less than its sale price fourteen years earlier.

The sale of goods from the Duc d'Aarschot's estate had begun on 10 September 1641.[41] His executors experienced some difficulty, however, in selling paintings from the collection on the open market in Madrid. Puga and De la Corte lowered the reserve prices of some of the unsold pictures in a revaluation of 8 December 1641.[42] Furthermore, the artist-appraisers authorized a further reduction of these values by one-third and even one-half if they remained unsold after three months from this date, attributing the difficulty of their sale to "the lack of money that there is in these miserable times" (*"la falta de dineros que ay en estos miseros tiempos"*).[43]

AHPM, Prot. 5.993, ff.1224–1238v Tass^{on} de pinturas

En la villa de madrid a nueve dias del mes de agosto de mil i seiscientos i quarenta i un años ante mi el escrivano Ju^{o} de la corte y Ant^{o} de Pua Maestros Pintores nombrados para hacer tasacion de las pinturas del s^{r} Duque de Arscot debajo de juram^{o} que hicieron por Dios i una cruz i en forma de hacer bien i fielmente la dha tasacion sin agravio de persona alguna a su leal saver y entender y la hicieron asi

f.1224 *En la Primera Sala*

[1] 1 Primeramente se pusso Un quadro de quatro varas de largo y dos y tres Cuartas de ancho ques un mercado de pescado Donde esta una flamenca conprando y Un niño Con un molino de Viento en la mano Tasado en Ducientos ducados 2200

[2] 1 otro Lienco del mismo numero y tamaño de los cinco Sentidos rrepresentado Por cinco mugeres Tasado en los mismos Ducientos Ducados 2200

[3] 1 otro Lienco del mismo Tamaño ques La Ystoria de achiles y Ulises quando Ulises fue conocido por achiles tasado en Lo mismo 2200

[4] 1 otro Lienco del mismo Tamaño que rrepressenta la fabula de athalant del Javali Tasado en lo mismo 2200

f.1224v [5] 1 Otro Lienco del mismo Tamaño q rrepreta mars y Ven^{s} Con La envidia con Una acha En la mano Con unos despojos de armas tasado en ducientos Ducados 2200

[6] 1 otro Lienco del mismo Tamaño que rrepress[ta] Un bayle de paysanos a lo ytaliano con un muchacho encima de Un arbol que esta Tocando una flauta Tasado en lo mismo 2200

[7] 2 otro Lienco de bodegon Donde esta un francesillo echando Vino Su tamaño de dos Varas de Largo y Vara y media de ancho Tasado en Cinquenta ducados 550

[8] 3 otro Su compañero del mismo Tamaño con misma moldura Donde esta Una gallina pelada Tasado en cinquenta ducados 550

[9] 4 Tres Paysillos de Un mismo tamano poco menos de Vara con molduras de pino das de negro de sevastian provechale pintor de ytalia en quinientos R[s] Cada uno 1500

[10] 5 Otro del mismo autor de bara y m[a] y quatro dedos de largo y Vara y quarta de alto Con moldura ancha de pino Dado de negro tasado en seiscientos R[s] 600

[11] 6 Una ymajen de nuestra Señora con Un niño dormido en los braços con un anjel por arriva de Vara y media de alto y bara y quarta de ancho con su Moldura ancha de Pino dada de negro Tasada En veinte ducados 220

[12] 7 Un Juego de rretratos Cavallo de la Cassa de austria Con sus molduras de peral Dadas de negro Y otra de pino dada de negro que abraca todos los ocho rretratos tasado en dos mill y seis[os] R[s] 2600

f.1225 [13] 8 Una tabla de nuestro Señor Con la Cruz a cuestas y El buen ladron es delante con moldura de pino ancha dada de negro de pintura original de Ytalia Tasa en ducientos y Cinquenta ducados 2750

[14] 9 Un rretrato de Eujenio Calez Con moldura de pino Su tamaño tres quartas Tasado en quatro Ducados 44

[15] 10 Un lienco de Una prespectiva de dos Varas y tres dedos de alto y tres varas y media de largo En el qual esta la rreyna nuestra Señora Con unas meninas y En la pared finjedas pinturas de las rreinas de la casa de Austria de Spaña Con su moldura ancha de pino tassado en Dos mil R[s] 2000

[16] 11 Dos marinas de largo con bara y Cuarta y de alto mas de dos tercias Con sus molduras de peral dadas de negro Las pinturason originales de flandes Tasadas en ttr[a] Ducados Cada Una que monta 660

[17] 12 Un Lienco de Unas Cavecas pintadas orig[s] de de Eujenio calez Su tamaño tres quartas poco mas o menos de ancho y de alto dos tercias Con moldura de pino tasado en treinta du[os] 330

[18] 13 Una caveca del duque de alburquerque Con la barva muy larga y blanca tasada En Veinte y quatro R[s] 24

[19] 14 dos Paises Uno nevado y El otro un Cacador Con una Venta largos de dos varas y media y de vara y tercia de Alto Con Sus molduras de pino dadas de negro Tassadas En ciento y cinquenta R[s] Cada uno 300

f.1225v *En la Sala Segunda*

[20] 1 Un lienço de quatro Varas algo mas de largo y bara y tres quartas de alto Una nra Señora con un niño En los bracos y Unos Anjeles baylando Tasado en ducientos du[os] 2200

[21] 1 Otro Lienco del mismo tamaño que rrepre.[ta] Las Premicias de habrahan y melchisedech con unos soldados armados Tasado en ducientos ducados 2200

[22] 1 otro Lienco del mismo Tamaño a Donde esta Susana con los viejos En La fuentte Tasado en dhos ducientos du[os] 2200

[23] 1 otro Lienço del mismo tamaño de la rresureccion de nro s[or] tasado en lo mismo 2200

[24] 1 otro Lienco del mismo tamaño a Donde esta la madalegna A los pies de cristo en casa del Pharisio tasada En lo mismo 2200

[25] 1 otro del mismo tamaño del Rey Salomon y de la rreina saba Tasado en lo mismo 2200

[26] 1 otro Lienco del mismo tamaño de Spchipion africano en cuya presencia esta El esposo y Spossa Tasado en lo mismo 2200

[27] 1 otro Lienco del mismo Tamaño de la Conversion de san Pablo Tasado en ducientos Ducados 2200

[28] 15 dos liencos de flores con ystorias dentro de dos varas y quarta de largo y de alto bara y m[a] y seis dedos tasado cada uno en dos mil R[s] 2000

f.1226 [29] 16 otro Lienco Donde esta Una liebre y Unas anades y Un cesto de fruta con mijo de yndias de vara y media menos quatro dedos de alto y dos Varas de largo Tasado en Seiscientos R^{s} 600

[30] 17 otro Lienco de vara y media de alto y de largo dos Varas y quartas que es Un Venado Con otras frutas tasado en quininentos Reales 500

[31] 18 otro de Vara y media menos dos dedos de alto y bara y media y quatro dedos de largo que es donde estan Unos Pajaros pelados y una flavia muy larga Tasado en ochenta Ducados 880

[32] 19 otro Lienco de bara y media de alto y de largo bara y media y ocho dedos donde esta Una gallina pelada y un anade echadas y Un cestico de Repollos Tasado en ochenta du^{os} 880

[33] 18 otro de Vara y media de alto y de ancho Vara y media Y ocho dedos a donde ay Unos Pescados y Unos esparragos Tasado en ochenta ducados 880

[34] 18 otro de bara y dos tercias de largo, y de Alto Vara y media y dos dedos que es pescado Congrio y un gato mirando Por la vidriera tasado en ochenta Ducado 880

[35] 19 Otro de Vara y media de alto y de Largo Vara y dos tercias Una muger con una mano de mortero en la suya y un gansso Colgado Con Su moldul^{a} ancha de pino tassado en Trecientos Ducados 3300

f.1226v [36] 20 Otro de Vara y dos tercias de largo y Vara y media de alto a Donde esta un desPensero Cortando Vaca y ay Un carn^{o} y Cabritta Con su moldura de pino dado negro Tasado En Cient Ducados 1100

[37] 21 Otro de dos Varas y tres Cuartas de alto y de Largo dos Varas poco mas O menos que es Unacim^{to} de xpto Tasado en Cien ducados 1100

[38] 22 Otro Lienco de Vara y Cuarta de alto y de ancho Una bara de Tulipanes puestos en Sus Vasos tasado en Diez ducados 110

[39] 23 Otro Lienco de San venito de Dos Varas Y media de alto y dos de largo con un hombre que da Palos a un muchacho tasado en treinta ducados 330

[40] 24 Otros dos quadros El Uno marina y El Otro Tempestad de dos varas de largo y Vara y Tercia de alto Con sus molduras de pino dadas de negro Tasados En mill R^{s} cada Uno 2000

Terzera sala

[41] 24 Otros dos Del tamaño de los passados del mismo maestro de Una desenbarcacion de soldados y El otro Una envarcacion de Mercaduria Tasados En mill Reales Cada uno 2000

[42] 25 Los quatro Elementos en quatro liencos de a dos Varas de largo y Vara y m^{a} de alto Con sus molduras de pino dadas de negro Tasado en quarenta ducados Cada uno 980

[43] 26 Un lienco, de Vara y media de alto y dos varas de largo Con su moldura de pino dada de negro Un ciego tocando Una amfonia con unos niños Vaylando tasado en dos mill R^{s} 2000

f.1227 [44] 27 Otro Lienco ques Un San geronimo pintado de noche de vara y media de alto y bara y quatro dedos de largo Con moldura de pino ancha Tasado En mill y quinientos R^{s} 1500

[45] 28 Dos Liencos con Eceomo y una nuestra Señora de Poco mas de Tres Quartas Con molduras de Pino Tasadas en cient Reales Cada una 200

[46] 29 Una Ballena con muchas fig^{as} Pequeñas de Todas naciones de Vara y quarta de Alto y de dos varas y Tercia de largo con moldura de pino Tasada En Dos mil Reales 2000

[47] 30 Una ymajen de nuestra Señora y san josephe quando La sospecha de Preñada Tasado en sesenta ducados 660

[48] 31 Un Pays de dos Varas Y media de Largo y bara y Tercia de alto a Donde estan los Paysanos Lavando Lana Con moldura de pino dada de negro Tasado en Ciento y Cinquenta R^{s} 150

[49] 32 Otro Lienco de Una coronacion de Spinas de xpto de Vara y media de Alto y vara y quarta de largo tassado en veinte Ducados 220

[50] 33 Un rretrato de la señora Ynfanta de las desCalças Con su moldura de Oro brunido de Vara y quarta de alto y Vara de ancho tasado en diez Du^{os} 110

[51] 34 Quatro Liencos Grandes de Cinco baras y Quarta de largo y de alto tres baras y tres dedos Los quales son un toro con unos perros que la siguen otro Un Leon Con Unos Perros que lo subjetan otro Un tiger Con Unos Perros q Lo tienen tanvien subjeto tasado cada uno En Trecientos Ducados 13200

f.1227v *Quarta Sala*

[52] 34 otros quatro Liencos del mismo num^ro^ tamaño y Precio q Son los siguentes tres savanas de ysopo en un mismo Lienco La una dellas es El lobo El ciervo y El cordel El otro Lienco Una conpresicion de arves haciendo musica = otro de Unos Perros digo lobos que estan subjetando Y en este lienco estan Unas anades En el agua que a el dho rrespecto monta los mismos 13200

Quinta Sala

[53] 1 Un lienco de quatro Varas poco mas de Largo y de alto dos varas y tres Cuartas La hiistoria de Hiriola Tasada en ducientos Ducados 1200

[54] 1 otro del mismo num^ro^ y tamaño de Una muger que esta vendiendo Todos generos de frutas y dando una breva a Un ombre Tasasdo en ducientos Ducados 2200

[55] 1 otro del mismo Tamaño Poco mas o menos de Una esquesara con una taca En La mano Un pichel al lado que estan rrobando Los Villanos Tasado en Ducientos ducados 2200

f.1228 [56] 35 Otro del mismo Tamaño de cristo en La cassa de martha y madalegna Tasado en ciento y sesenta ducados 1760

[57] 36 Una caca de Un Javalin Con unos Perros q le tienen subjeto de quatro varas Poco mas o menos de largo y de alto dos Varas y Quarta Tasado en mil y quinientos R^s^ 1500

[58] 37 Trece rretratos de la cassa de Austria q son Ph^e^ Primero Con Su muger = Phelipe Segundo y Sus quatro mugeres = Ph^e^ Quarto Y Su muger = El enPerador de oy y Su muger = Ph^e^ Tercero y Su mug^r^ de dos Varas y media de alto y Vara y Tercia de ancho Con molduras de pino dadas de negro Tasados Cada uno En ochenta Ducados 11440

Sala sexta

[59] 34 Quatro Liencos de Caças grandes de a cinco baras Y quarta de largo y Tres varas y tres dedos de alto a Trecientos Ducados cada Uno Con concierto de Pajaros Con mussica y Unas Anades En el agua Y Unasigueñas y cunas otro de Perros Y liebres otro de gatos monteses otro de corços y Perros que todos montan mill y ducientos ducados 13200

[60] 38 Una Ymajen de nra Señora Con el niño San Juan Sancta ana Sant Juachin de bara y quarta de ancho y dos varas y media de alto Tasada en precio de ciento y cinq^ta^ R^s^ 150

f.1228v [61] 39 otra de Sancta Agatha de Vara y sesma de Ancho y de vara y dos Tercias de alto Tasada en Veinte Ducados 220

La Galeria

[62] 34 Siete liencos grandes de a cinco baras y Tres quartas de largo y tres varas y tres dedos de alto a Trecientos ducados Cada uno Los quales Son unos lobos Comiendo Un Cavallo = otro Unos perros y Unas nutrias = otro Un ciervo y zervatata Corriendo Por El agua con un perro muerto debajo del ciervo = otro de tejones y perros = otro de perros y osos = otro de perros y Çorras otro de Un tigre echado en el suelo que todos montan 23100

[63] 40 Dos Payses de dos varas Y dos tercias de alto y de ancho vara y media con sus molduras de pino dadas de negro a ochenta ducados cada Uno 1760

[64] 41 Un Lienço de Una frutera Con un hombre vendiendo un pavo de dos Varas y tres quartas de largo y Siete quartas de alto Con molduras de pino dado de negro Tasado En Cinquenta Ducados 550

[65] 42 Un lienco de cinco baras menos quarta de ancho y de alto tres varas menos tres dedos original de Ruvens que es Caca de lobos con figuras al natural a Cavallo tasado en seis^o^ du^os^ 6600[44]

[66] 43 Un lienço de quatro Varas y tres quartas de largo y de alto Tres varas menos Cuarta La pintura de diana con muchas fieras Y aves muertas y dos satires Tasada En Ducientos Ducados 2200

[67] 44 Cinco liencos Uno de Un ciego Tocando Una Guitarra = otro de Una molador de Tijeras y Cuchillos = otro de Una mondonguera Vendiendo mondongo = otro de Un aceitero Vendiendo aciete = otro que es Una Taverna questa en La sala de los trucos Tasados Cada uno en ochenta du^oss^ 4400

f.1229 [68] 45 Treinta y dos Liencos de frutas Varias de dos tercios poco mas O menos de alto y media vara Poco mas o menos de largo Con sus molduras de pino dadas de negro tasadas Cada uno en ocho ducados 2816

[69] 46 Quatro Liencos de mesas Con vidrios de Vara y quarta de largo y tres Cuartas de alto con molduras de pino dadas de negro = El Uno vidrios y ostrras = otro de picheles y Un pastel y otro de unos Limones y Unas ostrras y Un caldero = otro de un Capon asado y Unas nueces Tasado en ciento y Cinquenta ducados Cada uno 6600

Pinturas q estan abajo

[70] 47 Otro Lienco de Vara menos ochava de alto y de ancho media vara y seis dedos del pen-Sanmento quando Dios quiso castigar El mundo y que le ampararon san fran^{co} y sancto Domingo Tasado en Cinquenta Ducados 550

[71] 48 Siete liencos de dos varas y media de Largo y de alto bara y tercia a ciento y cinq^{ta} Reales Cada uno = que El Primero es Un Jardin con Una casa de Campo otro Pais nevado Ques Una Casa con una puente y Unos villanos = otro Una cannastoliendas Con unas prespectivas otro Un pais Donde esta una morena y un onbre Calentandose a la lumbre = otro Donde esta Una caseria y Un moço dibujando Della y Un hombre a Cavallo q va acia La misma Caseria = otro q significa El mes de Septt^{e} Con Una casa En el medio = otro Unas arboledas Con unas rruinas y un arroyo de agua en Ciento y Cinquenta Reales Cada uno 1050

f.1229v [72] 49 Una ymajen de nuestra señora en tabla de Una vara de ancho con sus puertas al lado a Donde En la una esta san lucas eVanjelista y en la otra San Juan evanjelista Tasada En Ducientos Du^{oss} 2200

[73] 50 Otra de Una nuestra Senora con puertas En la una Pintada una Musica y En la otra una muger Dando El Pecho a un niño Su tamaño de Poco mas de Vara de ancho y alto Tasada En Trecientos Ducados 3300

[74] 51 Dos liencos de Vara y media con sus molduras de pino dadas de negro que son unas plantas de casas tasadas en quatro ducados Cada una Los que se hallaren al mismo Precio 80

[75] 37 Quatro Liencos Con molduras de Pino dadas de negro que son rretratos El Uno del Visabuelo de su Ex^{a} que es oy y El otro de su abuelo otro de un cardenal de la casa de Croy otro que es El duque de Croy y crescot Tasados en ochenta du^{s} Cada uno 3520

[76] 52 Quatro Liencos de a tres varas de alto y dos Varas y media de ancho q Son los quatro milagros de la casa de austria del ss^{mo} Sacram^{to} Con el conde de ausborg^{s} Tasado Cada uno en çiento y cinq^{ta} Ducados q Son los que se siguen El Uno quando encontro al Sacerdote = El otro quando Lo acompaña = otro quando entra En la Yglessia = y otro quando Lo coronan y Enp^{or} Cada uno Con Su marco 7040

f.1230 [77] 53 Seis Liencos de Tres varas de alto y dos varas y media de ancho q Son El Marques de espinola a Cavallo = El Conde bucoya a Cavallo El Marques de leganes a cavallo = El conde de fuentes a Cavallo : El Conde de arenverg Visabuelo de su Ex^{a} y El Conde de tilli Con Sus marcos Tasado Cada uno en Ciento y Treinta ducados que Todos montan nueve mil y novecientos rreales 9900

[78] 37 Treinta y nueve rretratos en pie de a dos varas Y media de alto y vara y Tercia de ancho que son Los que se siguen
El Rey de Yngalaterra y su mug^{r}–El archiduq^{e} hernesto = El enperador Padre del moderno y Su muger = El rrey de francia Y Su muger = Don carlos y El ynfante Cardenal = Una pariente de su ex^{a}–El duq^{e} de telli = Una hermana del Enperador de oy. El Rey de polonia con su mug^{r}–rrodolpho Enperador = El archiduque Alberto y Su mug^{r} = El rretrato de marisfelt El duq^{e} de Parma = El Rey de Soecia–El Padre del Rey de yngaLaterra = Don carlos Hijo de D Ph^{e} segundo–El Conde de fuentes = Hermano del archiduq^{e} Alverto = mathias enperador hermano del mismo = El duq^{e} de orlens y su dos mugeres = otra parienta de su Ex^{a} = El rrey de françia Padre del de oy y Su muger = frislan = El Conde de olivares–El Marques de Spinola = El Conde de burcoy = otra hermana del Enperador de oy = El duq^{e} de nouborg = El Rey de Polonnia de oy Tasados Cada uno en Sesenta Ducados 25740

f.1230v *Sala quintta*

[79] 54 Una tabla de la tentacion de Sant antt^{o} de Una vara de largo Y tres Cuartas de Ancho Con su molduras tasada en ducientos y zinquenta Ducados 2750

[80] 55 Otra tabla del mismo Tamaño de Una cassa de labradores Donde esta uno Durmiendo sobre un tonel Tasada En trecientos Ducados Con Su moldura 3300

[81] 56 Una tabla de Tavaquitas de dos tercias de alto y media vara de largo tassada En Ciento y Cinquenta Ducados 1650

[82] 57 otras dos tablas poco menos de Vara de largo y de alto tres quartas con sus molduras La una es Una Cassa de cassados y La otra Casa de amanzevados Tasadas Cada una en setenta Ducados 770

[83] 58 otra tabla de Una vara de Largo y de alto tres Cuartas que es Una afaina con limones y naranjas Tasada en ochenta du^{os} 880

[84] 59 Otra Tabla de mas de Vara de largo y mas de Tres quartas de alto que es Un pais orig^{l} de brug^{l} Tasado en quatroCiento Ducados 4400

f.1231 *En La Sexta sala*

[85] 60 Tres tablas de Vara digo seis tablas de bara menos ochava algunas y otras menores de alto y de ancho poco mas de media vara Con seis molduras de pino dadas de negro La una es La adoracion del Huerto seg^{da} de nro s^{or} Jesu cristo atado a la CoLuna = La trez^{a} Xpto Coronado de Spinas–La quarta quitando La vestidura, La quinta xpto quando Le Ponen En la cruz = La sesta xpto rresucitado Tasadas Cada una En mil R^{s} 1000

[86] 61 Una Tabla de la sesanta Con su marco de alto media bara y Seis dedos y de ancho media Vara pintura orig^{l} de brugel tasado en tres mil R^{s} 3000

[87] 62 Una tabla Con su moldura de tres Cuartas de largo y de alto media Vara y Seis dedos que es original Pintada En ellos Lucrecia quando esta Haciendo Labor Con sus doncellas y quando las hecha tarquino Tasado en trescientos Ducados 3300

[88] 63 otra tabla con Su moldura de apolo y diana con Una dança de niños y niñas de alto media vara y seis dedos y de ancho Media vara Tassado en mil R^{s} 1000

[89] 64 Otra tabla con Su moldura de tres quartos de largo y de alto dos tercias pintada en ella Una Junta de brujas transformadas en varias figuras Tasada En mil y Quinientos R^{s} 1500

[90] 65 Otra Tabla con Su moldura de dos tercias de alto y de largo media vara que es Un Pais de brughel Con un carrvaje tasado en dos mil R^{s} 2000

f.1231v [91] 66 Dos Liencos Con sus molduras de peral de vara menos ochavo de largo y de alto dos Tercias que son dos Encuentros de soldados tasados Cada uno en dos mil R^{s} 4000

[92] 67 Otra tabla con su moldura de dos tercias de Alto y media vara de ancho en la qual estan pintados algunas Libros sobre Una Tabla tasado En mil R^{s} 1000

[93] 68 Otra tabla de dos Tercias de alto y media bara de ancho Con su moldura que es Un pais alemanesco Con unos pastores calentadose a la lumbre, Con un ganado Tasado en Çient ducados 1100

[94] 69 Una tabla de dos tercias de alto y media Vara de ancho y largo Con su moldura de pino pintado en ella Un san g^{mo} orig^{l} de blommart pintada de noche Tasada en seis^{os} R^{s} 600

[95] 70 Una tabla de dos Tercios de Alto y m^{a} bara de Largo Con su moldura pintado en ella Un ciego Pidiendo limosna con un muchaco tasada En Trecientos R^{s} 300

La sala de avajo

[96] 71 Siete tablas de blanco y negro de dos tercias de alto y media vara de ancho con moldura de Pino tasadas Cada una En treinta Ducados Los cinco son los cinco Sentido y las otras dos La una es Un ombre y La otra una muger que estan aderecando el cavallo 2310

f.1232 [97] 72 Otras siete tablas de blanco y negro de dos tercias de alto y de tres quartos poco mas o menos de largo Con sus molduras q son unos villanos Vaylando y otras cosas Varias Tasado Una con otra en quarenta Ducados 3080

[98] 73 dos Tablas de dos tercias de alto y media vara de Ancho poco mas o menos Con sus molduras q Son unos labradores de Una mano Entrambos Tasadas Cada una En quarenta Ducados 880

[99] 74 Una tabla de dos tercias de alto y media Vara Poco mas o menos de ancho con su moldura Pintada En ella La avaricia ventariando Su hacienda Tasada en Cient Du^{os} 1100

[100] 75 Tres cav^{os} a Cavallo Con su molduras de hevano Pintados en tabla de Una tercia de alto y Una tercia de ancho tasados Cada uno en beinte y dos ducados que montan Sietecientos y veinte y seis R^{s} 726

[101] 76 Una tabla de Una tercia de alto y Una Cuarta de ancho Con molduras de hevano en ella pintada Una muger con un palo en la mano Tasado en doce ducados 132

[102] 77 Una eceomo Pintado en tabla ochavada Con Su moldura de Hevano Tasada en veinte y Cinco ducados 275

f.1232v [103] 78 Una Tormenta Quando Cristo yva envarcado Con su moldura de Evano pintado en lamina de Cobre Tasada en treinta du^{os} 330

[104] 79 Un vajel en alta mar de mas de media vara de largo y de menos de media vara de alto Con moldura de hevano Tasado en veinte y cinco ducados 275

[105] 80 Diez bodegonçillos al templo en Pergamino con sus molduras de peral y de hevano algunos a dos Ducados Cada uno 220

[106] 81 Un Vidrio Con flores que son tulipanes que tiene Una mosca negra al pie del Vidrio y esta pintado en lamina y añidido en madera Con Su moldura de peral que es de brujhel Tassado en Cinquenta ducados 550

[107] 82 Otra Lamina de Una tercia de alto de flores en Un vidrio a Donde esta una flor de haçar con moldura de peral En Cinquenta Ducados 550

[108] 83 Una Tablilla de Ramilletes Con moldura de Hevano en dos ducados 22

[109] 84 Un rramillete En lienco de Una Tercia de alto y una quarta de largo Con Su moldura de Hevano en doce Du^{os} 132

[110] 85 dos Liencos de mas de tercia de alto y mas de quarta de ancho Con sus molduras de pino pintura de Eujenio Cajeda La conversion de San pablo y El martirio de San P^{o} Tasado cada Uno en Zient Reales 200

f.1233 [111] 86 Otro del mismo Maestro ques el nacimiento de la virgen de media vara de largo y una Cuarta de alto Con Su moldura de pino en ttr^{a} Du^{os} 330

[112] 87 Una lamina de Un eçeomo de una Tercia de alto y una quarta de ancho con moldura de hevano a Donde le estan Dando Una Caña Tasado en doce Du^{os} 132

[113] 88 Una Tabla de Una tercia de alto y de ancho Una quarta que es Un cristo en Cruz con san Juan al pie de la cruz y moysen y David y otro prophetta dibujado de letras legibles Todo sobre papel en ciento y Cinquenta R^{s} 150

[114] 89 Una yluminacion de la Torre de nembrot Con Su vidrio y moldura de hevano enbutida de bronce Una quarta de alto y menos de quarta de ancho en ciento y Cinquenta Ducados 1650

[115] 90 Una Lamina de Un cristo: con la cruz a cuestas con el buen ladron adelantte de Un palmo de alto; Con su Vidrio adelante y moldura de Hevano en treinta ducados 330

[116] 91 Dos Laminas ochavadas con molduras de hevano Hechas de Una pieza Con Sus cristales finos q Son Una ymajen con Un niño y la otra nuestra Señora con xpto muerto en los braços en veinte Du^{os} cada una 440

[117] 92 Una nra Señora de lorito en lamina de Un Palmo de alto Con vidrios y moldura de hevano tasada en Veinte Ducados 220

f.1233v [118] 93 Una nuestra señora de la leche yluminada en Pergamino Con su marco de peral tassada en ducientos reales 200

[119] 94 Un PaySillo de tabla de cosa de Una tercia de largo con moldura de hevano Tasado en doce ducados 132

[120] 95 Una pintura en piedra con su moldura de hevano pintada sobre Jaspe san pedro llorando tasada en veinte y quatro du^{oss} 264

[121] 96 Otra Pintura de Piedra de la misma Calidad, con la misma moldura agujerada de la cayda de San Pablo Tasada en veynte ducados 220

[122] 97 Tres bodegoncillos Con sus molduras de Una quarta de largo a dos ducados Cada uno 66

[123] 98 Una nra Senora En el templo con el niño Jhs en su mano Con su moldura y Vidrio en quatro ducados 44

[124] 99 Tres Piedras blancas de flores esParcidos Con sus molduras de hevano y Una Sin Ella en veinte Reales Cada Una digo en quatro Ducados 132

[125] 100 Diez y seis rramilletes de flores con Sus molduras y Una sin Ella en Veinte Reales Cada una 320

[126] 101 Los quatro tiempos Con molduras num^{o} Ciento y uno en lamina en tr^{a} R^{s} cada una 120

f.1234 [127] 102 Una Lamina de brujhel Con Su moldura de Una tercia de largo y una Cuarta de alto que es Una oyda de Ejipto estando nuestra Señora al pie de un arbol en ciento y quarenta Ducados 1540

[128] 103 Seis Paysillos de los Seis meses de brughel original guarnicedos de concha de tortuga y hevano tasados en Ducientos y veinte y cinco ducados 2475

[129] 104 U San Sevastian arimado a un arbol que es El que esta en el oratorio En Doçe ducados 132

[130] 105 Un cristo atado a la coluna que esta tanvien En el mismo oratorio En v^{te} Ducados 220

[131] 106 Un rramilete En lamina con moldura de Peral Con un Jarro de Varro en ciento y cinquenta Reales 150

[132] 107 Una lamina de flores Con Su moldura de Hevano Con una mariposa En el Suelo y Una caracol de Una tercia de ancho y de largo una quarta Tasado en cinquenta Ducados 550

[133] 108 Dos Pinturas en tablas ochavadas con Sus molduras hechas de la misma tabla de la moldura Uno de bueyes otro de ares que se cierran con una caja a Doze ducados cada una 264

f.1234v [134] 109 Una lamina de san fran^{co} Guarnez^{da} en concha de tortuga y hevano y enbutida de bronces que es de brughel en Ciento y Cinquenta Ducados 1650

[135] 110 Otra Lamina del mismo maestro y del mismo tamaño de sancta clara en Ciento y cinquenta ducados 1650

[136] 111 otra Lamina de una rruina n^{o} del margen de mismo brughel Con moldura de Peral de Una tercia de largo y de Una quarta de alto en la q^{l} Ruina ay Unos Pescadores tassada en mill y quinientos R^{s} 1500

[137] 112 Una Lamina de Una tercia y quatro dedos de alto Y Una quarta de ancho Con moldura de Hevano que son Unas flores en Un vidro Tassadas en Ducientos Ducados 2200

[138] 113 Doçe Sivilas en sus marcos de evano en Cinquenta Reales Cada una pintadas en lamina 300

[139] 114 Quatro Laminas ochavadas Con sus molduras La una sancta Catt^{a} La otra sancta ynes Sancta ciçilia y nra Señora Tasado Cada una En quarenta Reales 160

[140] 115 Una tabla Donde estan cinco Laminas de payses guarnecidos en conchas de tortuga y bronçe con su moldura de Peral tasadas En cinq^{ta} Dus^{o} 550

[141] 116 Una tabla de una Tercia de alto y Una Cuarta de ancho Poco mas o menos Con Su moldura de Hevano pintado en ella un hombre Con las manos puestas tassada en duz^{tos} R^{s} 200

f.1235 [142] 117 Una tabla con Una guirnalda de flores a la rredonda y dentro della pintada Una nuestra Señora con un niño en los bracos Tasada en quatrocientos ducados 4400

[143] 118 Un lienco de Una vara Poco mas o menos y de ancho mas de media vara pintado Un crucifijo En ella Con san Juan nuestra Senora y La madalegna tasado en mill y quinientos reales 1500

[144] 119 Una Tabla dorada a donde nuestro Señor Saca las almas de purg^{o} Con Sus molduras Tassado En cient R^{s} 100

[145] 120 Una yluminacion con Vidrio y moldura de la Trinidad En la Tierra Su moldura de hevano en sesenta y Seis rreales 66

[146] 121 Un cupido Cavallero En un Leon Con Su vidro y marco de concha de Tortuga y bronçe Tasada en cinquenta ducados 550

[147] 122 Un Prendimiento de xpto chico pintado en Piedra con su moldura de hevano tasado en quatro ducados 44

[148] 123 Una ymajen de nuestra s^{a} Con un niño en bracos San Juan y San fran^{co} hecha en vitela Con su moldura de hevano En Doce ducados 132

[149] 124 Otra tabla de media vara de largo y de alto otra media menos quatro dedos Pintada En ella una tormenta con su moldura de hevano Tasada en Veinte du^{os} 220

f.1235v [150] 125 Otra casi del mismo Tamaño de la mis[a] mano que es Tambien Una tormenta Con moldura de Pino tasada en diez y ocho ducados 198

[151] 126 Una tabla ovada de zerca de Una Vara de largo y dos tercias de alto Con Su moldura de hevano ochavada q desgasto con el tpo Tasada En Dos mil Reales 2000

[152] 127 Una Tabla Donde esta un labrador con una Labradora de Una tercia de Largo y una quarta de alto Tasada en Cient R[s]

[153] 128 Una Tabla de una quarta En alto poco mas y de ancho zerca de una quarta Con molduras de hevano que es Un Pobre Y una muger Pobre tassada En Cinquenta Reales 50

[154] 129 Tres tulipanes en Un vidrio Con Su marco de hevano En cinquenta Reales 50

[155] 130 Una tabla de Una quarta de alto y cerca de una quarta de largo P[a] su moldura de hevano que es hercules con el hijo de la tierra Tasada En Seis ducados 66

[156] 131 Dos Pinturas En lamina obada de Unos niños desnudos dos en cada una con bordaduras a El rrededor y rraso blanco y con molduras de hevano Tasada cada una En Cient Reales 200

f.1236 [157] 132 Una lamina de Un sosmographo de Una Tercia de largo y una quarta de Largo Con moldura de Peral a Donde esta Pintado El abuelo de su ex[a] Tassado en mil R[s] 1000

[158] 133 Un rrostro Pintado con una tabla Con las manos Puestas de Una tercia y quatro dedos de largo y de ancho poco mas de qarta con moldura de hevano con Unas armas Por las espaldas Tasada En Seisciento R[s] 600

[159] 134 Una lamina de un Palmo de Largo y cerca de otro de alto La priss[on] de San Pedro con moldura de hevano Tasada En Sessenta ducadoss 660

[160] 135 Otra Lamina con su moldura que es La disputa de xpto en casa del nicodemus pintado de noche Tasado en sesenta Ducados 660

[161] 136 Una Tablilla a Dondesta Un mono Con un gato Con su moldura tasada En treinta Reales 30

[162] 137 Una Lamina de Cerca de m[a] Bara de largo y de Una tercia de alto Con moldura de Peral ques huyda de Egipto orig[l] de brughel Tassada en mil y quinientos Reales 1500

[163] 138 Un liencecillo de media vara de alto y una Tercia de largo Pintados En el dos cequelillos tasados en quatro Du[os] 44

f.1236v [164] 139 Un Paysillo de un Palmo de largo y Poco menos de alto En cient R[s] 100

[165] 140 Una laminilla de Un Palmo de Largo Con Su moldura de hevano que es Una marina onde estan unos pescadores Ciento y Cinquenta Reales 150

[166] 141 Dos guarniciones de hevano y tortugas enbotido en bronçe en la una pintada La ss[ma] Trinidad en lamina Con cristal adelante y a la rredonda pintados Los doce apostoles Y quatro Evanjelistas esta en ducientos y Cinquenta ducados y la otra en ducientos que es La trinidad en la Tierra y los atributos de nra senora alrededor 4950

[167] 142 Nueve Tablillas ochavadas de tercia de alto Con Sus molduras q Son Unos rretratos de la casa de Su Ex[a] en cient Reales Cada uno y otras tres de lo mismo Sin molduras q Son las tres mugeres de su Ex[a] que este En el cielo en ochenta R[s] Cada una 840

f.1237 *En el aposs[to] de simon Vandevile*

[168] 143 Doce rretratos a Cavallo de la casa de austria con Sus vatallas y Historias debajo de ellos Tasados cada uno en ducientos y cinq[ta] R[s]
Los quales Son fernando hermano de Carlos Quinto enperador magimiliano su hijo
Rodolpho, Hijo del magimiliano
ernesto su hermano
mathias Su hermano
el archiduq[e] Alverto su hermano
su hermano El grande prior de la orden teutonica
El Duque de Parma
Vencoslao Hermano de alverto
el Enperador fernando Padre del de oy
el enperador de oy
el Padre de la rreina margarita 300

f.1237v [169] 144 Una Piedra Pintada En lla una nuestra Señora de loreto con moldura de bronze plateada en Cient Reales 100

El aposento de flines

[170] 145 dos Liencos de a dos Varas y media de Largo y bara y tercia de alto que son Unas plantas de casas con pajaros Pintados a los lados y fieras tasado el Uno a Donde estan las aguilas y el leon en Ducientos Reales y el otro En Ciento y Cinquenta 350

[171] 146 Una Tablilla de Un Palmo de alto pintodos en ella Una nuestra señora Con un niño En los bracos tasada en Cinquenta Reales 50

[172] 147 Veynte y tres rretratos grandes a Cavallo de Tres varas de alto y dos varas de ancho con sus molduras de pino Dadas de negro los quales Retratos Son los veinte de la Cassa de austria y tres de particulares y Los de la casa de austria son
(f.1238) Ph^{e} Premero
Enperador Carlos quinto
Ph^{e} Segundo
Phelipe tercero
Ph^{e} quarto
El Principe de oy
El Ynfante Don Carlos
El Ynfante cardenal
Estos ocho an de yr juntos
Fernando Hermano de Carlos quintto
Maximiliano Su Hijo
Rodolpho su hijo
Ernesto Hermano de rrodolfo
Mathias Su Hermano
maximiliano su hermano
archiduq^{e} alverto
venceslao su Hermano
estos ocho an de yr tambien juntos
Fernando enperador Padre del de oy
El Enperador de oy
El hermano de la rreina marg^{ta}
Don Juan de Austria
otro del duque de Parma
otro de alfonsso de alburquerq^{e}
otro de fernando de Cortes tasados cada Uno Con otro en ducientos Ducados 50600

f.1238v [173] 148 Los quatro milagros del Sanctissimo Sacram^{to} de la cassa de austria Con sus marcos de mas de Vara y quarta de alto y los dos de Una tercia poco mas de largo y Los otros dos de media Vara Tasados Cada uno Uno Con otro a veinte ducados que estan En la galeria 880

[174] 149 Un rretrato de su Ex^{a} que este En el cielo de dos varas y media de largo y siete quartas de ancho armado Con la ciu^{d} de namur Tasado en Ciento y Cinquenta Ducados 1650

[175] 150 otro rretrato ansi mismo de su ex^{a} Vestido tasado en quinientos R^{s} 500

[176] 151 Otro Lienco de Una vara de largo y dos tercias de alto que son pantaLeones Vaylando con su moldura tasado en duçientos y Cinquenta Reales 250

[177] 152 Tres rretratos n^{o} 152 que son de a dos Varas de alto i de largo vara i quarta taso cada uno en 100 R^{s} acen 300 i son los hijos del Archiduque leopoldo 300 *Annot: 300 R^{s} todos*

[178] 153 otro de Una imagen con un niño Jesu de Vara i quarta de Alto i Una vara de largo en 6 Dus 66

y en esta forma hicieron lo dha tasacion sin agravio di persona alguna y lo firm^{o}
Antonio de Puga
Ante mi
P^{o} de Ledesma

1. See Jacques Descheemaeker, *Histoire de la Maison d'Arenberg d'après les archives françaises*, Neuilly, 1969; Biographie Nationale ... de Belgique, t. 1, Brussels, 1866, s.v. "Arenberg, Philippe-Charles, prince-comte d' " by L-Pr. Gachard, pp. 388–401, 406–410; J.H. Elliott, *The Count-Duke of Olivares*, New Haven and London, 1986, pp. 463, 467–472.
2. Angulo and Pérez Sánchez 1983, p. 262, no. 21.
3. AHPM, Prot. 5.985, ff. 554v–555.
4. Angulo and Pérez Sánchez 1983, p. 266, no. 28.
5. AHPM, Prot. 5.985, f. 692v.
6. AHPM, Prot. 5.985, f. 784v
7. AHPM, Prot. 5.993, f. 1181.
8. Balis 1986, pp. 95–96.
9. Ceán Bermúdez 1800, vol. IV, p. 134.
10. See Angulo and Pérez Sánchez 1983, pp. 263–265.
11. AHPM, Prot. 5.993, f. 1267v.
12. AHPM, Prot. 5.993, f. 1135.
13. AHPM, Prot. 5.993, f. 1266.
14. Jordan 1985, pp. 236–238, no. 45.
15. AHPM, Prot. 5.985, ff. 552, 553, 554.
16. Angulo and Pérez Sánchez 1969, p. 356, no. 46.
17. Angulo and Pérez Sánchez 1983, p. 266, nos. 24, 27, 29.
18. See Introduction for a picture inventoried in the collection of Juana Siburi y Espinola in 1646, which is probably Juan de la Corte's *Family of Philip IV in a Garden* in the Stirling Collection, Kier, Scotland.
19. AHPM, Prot. 5.993, f. 1113.
20. AHPM, Prot. 5.985, ff. 495ff.
21. AHPM, Prot. 5.985, ff. 556, 556v.
22. Ibid., f. 626
23. Ibid., ff. 650–650v, to "Gaspar van Eyken pintor".
24. Prot. 5.993, f. 136.
25. Prot. 5985, ff. 590v, 762v.
26. A. Balis, *Corpus Rubenianum Ludwig Burchard XVIII, II The Hunting Scenes*, 1986, pp. 22–25, 95–107, no. 2.
27. Balis 1986, p. 25.
28. Balis 1986, p. 25, no. 20.
29. AHPM, Prot. 5.985, f. 550v.
30. AHPM, Prot. 6.208, ff. 910–943v; Getty Provenance Index No. E-32.
31. AHPM, Prot. 5.985, ff. 739v–740.
32. AHPM, Prot. 5.993, ff. 1151–1153v.
33. K. Justi, *Velázquez y su siglo*, 1953, p. 616; J. Southorn, *Patronage in Modena and Ferrara in the 17th century*, Ph.D. thesis, Courtauld Institute of Art, London, 1985, vol. I, p. 155.
34. López Navío 1962, p. 319, nos. 1220–1225.
35. Brown and Elliott, *Palace for a King*, 1986, p. 268, no. 39.
36. AHPM, Prot. 5.993, ff. 1113, 1115, and 1133v, where two were described as "Dos bodegones de olanda de Vidrios y cosas de comer".
37. AHPM, Prot. 5.993, f. 1267.
38. Ibid.
39. Ibid.
40. López Navío 1962, p. 316, nos. 1125, 1126, 1141–1144; Balis 1986, p. 100.
41. AHPM, Prot. 5.993, ff. 1241–1292.
42. Ibid., ff. 1239–1239v.
43. Ibid., f. 1182.
44. Rubens' *Wolf Hunt* (Fig. 32) in the Metropolitan Museum (10.73) was purchased by the Marqués de Leganes from Arenberg's collection in 1641 for 4,400 *reales*.

32 Isabel Ramírez de Vargas

1641

The following list of paintings is extracted from the itemized dowry (valued at 10,004 ducats) brought by Isabel Ramírez de Vargas, daughter of Don Diego Ramírez de Vargas, a knight of the Order of Alcántara, and Leonarda de Valeriola y Covarrubios, to her marriage to a Florentine gentleman, Don Jerónimo Bifi. While a small number of devotional paintings were commonly included in dowry agreements of the non-aristocratic classes, it is more unusual to find attributed works of considerable value included in such documents of this period.

Although the majority of the paintings were of religious subjects, four of the older works were landscapes (no. 18). The most valuable painting of all was a genre picture, listed as an original depicting a *Fowl Vendor* (no. 15), apparently an old work by the same hand as two panels representing *Herodias* and a *Calvary* (nos. 13, 14). A curious aspect of this document is the large number of works by a single hand which the bride's father included in her dowry. Two paintings were possibly imported from Italy (nos. 12, 16), but most of the paintings were religious subjects painted in Madrid by Eugenio Caxés. These were listed with the important qualification that they were "originals," and many were works of considerable value. One explanation for this is that it may have been felt that paintings by an artist of Tuscan extraction were appropriate for a Florentine son-in-law.

AHPM, Prot. 6.209, ff.570–571v Los dhos señores Don Diego Ramirez de Bargas y Dona leonarda de Baleriola su muger en ejecucion y cumplimiento de lo q. se obligaron Por la dha capitulaz.^{on} entregas al dho senor Don Geronimo Biffi como Vienes dotales y caudal propio de la dha senora Dona Ysavel Ramirez de Bargas su hija Los dhos diez mill Ducados [N.B. "de Joyas plata y otras alajas y menajed(illeg.)" crossed out] q. conforme a ella le havian de Entregar Luego como se efectuarse El dho matrim.^{o} Los siete mill dellos en Joyas plata y otras alajas y los tres mil Restantes en el dho Juro de Alcavalas de Bedmar y sus Reditos y el dho senor Don Ger.^{mo} Los Reçivio en los vienes y Partidas sig.^{tes}

f.570 *Pinturas*

[1] Un quadro Grande de figuras enteras del nacimiento De nuestro s.^{or} Con su marco Dorado original de eug.^{o} caxes Tassado en Ducientos Ducados 2200

[2] otro quadro del mismo tamaño q. del mismo maestro y con la misma guarniz.^{on} De la circunciçion de nro Senor Tassado en Ducientos Ducados 2200

[3] otro quadro del mismo Pintor tamaño y Guarniçion de Un San geronimo Tassado En ciento y cinq.^{ta} Ducados 1650

f.570v

[4] otro quadro menor Con su marco oro y negro original del dho pintor ece omo y Judios alRededor en cinq.^{ta} Ducados 550

[5] otro quadro del mismo tamaño y guarniçion del naçim.^{to} de nro señor original del dho Pintor Tassado en cinq.^{ta} Ducados 550

[6] otro quadro medio Cuerpo original del dho pintor de Un xpto atado a la coluna y marco de oro en cien Ducados 1100

[7] horacion del Guerto en cien Ducados 1100

[8] otro quadro del misma guarniçion original del mismo pintor ece omo en cinq.^{ta} Ducados 550

[9] otro quadro del mismo tamaño original del mismo pintor y Guarnicion de la soledad de xpto nro s.^{or} en cient Ducados 1100

[10] otro quadro Grande de figuras enteras con El marco oro y negro original del dho Pintor Ladoracion de los Reyes en Ducientos Ducados 2200

[11] otro quadro mas pequeño original con La misma guarnicion del dho pintor de la Cananea en treinta Ducados 330

f.571 [12] otro quadro grande Con El Marco dorado original de Joseph napolitan que esta San Pedro figura Entera en ciento y cinq.^{ta} Ducados 1650

[13] otro quadro en tabla a lo largo grande original de Erodias con muchas figuras con guarnicion dorado de maestro antiguo en Ducientos Ducados 2200

[14] otro quadro del mismo tamaño en tabla con la misma guarnicion del mis.o pintor original que es El Calvario con muchas figuras en Ducientos ducados 2200

[15] otro quadro del mismo tamaño y del mismo maestro con la misma guarniz.^{on} original que es Un gallinero en trescientos Ducados 3300

[16] otro quadro de la adoracion de los Reyes original de Maestro ant.^{o} Bordon con remarco dorado grande en cient Ducados 1100

[17] otro quadro de san fran.^{co} xabiel quando predicana de muchas figuras original Con su marco dorado en cinquenta Ducados 550

[18] Quatro Paises originales Antiguas Con guarniciones doradas Labradas a lo Largo en sesenta Ducados 660

[19] otros quatro quadros originales de Eugenio Caxes con sus Marcos oro y negro y son la entrada de Ramos quando entro Los Judios del Templo El lavatorio y la cena en cient Ducados 1100

f.571v [20] otros quatro quadros del mismo tamaño originales del dho Pintor con La misma guarnicion Unos hermitanos en cien Ducados 1100

[21] otro quadro de santa Theressa con marco oro y negro en quince Ducados 165

[22] otro quadro del mismo tamaño de nra senora del Populo en quince ducados 165

33 Rodrigo de Herrera

1641

Don Rodrigo de Herrera (Medina del Campo 1578–1641 Madrid) was the illegitimate son of Melchor de Herrera, 1st Marqués de Auñón and *Tesorero General de Su Magestad*, and Inés Ponce de León.[1] In the absence of male heirs from Melchor de Herrera's marriages, Don Rodrigo inherited his father's *mayorazgo* and became a Knight of the Order of Santiago in 1625. He lived in a house on the fashionable calle de Alcalá in front of the convent of San Hermenegildo. He appears to have derived a considerable income from the rental and sale of properties at court. The Marqués de Montesclaros lived in a house bought from Herrera, and Herrera rented quarters to the Duchesse d'Aarschot and her son in the Casa de las Siete Chimineas, opposite the convent of the Discalced Carmelites on the calle de Alcalá.[2]

Herrera's postmortem inventory, begun on 23 November 1641, was drawn up by his executors, who were his sister Doña Ana de Herrera y Ribera, Marquesa de Auñón; Fray Juan de Herrera, of the Order of Saint Dominic; and D. Alonso de Villarroel, Knight of Alcántara. Herrera's picture collection of some 138 works was appraised for auction by two painters, Antonio de Puga and Diego Polo (ca.1610–ca.1655), on 29 November 1641. The paintings that remained unsold were revalued by another painter, Julián González, on 10 January 1642. Despite the combined expertise of these artists, the only attributed pictures were 18 copies after Bassano, which included representations of the *Last Supper*, *The Creation*, and *Allegories of the Seasons*. Herrera's will shows that he had loaned some 30 paintings and some furniture to the Duque de Osuna and borrowed from the Príncipe de Esquilache eight small paintings to decorate his villa and garden outside town at Canillejas, which had belonged to Esquilache.[3]

In Herrera's last will and testament, he declared that he owned 180 paintings that decorated *la galeria* and other rooms of his house, some of which were very valuable and some of which were not hung since they were "deshonestos".[4] Herrera's postmortem inventory reveals that his picture collection was indeed unusual for the small number of religious subjects it contained. Only 15 religious paintings were listed, of which two were copies and three were landscapes. Against this was a high percentage of secular works, which were also the most valuable holdings. A picture described as a painter portraying a nude woman (no. 34) was revalued as "apeles Retratando a una diosa" and sold at auction to Don Rodrigo Yañez on 20 January 1642 as "apeles retratando a su muger". Representing *Apelles and Campaspe*, this classical subject set the whole tenor of Herrera's remarkable collection of nude paintings. Moreover, the majority of the 18 identifiable mythological subjects in the collection probably depicted the female nude. These paintings included representations of the stories of *Venus and Mars*, *Venus and Cupid*, *Diana and Actaeon*, *Danae and the Shower of Gold*, and *Leda and the Swan*. The figure of Venus was identified in seven of the paintings. A further eight pictures of unidentified women (one seated with Cupid, two pictures of women lying on a bed, another of a woman lying in a landscape, and three with women bathing) are likely also to have represented nude or semi-nude figures, perhaps goddesses. At Herrrera's auction on 16 December 1641, the painter Jean Ducamps, known in Spain as Juan del Campo, purchased mythological pictures representing the stories of Venus, Diana, and Leda, which were listed without any veneer of erudition as "five paintings of nude women". In fact, the notary, and perhaps the artist-appraisers, appear to have experienced some difficulty in identifying the story of *Leda and the Swan*; one picture was listed simply as a woman lying down with a swan (no. 56), while another was a nude woman lying down with a goose (no. 42)[5] and another much less valuable painting was a standing woman embracing a goose (no. 43).

In his will, Herrera stipulated that his collection be sold in Italy rather than Spain. Acutely aware of the prevailing inhibitions in Spain regarding such paintings, perhaps he feared they would be confiscated by

the Inquisition or perhaps he felt he could expect better prices on the more liberal art market abroad. The fact that nine of the paintings with nudes had to be reduced in value for sale at a second auction of Herrera's goods would seem to substantiate this consideration. The bulk of Herrera's picture collection, however, was sold at the public auction of his belongings, beginning on 6 December 1641. Among the more distinguished purchasers were the Duque de Maqueda (landscapes, religious subjects, mythologies, and genre paintings), Camilo Guidi, the Modenese Ambassador (a set of 12 equestrian portraits of Emperors), and the royal secretary Martín de Medina Lasso de Vega (paintings of the *Seasons* and a set of 12 portraits of the House of Austria). Paintings that remained unsold were reappraised at lower reserves by the painter Julian González on 10 January 1642 for a further estate sale resumed on 14 January 1642; these included three profane subjects sold to Don Rodrigo Yañez (*Bath of Diana, Apeles portraying Campaspe,* and a small painting of nude goddesses).

Some of Herrera's mythologies were clearly valuable gallery paintings, while others were more decorative in nature and served as overwindows (nos. 19, 23). The most valuable mythologies were a painting depicting *Fame and Mercury Teaching Cupid to Read* (no. 16) and another of *Venus and Mars* (no. 37), worth 1,100 and 2,200 *reales,* respectively. The fact that the latter work was described as an "original," an independent composition by the hand of a master, partly accounts for its high value and distinguished it from the rest of the mythologies, some of which were almost certainly copies. Not surprisingly, the painting was acquired at auction by a noble collector, the Duque de Maqueda, for 1,650 *reales* (10 December 1641). Herrera owned five genre paintings, four of which depicted female figures engaged in everyday activities. The most valuable of these represented a *bodegón* of fish with a woman and child in her arms. Three others may have been pendants, depicting a woman peeling an apple, washing a goose, and weighing fruit, respectively. Although such activities seem innocuous enough, Herrera clearly had a predilection for erotic subjects and may have enjoyed the sexual overtones in these genre scenes. A painting of *Lot and His Daughters* (no. 28) may also have appealed to him for this reason.

AHPM, Prot. 5.993, ff.1337–1340

Tasacion de las pinturas

En la villa de madrid a v^te^ y nueve dias del mes de noviembre de mil y seiscientos y quarenta y un a.^o^ ante mi El escrivano antonio de puga y di^o^ Polo pintores rresidentes En esta corte perssonas nombradas Para efecto de hacer la tassacion de las pinturas que quedaron por muerte de don rrodrigo de herrera y rrivera Cav.^o^ del horden de Santiago devajo de Juram^to^ que hicieron a dios y una cruz en forma de derecho = dijeron an Visto Las pinturas, susodhas Las quales Tasaron y baluaron En la manera siguiente

f.1337	[1]	1	Lo Primero Un quadro de la cena de xpto Copia de Vaçan en ocho ducados 88
	[2]	2	Un bodegon de pescados donde ay una muger con un niño en braços original en setenta ducados 770
	[3]	3	Otro donde esta un viejo y un moco comiendo a La mesa sentados en quatrocientos R^s^ 400
	[4]	4	Otro quadro Donde esta Una muger mondando una Camuessa en treinta Ducados 330
	[5]	5	otro lienço donde esta Una muger lavando Un gansso en treinta ducados 330
	[6]	6	Otro Lienço donde esta una muger Pesando fruta en treinta ducados 330
	[7]	7	Quatro Liencos de prespetivas a ocho ducados una Con otra 352
	[8]	8	otro Lienço donde esta una muger atando una venda a cupido en quinientos reales 500
f.1337v	[9]	8	Una Ymajen de lamina chiquita con moldura ciento y tr^a^ R^s^ 130
	[10]	9	Doçe emperadores a Cavallo Tasados en dos ducados cada uno 264
	[11]	10	Una caveca de Un Pastor tocando una flauta dos ducados 22
	[12]	11	Los doçe enperadores Grandes a ducientos Reales cada uno 2400
	[13]	12	otro Lienço de Un sepulchro de xpto en Veinte y quatro ducados 264

[14] 13 Seis Lienços de messes Copias del Vaçan a Treinta y seis ducados Cada uno 2376

[15] 14 otro Lienço de la creacion del mundo Copia del Vaçan en quinientos R^{s} 500

[16] 15 Una fabula Donde esta La Fama y mercurio enseñando, a leer a cupido en Cient ducados 1100

[17] 16 Un bodegon donde ay muchas haves Peladas en Cinquenta ducados 550

[18] 17 otro Lienço de Una troya abrasandose en veinte y cinco ducados 275

[19] 18 Quatro Liencos de sobre ventañas orfeo sebola faeton y otro donde esta una muger sentada y un cupido en diez ducados cada Uno 440

[20] 19 Otro Lienco de Una cayda de luzbel en Cient Reales 100

[21] 20 otro lienco de Un rrostro de San diego de alcala En ocho Reales 8

[22] 21 Una tabla rredonda Con moldura de oro bruñido tallada y pintada En ella Una nuestra señora Con el niño Jhs. Y san Juan En ducientos ducados 2200

f.1338 [23] 22 Diez Liencos de fabulas de sobre ventanas de a mas de dos Varas a siete ducados Cada uno 770

[24] 23 otro Lienço de tisbe y piramo en quatro ducados 44

[25] 24 Un Pais de a bara donde Va un hombre y tras del Un perro en dos ducados 22

[26] 25 diez lienços chicos copias del Vazan y otros con molduras a trechos doradas y a trechos negras a tres ducados Cada una 330

[27] 26 Un Pais de a tres Cuartas Donde esta Un san françisco de Capuchino en Diez y seis rreales 16

[28] 27 Un lienço de lot Con sus hijos en trecientos y Cinquenta Reales 350

[29] 28 otro pais donde ay tres figuras dos comiendo y un moço serviendo en ciento y cinquenta rreales 150

[30] 29 Otro Lienço donde ay una fuente y dentro della Una muger desnuda en Ciento y Cinquenta Reales 150

[31] 30 otro de orfeo donde ay un Cavallo Blanco y un cabritillo en Ducientos Reales 200

[32] 31 [N.B. "nueve" crossed out] Paises Sin moldura y Con ellas nuebe de Una mano y tamaño a Tres ducados cada Uno y El que no tiene moldura a dos ducados 297 El Uno donde tiran a Un anade–dos donde van en un bajel = tres Donde esta un hombre sentado al pie de Un arbol = quatro Donde esta un armenio, orilla del rrio cinco–una puente y una torre encima della = seis salen dos dos hombres de Un molino (f.1338v) Con costales Y estan sentados dos Pastores con cayados en las manos otro donde esta una p^{te} y En el agua dos hombres Vestidos y El setimo donde estan dos hombres sentado el Uno, y el otro en pie señalando Con la mano orilla del rrio y se advierte que no son mas que nueve paises [N.B. "de Unos y nueve del otros" crossed out] Por todos [N.B. "diez y ocho" crossed out]

f.1338v [33] 32 Dos Payses el uno Con san fran.^{co} de padua y El otro Con un hermitaño a tres ducados Cada uno dellos 66

[34] 33 Dos liencos Grandes Compañeros El uno Un pintor rretratando Una muger desnuda y El otro El baño de diana hechando agua a anteon en quarenta ducados cada uno 880

[35] 34 Tres tablas donde ay pintado en cada una Un angel a veinte rreales cada uno 60

[36] 35 otra tabla de Venus coronandola Un cupido en trecientos R^{s} 300

[37] 36 Una de benus coronandola en pie detenido a marte original en ducientos ducados 2200

[38] 37 Un Cupido haciendo haciendo [sic] Un arco En veinte ducados 220

[39] 38 La fabula de La lluvia de oro que tiene la moldura oro y negro en treinta du^{oss} 330

f.1339 [40] 39 Otra del mismo Penssamento Con moldura de oro bruñido en quarenta Ducados 440

[41] 40 Una venus abracandola un cupido hechada y un perro a la caveçera en quarenta ducados 440

[42] 41 otra muger desnuda hechada con un ganso en Veinte y quatro ducados 264

[43] 42 otra muger a Pie abrassada con un gansso en seis ducados 66

[44] 43 otra donde abraça cupido El Gansso en doce ducados 132

[45] 44 Otra Venus destapandola cupido en quatrocientos Reales 400

[46] 45 Otra muger tendida En la cama y En la mano unas flores y un perro a los pies en ducientos Reales 200

[47] 46 otro de Una muger tendida En la cama y haciendo mussica y mas adelante otra muger en Veinte ducados 220

[48] 47 otra donde esta venus tendida y pintada en tabla y cupido levantando una cortina en ocho Ducados 88

f.1339v [49] 48 Una ymagen de nra s[a] Con marco de hevano en quatrocientos R[s] 400

[50] 48 otro quadro Donde esta Una muger en pie metidas Las piernas en el agua y en lejos un soldado dando de palos a un moco en cient Reales 100

[51] 49 otro de Una muger Tendida con pais y moldura tallada en Trecientos R[s] 300

[52] 50 otra de un baño de diana figuras en pie quatrocientos Reales 400

[53] 51 otro de adonis y benus con un Perro a los Pies en treinta ducados 330

[53] 53 siete tablas Pintadas Con molduras a Tres ducados Cada una 231

[54] 54 doce rretratos de la cassa de austria a Cinco ducados Cada uno dellos 660

Y En la dha forma Los dhos Pintores hicieron La dha tasacion de las pinturas suso declaradas La que dijeron estar vien ajustada a su Leal Saver y entender sin fraude de cosa alguna devajo del dho Juramento y lo firmaron de sus nombres de quedo y fee
nueve = de unos y nueve de otros = Y diez y ochos no balga = Antonio de puga diego polo
Ante mi
Di[o] de Ledesma

[54] 52 otro donde esta una muger tendida Con un cisne en Veinte y quatro ducados 264

f.1340 *E luego yncontinenti Los dhos Pintores de sus declarados dijeron haver tasado otras dos pinturas de La hechura siguiente*

[57] La primera Un pais compañero de que esta merendado y El moco serviendo tasado en Ciento y Cinquenta rreales 150

[58] otro pais de un Jardin compañero del En q esta una muger en una fuente en ciento y cinquenta Reales 150

Los quales tasaron en la forma dha despues de la primera tass[on] Por haver hallado los dhos quadros En el aposs[to] de don gregorio brioles mayordomo que ere de la hacienda del dho don rrodrigo y lo firmaron
diego polo
Antonio de puga
Ante mi
Di[o] de ledesma

1. See Marqués del Saltillo, "Casas madrileñas del pasado," *Revista de la Biblioteca, Archivo y Museo*, 1945, pp. 79–88.
2. Ibid., pp. 79–80.
3. Ibid., p. 82.
4. Ibid.
5. This picture is described as "Una benus con un cupido y Un cisne" in the revaluation.

34 Pedro Van Vucht
1642

Pedro van Vucht was a Flemish merchant resident at the court of Madrid. In 1642 he married Juana Lucia López Pueyo, daughter of Vicente López, and drew up a document of appraisal of his capital assets brought to the union on 6 April 1642, as was customary for a second marriage. His total moveable assets were worth some 434,632 *reales*.

Van Vucht's paintings were appraised by the French painter Jean Ducamps (ca.1600–1650), known in Spain as Juan del Campo, the name with which he signed this document. The choice of this artist, who also worked for the Duc d'Aarschot, may have seemed appropriate to a Flemish collector, whose collection included important northern pictures. Del Campo may have been a prominent personality among collectors of Flemish art in Madrid, and the Marqués de Leganés gave him a seascape painted by Paul Bril.[1] The picture frames were valued by the Flemish cabinet-maker Abraham Lers (Abraham Leerse), who had built the frame for Rubens' *Martyrdom of St. Andrew*, the altarpiece of the Chapel of the Madrid Hospital de los Flamencos.[2]

Not surprisingly, perhaps, the only attributed works in Pedro van Vucht's inventory of capital were by Flemish masters, although some of these are difficult to identify today. The most highly valued picture in the collection, a *Descent from the Cross* probably by Jacob Jordaens (no. 1), was first in the document. Two other important northern works were allegories of the *Five Senses* and *Four Elements* by Gerardo (?) (nos. 4,5). Three landscapes with animals and birds by another obscure painter, one Pedro de Berois(?), were said to have hung over windows (no. 9). A painting of a lion hunt (no. 36) was another subject painted by northern specialists, which were much sought after by collectors in Madrid. The collection of his brother Jan van Vucht in 1628 listed two Rubens hunting scenes, one of lions and the other of leopards.[3] Van Vucht's four landscapes copied after paintings by the Bassani reflect the almost universal admiration for such images in seventeenth-century Spain. One would also like to know the name of the painter of Van Vucht's full-length portrait (no. 8) and another smaller portrait of this sitter (no. 33).

AHPM, Prot. 6.212, ff.883v–887

En la Villa de Madrid a seis dias del mes de Abril de mill y seiscientos y quarenta y dos años ante mi el dho escribano parecio Juan del Campo pintor Vecino desta Villa y abiendo açetado el nombramiento en el fecho para tasar las pinturas, y jurado a Dios y a una cruz en forma de derecho de acer bien y fielmente su oficio juntamente con el dho abran leres tasadores nombrados por todas las partes de un acuerdo y conformidad tasaron las pinturas y Cossas de oratorio en la forma y precios siguiente

f.883v

[1] Primeramente Una pintura de nuestro señor Jesu cristo decendimiento de la cruz de dos baras y media de alto y cerca de dos baras de ancho de mano de Juan Jordan en tres mill rreales 3000

[2] Mas Una lamina de nuestra señora y Señor San francisco Con muchos angeles y Su marco de hebano en doscientos rreales 200

[3] Mas otra lamina del mismo tamaño del desposorio de Santa catalina Con su marco de hebano en ducientos R^{s} 200

[4] Mas Un cuadro de los cinco sentidos de mano de Jerardo de dos baras y media de ancho y bara y media de alto Con su marco negro en dos mill rreales 2000

f.884 [5] Mas otro cuadro de ceres y netuno que son los quatro elementos de la misma mano de dos baras y media de ancho y bara y media de alto Con su marco negro en mill y quinientos rreales 1500

[6] Mas Una pintura a modo de pais de la conbersion de San pablo de tres baras de ancho y tres quartas de alto Con su marco negro en trecientos rreales 300

[7] Mas otro cuadro del señor san Juan ebangelista de mano de gerardo de dos baras de alto y una tercia de ancho Con su marco dorado en en [sic] setecientos rreales 700

[8] Mas otra pintura rretrato entero del dho pedro ban bucht con su marco negro en dos mill rreales 2000

[9] Mas tres paises de mano de pedro de berois de tres [N.B. "cuartas" crossed out] baras y cuarta de ancho y cerca de una bara de alto todos de animales y pajaros que estan encima de las bentanas en mill y quinientos rreales todos tres 1500

f.884v [10] Mas dos quadros de flores de a bara de alto con sus marcos negros en ciento y sesenta rreales ambos 160

[11] Mas otro pintura de benus adones y Cupido en tabla a lo antiguo Con su marco negro en trecientos rreales 300

[12] Mas otra lamina del nacimiento de nuestro señor Jesu cristo con muchos angeles y pastores con su marco negro en ducientos rreales 200

[13] Mas otra lamina grande [N.B. "grande" crossed out] de nuestro señor Jesu cristo con la Cruz a cuestas mirandole mucha jente tambin con su marco de ebano en seiscientos rreales 600

[14] Mas otro cuadro pintura en tabla de cristo nuestro señor crucificado y a los pies la madalena con su marco dorado en ducientos y cinquenta rreales 250

[15] Mas otro pintura del señor san Juan en tabla con su marco dorado de tres quartas de alto y media bara de ancho en ducientos R.^{s} 200

[16] Mas Un quadrito pequeño Con marco de hebano en ciento y beinte rreales 120

f.885 [17] Mas otra pintura Con su hijo y dos angeles Con Una çestica de fruta muldura dorada y negra de bara y quarta de ancho y tres quartos de alto en ciento y cinquenta rreales 150

[18] Mas otra pintura del bien y el mal con su moldura dorada y negra en ciento y cinquenta rreales 150

[19] Mas otras dos pinturas de cain y abel con sus marcos pequeños en cien rreales ambos 100

[20] Mas Una pintura rretrato de una Señora con su moldura toda dorada en quinientos rreales 500

[21] Mas otra pintura de santa susana pequeña Con marco negro en ciento y cinquenta rreales 150

[22] Mas otra pintura de Jose y la muger de putifaro con su marco negro en ciento y cinquenta rreales 150

[23] Mas treçe rretablitos de la paision Con una oja de plata cada uno por encima a tres ducados cada Uno que montan quatrocientos y beinte y nuebe rreales 429

f.885v [24] Mas otra pintura de la europa en pais que tiene dos baras y media de ancho y media de alto en quatrocientos rreales 400

[25] Mas otra pintura pequeñita de mano de cuita de nuestra señora abracada Con cristo nuestro señor muerto moldura ondeada en beinte y ocho rreales 28

[26] Mas Un rretrato de enrrique ban bucht aguelo del dho pedro ban bucht en trecientos rreales 300

[27] Mas Una pintura del señor san estevan de bara y quarta de ancho y una bara de alto en sesenta y seis rreales 66

[28] Mas otro quadro de la estitucion del santisimo sacramento de bara de alto y tres quartas de ancho en ducientos rreales 200

[29] Mas quatro paises Copia del basan de bara y media de ancho y bara y quarta de alto en ducientos rreales cada uno que montan ochocientos rreales 800

f.886 [30] Mas otra pintura del señor San francisco de dos baras de ancho y bara i media de alto en ducientos rreales 200

[31] Mas otra pintura de la batalla de praga Con su marco dorado en quatrocientos rreales 400

[32] Mas otra pintura de nuestra señora Con el niño Jesus y San Jose con marco de ebano de bara y media de alto y bara y quarta de ancho en ducientos rreales 200

[33] Mas otro rretrato pequeño del dho pedro ban bucht Con su marco en ducientos rreales 200

[34] Mas dos figuras enteras de bulto Una de nuestra Señora y otra de San Juan ebangelista ambas en Çinquenta rreales 50

[35] Mas Seis quadros pequeños paises Con sus molduras dorada y negra en tres ducados cada uno que montan Ciento y nobenta y ocho rreales 198

[36] Mas otra pintura de caça de leones de dos baras de ancho y bara y media de alto en quinientos Reales 500

f.886v [37] Mas tres paises de un tamaño de las fabulas de obidio en seisçientos rreales todos tres 600

[38] Mas otro quadro de Un conbite de dioses de dos baras de ancho y bara y media de alto Con su moldura dorada en quinientos R.^{s} 500

[39] Mas dos fruteros de una bara de ancho y media de alto Con su moldura dorada en ochenta rreales ambos 80

[40] Mas otra pintura grande de señora Santa Catalina martir Con su moldura negra y bottones de oro en quinientos rreales 500

f.887 [41] Mas Seis paises pequeños Con sus marcos negros en ciento y beinte rreales todos 120

Todas las quales dhas pinturas y de mas bienes los dhos abran leres y Juan del Campo tasadores nombrados por las partes tasaron en la forma que queda rreferido en cada partida sin aber echo agrabio a ninguna de las partes y ansi lo declararon del bajo del Juramento que tienen fecho y lo firmaron
Abraham Leres
Juan del Campo
Ante mi
Andres Calvo

1. López Navío 1962, p. 280, no. 246.
2. This painting had been bequeathed in 1639 by the will of Jan van Vucht, who was the Madrid agent of Balthasar Moretus's printing works. See H. Vlieghe, *Saints I, Corpus Rubenianum Ludwig Burchard VIII*, London and New York, 1972, p. 89.
3. AHPM, Prot. 5.185, ff. 403–425 for the inventory of Jan van Vucht drawn up on the death of his wife, María Blist, opened on 20 March 1628. The Rubens paintings were listed as "dos liencos de Rubbens el Uno cassa de leones y el otro de lupardes," worth 1,200 *reales*. The only other attributed paintings were two paintings of Europa and her nymphs and Jupiter and the gods by "banbal".

35 Diego de Altamirano
1642

The lawyer *licenciado* Don Diego de Altamirano had served in the council of finance (*Consejo de Hacienda*), was a member of the Royal Council, and was *fiscal* in the Supreme Council of Justice. On 15 January 1642 he was appointed *fiscal* of the Council of Castile, with the expectation of becoming a member of the Council. He died in Madrid on 8 March 1642, and his inventory was drawn up by his widow, Leonor María Altamirano, with his extensive library itemized, beginning on 15 March 1642. His picture collection was appraised by the painter Antonio de Puga on 16 June 1642. It was said at the time of his death that Altamirano left his children in financial difficulty.[1]

Altamirano was a close friend of the Duc d'Aarschot. He acted as one of the executors of his last will and testament, drawn up before the notary of the Council of Justice, and (with the permission of Philip IV) wrote a *Defense of Don Felipe de Aremberg*.[2] The inventory of his picture collection contained a portrait of the duc seated in a chair, along with a full-length portrait of Altamirano himself. The fact that these did not appear in the appraisal of his paintings suggests that they were reserved for his heirs. Altamirano also bought paintings of the *Four Seasons*, a portrait of Aarschot's grandfather, and a picture of Christ from Aarschot's auction.[3]

Another of the paintings in Altamirano's collection that came from Aarschot's collection was an unusual genre painting, *A Negro Grinding Chocolate* (no. 59). His taste for Flemish paintings may have been influenced by Aarschot, and he owned five large hunting scenes, a specialty of Flemish artists, whose subjects were specified in the inventory as hunts of wolves, boar, lions, deer, and a tiger. One of these was a full-sized copy of the enormous *Wolf Hunt* by Rubens (no. 55), the only attributed work in the inventory, which was probably the copy made by Antonio de Puga after the original owned by Aarschot. Puga, who appraised the paintings, valued this more highly than any other picture in the collection.

The bracketed information in no. 39 comes from the fuller description of the picture given in the inventory.

AHPM, Prot. 5.997, ff.252–254v		En la dha villa de madrid en el dho dia mes y ano dhos antonio de puga pintor vz^{o} de esta v^{a} despues de aze jurado en forma derecho taso las pinturas tocantes a su ofi^{o} que quedaron por muerte del dho don diego altamirano En La forma siguente
f.252	[1]	Una Pintura del Castillo de emaus de mas de dos baras de largo con moldura de pino mil R^{s} 1000
	[2]	Un lienco de Adan y eva con Dios Padre y nra s.^{ra} de cerca de tres baras con moldura dorada quatrocientos R^{s} 400
	[3]	Una lamina de Esau y Jacob con moldura de pino en sesenta ds.^{o} 660
f.252v	[4]	Una lamina de nra s.^{ra} dando el pecho a su hijo con unos angeles dandoles musica y otros coronandola sesenta ds^{o} 660
	[5]	Una lamina de xpo a la coluna de mas de tercia con moldura de evano diez d^{os} 110
	[6]	Una piedra de Agata donde esta pintada nra s.^{ra} lavando, y san Joseph tomando los pañales con moldura de evano v.^{te} ds^{o} 220
	[7]	Una lamina de San fran.^{co} de Borja con moldura de evano cinco ducados 55
	[8]	Otra lamina de San fran.^{co} Xavier con moldura de evano quatro ds^{o} 44

[9] San Jacinto en una piedra de Agata con moldura de Concha de tortuga y evano seis ds^{o} 66

[10] San Carlos con reliquias a los lados guarnecido en bronce quince ducados 165

[11] Una nra s.^{ra} de la contemplacion pintada en vidrio q.^{tro} ducados 44

[12] Otra lamina de San luis Gonçaga y San Stanislao con moldura de evano q.^{tro} ds^{o} 44

[13] Trece Vitelas guarnecidas de talco y evano, seis ds.^{o} todas 66

[14] Tres imagenes de xpo de vitela, dos en cruz, y uno en el sepulchro con vidrios y molduras de evano, diez y seis R.^{s} cada una q hacen q^{ta} y ocho 48

[15] Una Iluminacion de nra s.^{ra} hecha a punto de pincel con su vidrio y moldura de evano diez ds^{o} 110

[16] Una lamina de San Isidro labrador con moldura de evano de mas de tercia de alto seis ds^{o} 66

[17] Una lamina de S.^{ta} Monica pequeña con moldura de evano tres ds^{o} 33

[18] Una vitela de San Agustin con talco y moldura de evano y colgadero de plata diez y seis R^{s} 16

f.253 [19] San Joseph con el niño Jesus de la mano pintado en Agata con moldura de evano y estremos de plata seis ducados 66

[20] Una lamina de un eccehomo y otra de nra s.^{ra} con moldura de evano y bronce y vidrios ocho ds.^{o} a quatro cada una 88

[21] Otras dos laminas de un eccehomo y nra s.^{ra} sin guarniciones seis ds.^{o} a tres cada una 66

[22] Una lamina de San Ignacio compañera de la de s. fran.^{co} de borja con moldura de evano cinco ds^{o} 55

[23] Dos Agnus guarnecidos en azero, en uno esta sant.^{o} y en otro la Madalena, diez y seis R.^{s} entrambos 16

[24] Una lamina de San Ju^{o} Evangelista con guarnicion de acero hecha para el pecho doce R^{s} 12

[25] Un S. Pedro guarnecido en concha de tortuga dos ds^{o} 22

[26] dos Relicarios guarnecidos en bronce con zifras de Jesus y M.^{a} y con rayos por afuera, a tres ducados cada uno 66

[27] dos Medallas de xpo la cruz a cuestas y nra s^{ra} del ross.^{o} a doce R.^{s} cada una 24

[28] Nra s.^{ra} con un ecce homo, entramabos bordados, q.^{tro} ds.^{o} cada una 88

[29] Un lienço del sepulcro de nro s.^{r} de a dos baras y m.^{a} con moldura dorada veinte y q.^{tro} ds^{o} 264

[30] Un quadro de xpo crucificado con nra s.^{ra} y S. Ju.^{o} sesenta ds^{o} 660

[31] Una imagen de nra s.^{ra} de las angustias con moldura negra y dorada 12

[32] Un lienço de San Geronimo con la pluma en la mano con moldura negra doce ds^{o} 132

f.253v [33] Una nra s.^{ra} de Monserrate con su distrito y moldura negra docientos R^{s} 200

[34] Un quadro de nro s.^{r} en el huerto con el angel y dicipulos y con moldura negra diez y seis ds^{o} 176

[35] Una imagen de la Madalena de Vara y quarta con moldura negra ocho ds^{o} 88

[36] Un quadro de la predicacion de San Ju.^{o} de cerca de tres baras de alto con moldura dorada sesenta ds^{o} 660

[37] Un lienço de tres varas de San Ignacio y xpo con la Cruz a cuestas con moldura negra sesenta ds^{o} 660

[38] Una Imagen de la Concepcion con sus atributos y con moldura negra de a dos baras y m.^{a} de alto docientos R^{s} 200

[39] Un Martyr de la Comp.^{a} [Padre Ignacio Marcelo Mastrillo] con moldura negra seis ds^{o} 66

[40] doce lienços ordinarios con molduras negras de las batallas de Alexandro a quarenta R.^{s} cada uno, que son quatrocientos y ochenta 480

[41] Una Imagen de nra s.^{ra} de bara y m.a en donde esta un obispo s.^{to} con su moldura docientos R^{s} 200

[42] quatro tiempos del año en lamina cien R.^{s} 100

[43] Un Pais donde esta san Ju.^{o} evangelista con moldura dorado q.^{tro} ds^{o} 44

[44] Una imagen de nra s.^{ra} abraçando al niño Jesus de una bara de alto con moldura negra cien R^{s} 100

[45] Un lienço de cerca de tres baras de alto donde esta nra s.^{ra}, Jesus y San Ant.^{o} con Moldura dorada q^{ta} ds^{o} 440

[46] doce Sibilas de a tres quartas cada una con molduras negras y doradas docientos R.^{s} todas 200

[47] Un Salvador de a tres q.^{tas} con moldura negra dos ds^{o} 22

[48] Un San Ju^{o} casi del mismo tamaño diez y seis R^{s} 16

[49] Santa Teresa con moldura de oro y negro doce R^{s} 12

f.254 [50] tres Cabeças de cera y vidrios y guarniciones, q representan la gloria, purgat.^{o} y infierno a diez y seis R.^{s} cada una 48

[51] Otras doce sibillas con molduras doradas de a bara y quarta con historias de la passion a siete ds.^{o} cada una son ochenta y q.^{tro} ds^{o} q hacen R.^{s} novecientos y v.^{te} y q^{tro} 924

[52] Una tabla de media bara donde estan unas perdices y una naranja con moldura de peral, ocho ds^{o} 88

[53] dos lienços a la larga de unos guacamayos y cisnes con molduras negras a q.^{tro} ds.^{o} cada uno 88

[54] Tres lienços de a dos baras con molduras negras el uno de un cisne, otra una pava y otras aves, y otro de frutas a q^{ta} ds.^{o} cada uno, q son ciento y v.^{te} ds.^{o} q hacen R^{s} mil y trecientos y veinte 1320

[55] Una caza de figuras grandes del tamaño del natural copia de una de Rubenes de cinco baras de largo dos mil R.^{s} 2000

[56] dos Cazas del mismo tamaño de la dicha, originales a mil y ochocientos R.^{s} cada una, q hacen tres mil y seiscientos 3600

[57] Otras dos Cazas del mismo tamaño de las dhas, a mil y docientos R.^{s} cada una, q hacen dos mil y quatrocientos 2400

[58] Seis lienços de bayles, de guerra y otras cosas originales y de un tamaño con molduras negras de pino a q.^{ta} ds.^{o} cada una que son docientos y q.^{ta} y hacen R.^{s} dos mil seiscientos y q^{ta} 2640

[59] Un lienço de dos baras donde esta un negro haciendo chocolate con moldura negra veinte ds^{o} 220

[60] dos lienços de a dos baras con sus molduras negras en el uno una Marina, y en el otro una batalla de baxeles a cinq.^{ta} ds.^{o} cada uno 1100

f.254v [61] Una tabla de Calderos, frutas, y ganado con moldura negra sesenta ds.^{o} 660

[62] Una imagen de nra s.^{ra} de la humildad sin marco doce R^{s} 12

Antonio de pugas
ante mi
Pedro de ledesma

1. Fayard 1982, p. 394.
2. See Biographie Nationale ... de Belgique, Brussels, 1866, t.1, s.v. "Arenberg, Philippe-Charles, prince-comte de'," by L.Pr. Gachard, p. 399, no. 1.
3. AHPM, Prot. 5.993, f. 1144, 13 September 1641; f. 1249, 18 September 1641.

36 Magdalena Melgarejo

1642

The postmortem inventory/valuation of the estate of Magdalena Melgarejo, wife of Juan de Clavijo, secretary of the Consejo de la Suprema y General Inquisición, was begun in Madrid on 15 October 1642, with the appraisal of paintings (ff. 836–838v) undertaken by the royal painter Angelo Nardi on 2 November 1642.

Nardi's valuation was headed by six paintings by El Greco appraised as a single entity in the collection. These were followed by a number of religious subjects, including four paintings of the *Ecce Homo* (nos. 8, 9,15). The secular subjects were listed separately, beginning with a series of 17 landscapes by a painter nicknamed "el Bastardo" (no. 18). Clavijo's occupation as secretary to the Consejo de la Inquisition perhaps explains the presence of only one mythological subject (no. 19) in the collection, as well as "official" royal portraits of the king, queen, and Prince Baltasar Carlos (nos. 35). However, Clavijo's 42 portraits of popes (no. 32) was a rather old-fashioned set of images by this date. The collection contained a number of conventional secular images, such as the two sets of the *Seasons* (nos. 21, 25), fruit still lifes (no. 23), and Flemish landscapes (no. 30). There were also less common subjects, such as the pair of paintings representing *Lent* and *Carnival* (nos. 20), perhaps depicting still-life objects appropriate to these times of year, and a painting of carnival festivities (no. 31). Indicative perhaps of this collector's serious and moralizing cast of mind, there was a small painting of a book (no. 34), perhaps symbolic of the "vanity" of learning, and a small *Vanitas* painting listed by its Spanish seventeenth-century term a "desengaño" or "undeceiving of the world" (no. 26).

AHPM, Prot. 4.771, ff.835v–837v Y luego yncontinento en la dha Villa de Madrid a Dos Doze dias del mes (f.836) de otubre se continuo el dho ynbentario de las pinturas q. se hallaron ym.^{te} de la dha difunta y la tassazion por Angelo Nardi pintor cada una en el balor y precio q. le parecizo baha en la forma y manera siguiente

f.836 *Pinturas*

[1] Primeramente se Puso por ynbent.^{o} seis quadros del Griego el uno Un Christo Con la cruz a questas = otro de un san jeronimo = otro de san Pedro = otro de san francisco = otro de san martin = otro de san fran.^{co} = y san Juan en un lienço Juntos tassados en ochenta y seis d^{s} 946

[2] Yten se pusso por ynbentario Un quadro de nra señora con su hijo en los bracos tassado en ducientos y v^{te} R^{s} 220

[3] Mas se pusso Por ymbentario otro quadro de nra señora en havito de jitana tassado en Veinte du^{s}

[4] Mas se pusso Por ymbentario otro quadro pequeño de nra señora de la estrella tassado Por el dicho tassador en tres ducados 33

[5] Yten se pusso por ymbentario otro quadro pequeño del despossorio de sancta catalina tassado por el dho tassador en Veinte y dos du^{o}s 242

[6] Yten se puso por ynbentario otro quadro de san Pedro en Vincula tasado en treinta ducados 330

f.836v [7] yten otro quadro de san Jeronimo tassado en Veinte ducados 220

[8] Yten otro quadro grande de Un hece omo tassado en catorçe ducados 154

[9] Yten otros dos hece omos Pequenoss tassados en ducientos R^{s} 200

[10] Mas otro quadro del descendim^{to} de la cruz tassado en quarenta ducados 440

[11] Mas otro quadro de San Carlos Borromeo tassado en cinco ducados 55
[12] Yten otro quadro de sancto tomas de Aquino tasado en tres du°s 33
[13] Yten otro quadro de san Juan Bautista tassado en dies y seis du°s 176
[14] Yten otro quadro grande del despossorio de sancta catalina tassado en Veinte y dos ducados 242
[15] yten otro quadro de hun Eçeomo con Pilatos tassado en Veinte y q^tro du°s 264
[16] Yten otro quadro de san Raimm.^do tassado en dies y ocho R^s 18
[17] Ytem otro quadro de san luis Beltran tassado en cinco ducados 55

Paises

[18] Yten se pusieron Por ymbentario diez y siete paises del Bastardo tassados todos juntos Por el dho tassador en ciento y sesenta du°s 1760 *Annot: Paises*
[19] Yten se pussieron Por ynbentario quatro quadros grandes = el uno de jonas = otro de sarra = otro un ymbierno = otro una fabula tassados todos quatro en cien ducados 1100
[20] Yten se pusieron por ymbentario dos quadros = el uno la quaresma = el otro el carnal tassados Por El dho tasador en diez y seis ducados 176

f.837 [21] Mas se pusieron Por ymbentario quatro quadros de los quatro tiempos tassados en todos quatro en quarenta du^s 440
[22] Mas siete quadros de la ystoria de Jacob tassados todos en q^ta y ocho du^s 528
[23] Mas Cinco fruteros tassados todoss en quinze Ducados 165
[24] Mas Una lucreçia tasada en cinco du°s 55
[25] Yten se pussieron por ynbentario quatro quadros pequeños de los tiempos tassados en cinco du°s todos 55
[26] Yten se pusso Por ymbentario Un quadro pequeño de un desengaño tassado en seis du°s 66
[27] Yten se pusso por ynbentario Un Pais con un san francisco tassado en seis ducados 66
[28] Yten se pusso por ymbentario Un quadro del gran capitan tassado en Cinquenta y cinco R^s 55
[29] Yten otro quadro de Judic tasado en Cinquenta y cinco R^s 55
[30] Yten quatro paises de flandes tassados todos juntos en cien R^s 100
[31] Yten Un quadro de Unas carnestolendas tassado en Veinte ducados 220
[32] Yten se pusieron Por ymbentario quarenta y dos papas tasados todoss juntos en quarenta y dos ducados 462
[33] Yten Un quadro de Un ynquisidor Martir tassado Por el dho tassador Anjelo Nardi Pintor en Ciento y diez R^s 110

f.837v [34] Yten se pusso por ynbentario Una pintura de un libro pequeño tasado en quatro Ducados 44
[35] yten tres quadros del Rey Reyna y Principe tassados en tresientos du°s 300

37 Nicolás de Cardona
1643

The postmortem inventory of Don Nicolás de Cardona, *Maestro de la Cámara Real*, was drawn up by his widow, Leonor María Fontana, and the *licenciado* Don Marcelino Favia y Guzmán, and begun on 4 January 1643. The document is an important record of the picture collection of a high-ranking courtier of the reign of Philip IV, and itemizes works in the rooms of Cardona's Madrid house.

It is not surprising that a courtier who served in the king's private chamber, and who occupied the status of Cardona in the palace hierarchy, should display in his home a portrait series of the Spanish royal family from the Emperor Charles V to the reigning king Philip IV, and the Conde-Duque de Olivares (nos. 1–8). Other portraits of European royalty listed at different points in the inventory were to be found in other rooms in the house. Cardona's office (nos. 45–51) was decorated with portraits of Roman Emperors, the *Four Continents*, eight *Provinces*, a portrait, three still lifes, and a figure perhaps representing Justice; the latter image perhaps provided an ideal "guide" in the performance of Cardona's official duties.

The dining room was decorated with mythological subjects, nudes, and the portraits of a gypsy girl and Venetian women, perhaps because these were pictures of good quality to be seen by guests. Perhaps too these were considered fitting decoration in the sense that the aesthetic and sensory pleasure provided was analogous to the pleasures of the table. Other pictures here were landscapes, still lifes, and paintings of the *Seasons*, nature subjects that directly related to the consumption of food. Cardona's own portrait hung in his bedroom (no. 64), along with portraits of the Cardinal-Infante, Charles V, and six personifications of the *Liberal Arts*. In the context of this room, it might not be too farfetched to interpret the painting of a lioness lately delivered of a cub (no. 68) as a pun on the name of his wife, Leonora.

Cardona's collection comprised a significant number of religious paintings, including a representation of the militant Counter-Reformation subject of the *Triumph of the Church* (no. 32), perhaps related to Rubens' tapestries for the Madrid convent of the Encarnación, and a portrait of Raymund Llull (no. 34).

However, Cardona's paintings show a wide variety of subject matter, which reflects a broader and, perhaps, more informed interest in paintings than some of his contemporaries. Although paintings of female nudes were risqué subjects in private collections of the day, Cardona owned two paintings of nude nymphs (nos. 35, 57) and a nude Turkish lady (no. 60), as well as a Flemish nymph (no. 26). There was an erotic mythology of Venus and Vulcan embracing (no. 53), which perhaps had comic overtones, and was perhaps complemented by the subject of the aforementioned painting representing a nude nymph and an old man (no. 35). Two other mythologies in landscape settings represented the story of *Pyramus and Thisbe* (no. 16) and *Orpheus* (no. 55). There was a representation of *Springtime* (no. 38) and a number of genre subjects on panel in black ebony frames which may have been Flemish pictures, including depictions of blind men (no. 36), figures playing (no. 37), and a landscape with a Fleming smoking (no. 42). A painting of a barber removing calluses from a patient was probably a comic work (no. 44).

AHPM, Prot. 6.448, unfoliated

Ymbentario

En la villa de madrid A quatro dias del mes de henero de mil y seisçientos y quarenta y tres años por ante mi el escrivano Los ss^{es} Don Marçelino favia y gusman y El dotor don fran^{co} moreno y El capitan don nicolas de cardona y dona leonor maria fontana Como testamentarios ynsolidum de don nicolas de Cardona maestro de la Camara de su mag^{d} difunto en birtud del auto de arriba

estando en las casas del morada del dho difunto para q en todo tienpo se sepa y conste de los bienes q por su fin y muerte anque dado haçen dellos ymbentario en la forma y manera siguiente

[p.2] *1ª sala*

Pinturas

[1] Un Retrato en pie del s^r^ Rey phelipe seg^o^ Con su moldura negra
[2] otro del s^r^ enperador Carlos segundo Con su moldura negra
[3] otro del s^r^ Rey phelipe tercero con moldura dorada
[4] otro del s^r^ Ynfante Cardenal en abito de soldado con su moldura negra
[5] otro del s^r^ Rey phelipe quarto Con su moldura negra
[6] otro de la Reyna nr^a^ Señora Con su moldura negra
[7] otro del s^r^ principe m^or^ Con su moldura negra
[8] otro del s^r^ Conde duque Con su moldura negra
[9] otro Retrato del s^r^ almirante de aragon Con su moldura negra
[10] otro Retrato del cap^an^ thomas de Cardona en pie con su marco negro en un lienço de dos Varas y media de alto y dos de ancho
[11] otro rretrato de medio cuerpo de don p^o^ de toledo Con su marco negro
[12] Un quadro de nr^a^ señora Con el nniño en los bracos en gloria en lienço de dos baras y media de alto y dos de ancho con su moldura negra de pino
[13] otro lienco de Un eceomo amarrado a Una Coluna de dos baras de largo y bara y media de alto Con moldura negra
[14] otro de una Mg^na^ Dormida Con dos angeles de bara y m^a^ de alto y bara y q^ta^ de ancho con su moldura negra
[15] otro de medio Cuerpo de un Eccehomo Coronado de tres q^tas^ de alto y media bara de ancho con su moldura dorada
[16] Un paiz de piramo y tisbe en lienço de media bara de ancho y largo y su moldura de pino dorado
[17] otro lienco de san fran^co^ de medio Cuerpo de bara de alto y tres q^tas^ de ancho en su moldura de pino dorada
[18] otro lienco de la beronica en tabla pequeno sin marco
[19] doçe liencos sin moldura de los apostoles de tres q^tas^ de ancho y largo
[20] Dos Retratos El uno La cabeça del s^r^ enperador Carlos quinto y el otro del s^r^ Rey enrrique quarto sin molduras
[21] otro lienco del rretrato de muger de m^o^ Cuerpo Con su moldura dorada y negra de bara de alto y tres quartas de ancho
[22] Una Cabeca de Un Eccehomo de dos tercias de alto y bara de ancho con su moldura negra
[23] Una Cabeca de san nicolas obispo de tres quartas de alto y ancho con diadema dorada y moldura negra y dorada

[p.3] [24] Un pais de Corderos en lienço de bara de ancho y tres q.^tas^ de alto Con su moldura dorada y negra
[25] Un lienço de dos tercias de ancho y una de alto Con su moldura negra en q estan tres manos pintadas
[26] Un Retrato en tabla de una ninfa flamenca de media bara de alto y largo con su moldura negra
[27] Un Retrato de gustabo adolfo Rey de suesia en lienço de tres quartas de alto y media bara de ancho con moldura
[28] Un lienco de media bara de ancho y dos tercias de alto de dos nabios con su moldura de pino dorada y negra
[29] Un lienco de una cabeca de un muchacho en lienço de tres quartas de alto y media bara de ancho con su moldura negra
[30] Un Retrato de un señor de tres quartas de alto y dos terçias de ancho con su moldura de pino negra
[31] ocho cabeças diferentes en lienco de a media bara Con sus molduras negras

[32] Un quadro en tabla del triumfo de la yglesia de dos baras de largo y bara y terçia de ancho Con su moldura negra

[33] Un pais de bara y m^{a} de largo y bara de alto Con su moldura negra de pino

[34] Una Cabeca de Reymundo lulio sin marco en lienço de media bara de alto y mas de tercia de ancho

[35] Una pintura Redonda en tabla por la una p^{te} una ninfa desnuda y por la otra un biejo Con el cerco de madera negro

[36] Una lamina en tabla de unos ciegos de tres q^{tas} de alto y m^{co} bara de ancho con su moldura negra

[37] quatro laminas de Tabla de diferentes figuras de Juegos con sus moldudras de ebano de m^{a} bara de largo tercia de alto

[38] otras dos Laminas en tabla de primabera y abes de bara de largo y dos tercias de alto con sus molduras de ebano negro

[39] Un lienco a modo de lamina de un pais de san Ju^{o} bautista de bara dc ancho y dos tercias de alto Con su moldura de ebano negra

[p.4]

[40] Un ecceomo Coronado Con dos Judios en tabla de tres q.^{tas} de alto y media bara de ancho con su moldura de ebano negra

[41] Un paiz en lienço de media bara de alto y Una quarta de ancho con su moldura de ebano negra con Un san pablo

[42] Un paiz en tabla con un flamenco tomando tabaco de tres q^{tas} de largo y m^{a} bara de alto Con su molduras de ebano

[43] Una cabeça de Un biejo en lienço de una terçia con su marco dorado

[44] Una pintura en tabla de un barbero sacando callos de dos terçias de largo y una de ancho Con su moldura de ebano negro

En la villa de m^{d} A cinco dias del mes de enero de mil y seisçientos y quarenta y tres anos por ante mi el dho ss^{no} los dhos testamentarios fueron prosiguiendo en el dho ynbentario en la forma y manera siguiente

Primeramente se entro en la sala donde esta el escritorio de los oficiales de la maestría de la cam^{a} y en ella se hallo lo sig^{te}

sala del ofi^{o}

pinturas

[p.5]

[45] doçe Retratos de enperadores de m^{o} Cuerpo Con sus marcos dorados y negros

[46] quatro liencos de las q^{to} partes del mundo sin marcos

[47] ocho quadritos de probincias pintados en papel sin marcos

[48] dos fruteros grandes de a bara de alto y ancho con sus marcos dorados

[49] otro frutero pequeño su marco de dos terçias de ancho

[50] Un lienco de cinco q^{tas} de ancho q tiene un mug^{r} Con una espada en la mano y otras figuras sin marco

[51] Un Retrato de una mg^{r} de m^{o} Cuerpo sin marco

sala donde se comia
Pinturas

[52] En la sala donde se comia q es la q esta Junto al Recibimiento se allaron Seis payçes dc pintura de flandes de dos baras de largo y bara y q^{ta} de alto y molduras negras

[p.6]

[53] Un quadro de benus y bulcano abraçado con ella en lienço de dos baras de alto y bara y m^{a} de ancho Con su moldura negra

[54] otro lienço de una prespectiba de bara de alto y bara y tercia de largo con moldura dorada y negra

[55] Un paiz en tabla de orfeo Con su moldura Dorada y negra de bara y m^{a} de largo y bara y quarta de alto

[56] yten otros dos lienços de fruteros de media bara de alto y dos tercias de largo con sus molduras negras

[57] otro lienço de una ninfa desnuda en lienço de bara y tercia de ancho y bara y tres quartas de alto Con moldura dorada y negra

[58] Y en otro Lienço de una xitana Con Un nino en los braços de dos baras de alto y bara y m^{a} de ancho Con moldura negra

[59] yten un rretrato de una benençiana en lienço de bara y m^{a} de alto y bara y quarta de ancho Con moldura negra

[60] yten otro Retrato entero de una turca desnuda en lienço de dos baras de largo y bara y m^{a} de ancho Con su moldura negra

[61] Yten dos payses en lienço de dos baras de largo y bara de alto Con molduras negras

[62] otro paiz en lienço de bara de alto y dos de largo y su moldura dorada y negra

[63] yten q^{to} laminas de los q^{to} tienpos del año en tabla Con molduras de ebano de dos terçias de alto y poco menos de m^{a} bara de ancho

Sala donde dormia el difunto

Pinturas

Entrose en la sala donde dormia el difunto y se allo lo sig^{te}

[64] yten el rretrato del dho d nicolas de cardona entero en lienço de dos baras y m^{a} de alto y dos de ancho con moldura negra de pino

[65] otro Retrato del s^{r} ynfante Cardenal entero con moldura negra

[66] otro Retrato entero del s^{r} emperador Carlos quinto armado Con su moldura negra

[67] Yten seis Liencos de bara y tercia de alto y bara y m^{a} de ancho con molduras negras q pareçen artes Liberales

[68] Otro Lienço de una leona parida de bara y q^{ta} de largo y bara y media de ancho con su marco negro

[69] un quadro chico de m^{a} bara de alto de santa Juana de la cruz dorado

[p.7] *Yten se entro en otra sala mas adelante de la de arriva q sale el postigo a la panadería del Rey y en ella se hallo lo siguiente*

Pinturas

[70] Siete Lienços de bodegones pintura de flandes Con sus marcos negros de dos Varas de largo y bara y quarta de ancho

[71] quatro probincias sin molduras de m^{a} de ancho

[72] Un Retrato en pie del s^{r} principe don Carlos

[73] Un Retrato del Conde de fuentes de m^{o} Cuerpo con su marco dorado y negro

Sala del Recibim.^{o}

[74] seis ciudades de flandes en lienco con marcos negros de a dos baras de largo y una de alto

[75] seis medios cuerpos de enperadores sin marcos

38 Pedro de Arce
1643

Pedro de Arce was born in Madrid and was baptized in the parish of San Miguel on 1 March 1607.[1] His father was Don Juan II de Arce, a native of the small mountain village of Espinosa de los Monteros, which guards the passes between Burgos and the northern coastal province of Santander. His mother, Doña Juana Bautista Portilla, came from Alcalá de Henares.[2] Arce himself described his forebears as being "en posesión de personas hijos de algo nobles" – that is, he was descended from what the English would call the gentry.[3] Arce's father (or grandfather) may have been the *Juan de Arze, platero*, who was recorded among those giving *donativos* to Philip IV in 1625.[4] Regardless, Don Pedro maintained close connections with silver, gold, and jewelry merchants throughout his life.[5]

Natives of Espinosa de los Monteros held the privilege of serving as one of the *monteros de cámara* (also given as *monteros de guarda*). This office, which apparently descended from some sort of alpine troops, as the suffix *de guarda* indicates, should probably not be equated with that of royal huntsman, which the modern meaning of the word *montero* suggests. At any rate, by the seventeenth century the post was in fact more ceremonial than military. Arce's contemporary, Nuñez de Castro, tells us that the forty *monteros y guardas del cámara del Rey* attended upon and slept near the royal bedchambers and that they received great privileges, apparently including the right to sell offices (*títulos de leales*).[6] Most importantly, the *monteros* lived essentially tax-free, being particularly exempt on the *alcabala* tax on any goods which they sold. Although the salary for the post was relatively low – only 725 *reales* per year, of which only 703 were actually paid, when payment could be secured at all[7] – the tax exemption and other privileges, as well as the proximity to the king's person and therefore to royal power and court appointments, made being a *montero de cámara* extremely attractive. Thus, Arce, in 1643, bought one of the forty positions from Don Juan de Rozzo or Rozas Escalera (Santiago) for 1,200 ducats, or more than eighteen years' salary.[8] Arce's *pruebas de sangre* were certified and the case reviewed and (presumably) approved by 18–21 August 1643.[9]

Like Velázquez, Arce worked his way up the court hierarchy. He was also an *ensayador de la casa de la moneda* – an assayer and inspector in the Royal Mint, an office that was only marginally compatible with Arce's status as an *hidalgo*. (It would later cause difficulties for his son's nomination to a military order.)[10] In 1664, Don Pedro applied for the position of *guardajoyas*, an office that would have proved particularly lucrative to anyone with Arce's connections in the jewelry industry. Arce was apparently passed over for the post, but in transmitting Arce's request to the *Bureo*, or palace executive committee, Philip IV indicated that he knew Arce fairly well, insisting that the *Bureo* consult with the king "about the merits of Arce's services and parts" whenever the king should come "to propose subjects for him."[11] As Arce had already become an important collector by this time, we may speculate that his taste for art was among the "parts" that recommended him to the king.

In 1676, Arce is described as a *procurador en Cortes* (a solicitor or representative) of the parish of Santa Cruz in Madrid; some time before, he had also become an *aposentador* of the palace.[12] Arce probably obtained the latter position in 1667, when he petitioned the king to transfer his office of *montero* to his son, Don Pedro Ignacio de Arce.[13] Other documents locate Don Pedro's homes during this same period: he is said to have lived on the Calle del Barrionuevo in 1642 and on the Calle de las Carretas, in the houses of Don Pedro de Velasco, *Capellán de honor* to the king, in 1651. Arce's death date is not known, but he seems to have still been alive at the time of his son's admission into the Order of Santiago in 1678; he would have been seventy-one years old in that year.

Investigations into Arce's history are complicated by the existence of many people with the same family name in seventeenth-century Madrid. What is more, a second Pedro de Arce – a contemporary of the collector – played a prominent role in the government circles of the Conde-Duque de Olivares.[14] Since Arce lived so long into the lifetime of his son, Don Pedro Ignacio, there exists the possibility of further confusion, although this has not yet been a problem. The son is, however, of some interest in his own right. In addition to inheriting his father's positions at court and in the Mint, he would presumably have inherited the picture collection as well. Furthermore, Pedro Ignacio was a playwright and counted the famous dramatist, Calderón de la Barca, among his friends. Calderón, in fact, testified in the younger Arce's behalf during his *pruebas de sangre* in 1678.[15]

Don Pedro de Arce was married at least twice. His first wife, whom he married on 20 December 1642 (when he was already thirty-five years old), was Doña Maria Tufiño de Vallejo, the widow of Don Tomás de Rueda, a jewelry merchant who had died in 1637.[16] Doña María herself died on or before 17 March 1657 (see Doc. 66). Inventories taken at the time of Rueda's death, at the time of Arce and Doña María's wedding in 1643, and at Doña María's death in 1657 are all preserved in the Madrid archives. Also preserved are the documents relating to Arce's second marriage, in 1664, to Doña Luisa Ordóñez de Rueda, widow of Don Antonio de Oviedo y Herrera of the Order of Santiago (see Doc. 82). These documents include Arce's 1664 inventory, which was published in part by Caturla, and a 1666 inventory of paintings and other goods that came into Arce's power as part of his second wife's dowry. Taken together, the documents not only outline the history of Arce's collection, but also provide valuable insights into the financial and private lives of an "upper middle class" seventeenth-century family.

Although Arce's wealth could hardly be compared to that of the great nobles, it was nevertheless quite substantial. For example, at the time of Arce's first marriage in 1643, his personal estate was appraised at nearly two million *maravedíes*, or about 5,000 ducats. His first wife brought him nearly a million *maravedíes* in her dowry, and her sons by her first husband brought several millions more into the common household, to be held in trust by Arce until they were of age. The value of the entire combined estate in 1657 was over ten million *maravedíes* (over 27,000 ducats), of which Don Pedro's portion was 5,530,467.50 *maravedíes* (over 14,000 ducats, including the assets he had brought to his marriage in 1643). By 1664, at the time of his second marriage, Arce's net worth was estimated at 316,718 *reales de vellón* and 520,704 *reales de plata*. That is, he possessed an estate of 66,000 to 75,000 ducats. Of course, this included investments yielding yearly income – his salary, rents, debts collectible, and the like – which were appraised at arbitrary values, as in the case of his office of *montero de cámara*, appraised at the purchase price of 1,200 ducats depending on whether the deflationary decree of 1664 had actually taken place. Nevertheless, Arce's wealth was for the most part in cash (nearly 4,600 ducats, all in silver) or, more remarkably, in jewels (nearly 29,000 ducats), which Arce could sell without paying tax, as a result of the privileges inherent in his office of *montero de cámara*. Since this was at a time when the large noble estates were increasingly encumbered by debts and by the costs of maintaining large households, and mainly consisted in any case of rents and agricultural income, in terms of liquid assets Arce was able to keep up with the grandees in the same court circles.

It seems clear that the ultimate source of Arce's wealth was commerce in jewels, silverware, and other precious objects. Whether or not Arce's father was in fact the *platero* mentioned in the documents,[17] Arce's wife was certainly the widow of a jewel merchant. It could hardly have been a coincidence that Arce's first marriage preceded, and the receipt his wife's sizeable dowry coincided with, his certification as *montero de cámara*, an office that had cost him nearly a fifth of his estate. What is more, the five- to sevenfold increase in his wealth between 1657 and 1664 must surely have included an inheritance, presumably from someone with a great many jewels and silver. We know that Arce sold jewels to the Marqués de la Capilla during 1654–57,[18] and that he and his second wife rented out a store on the Calle Mayor to a jewelry merchant named Juan Mateo in the 1660s.[19] Furthermore, at the time of the *pruebas de sangre* for his son's admission into the Order of Santiago, Arce was said to have always exercised his post as Assayer of the Royal Mint with a sword at his side, to demonstrate that he was neither a *platero* nor an *artesan* – the implication

being that he might otherwise have been thought a *platero*. Arce also functioned as a businessman, managing his own properties along with those of his two wives and their children.

An unusual and, as Caturla has noted,[20] somewhat touching insight into Arce's handling of his wives' business affairs is provided by a passage in his first wife's will, which reads as follows:

> I likewise declare that the aforesaid Don Pedro de Arce ... has not yet authorized a receipt for my dowry because the dowry goods which entered into his power have not been sufficiently liquidated, and this because although in the estate portion (*hijuela*) of the aforesaid partition between myself and my sons by my first marriage different quantities and effects were judicially given over to me, many of them have turned out to be uncertain, and Don Pedro has not been able to secure payment of them, in spite of the diligent actions which he has taken. And other portions of my dowry were already paid up and spent at the time at which my second marriage, to the aforesaid Don Pedro de Arce, was contracted, and Don Pedro, with great care and many expenses and personal oversight, has been able to attain the setting in good order of many of the aforesaid properties, and if it had not been for his assistance, expense, and intelligence – having given in every way what he had to the common household – the properties would have been lost.[21]

Doña María's will is of further interest for the light it sheds both on Don Pedro's personality and on his complicated family situation, which occasionally affected his collecting activities. Doña María obviously had a great deal of affection for Don Pedro, since in place of the usual formulas ("my most dear and loving husband" and the like), her will speaks of "the great satisfaction" which she had had in Don Pedro. She repeatedly exhorts her sons by her first marriage to come to a peaceful settlement with Don Pedro, avoiding lawsuits and unpleasantries, and declares that "Don Pedro will not defraud the aforesaid my sons in anything which would pertain to them and ought to be theirs."

Doña María's exhortations were apparently needed, since the records of the 1657 partition of her estate between Arce and his stepsons are extremely complicated. In the first place, the settlement papers take up an entire protocol (a volume of more than 1,000 pages) – that is, an amount of notarial space usually reserved for the partition of large noble estates.[22] The very extent of these proceedings, and the meticulous care with which pertinent financial data were recorded, suggest that Arce and his wards may have been bickering over details of the inheritance. On the other hand, the disarray in which Arce found his wife's property and the complicated legal situation of an estate held in trust for the heirs of a previous marriage may have led to a difficult partition even if all sides acted in the best of faith. In any case, Arce found himself owing over 1,300,000 *maravedíes* to his son and stepsons, and he was forced to turn over several paintings by Angelo Nardi to one of his wards in the later stages of the settlement.[23] By 1664, however, Arce's assets were more formidable, and he had bought these paintings back for his own collection.[24] Indeed, quite a few of the paintings and sculpture belonging outright to the Rueda heirs appear in Arce's inventory of 1664. Presumably, Arce had bought these pieces from his stepsons or otherwise prevented them from leaving his house. Furthermore, Arce appears to have learned from his experience: we will see that he was not only very careful to have his own estate in good order upon contracting his second marriage but also may even have manipulated property values to obtain a more favorable financial status for himself in the new common household.

See also the discussion of Arce's collection in the entry for his 1664 inventory, Document 75.

AHPM, Prot. 8.228, ff.407–409

Tass^{on}

En la Villa de Madrid a veinte y siete dias del mes de agosto de mill seis^{os} quarenta y tres años en cumplim^{to} del auto del s^{r} Alcalde don Geronimo de fuenmayor de veinte y cinco de este mes

y año don Pedro de arce en el contenido ante mi el scrivano estando presentes los tasadores nombrados por el suso dho y por doña Maria tofino de Vallexo hiço inventario y capital de sus vienes y tasacion dellos en la forma y manera siguiente

f.407 *Pinturas*

[1] Primeramente un quadro del descendimiento de la cruz de bara y media de alto y bara y quarta de ancho con marco dorado original de Pedro orrente el qual se taso con las de mas Pinturas que abaxo hiran declaradas por Angelo nardi pintor tasasor nombrado por las partes que juro en forma derecho hara vien y fielmente la dha tasacion y asi taso el dho quadro en cien ducados 1100 R^{s} *Annot: Enser*

f.407v [2] Mas se puso por ynventario y Capital otro quadro de la mesma mano original de Pedro orrente de la coronacion de espinas con marco dorado de bara y mas de alto y bara de ancho que se taso por el dho Angelo nardi en quatrocientos R^{s} 400 *Annot: Enser*

[3] otro quadro de la entrega de las llaves de xpto a sant Pedro de la mesma mano y tamaño y con el mesmo marco se taso en trecientos y cinquenta R^{s} 350 *Annot: Enser*

[4] otro quadro mas pequeño sin marco de nuestro señor y la ovexa perdida original del dho Pedro orrente se taso en quatrocientos R^{s} 400 *Annot: Enser*

[5] Un Pais de la mesma mano se taso en seis du^{os} 66 *Annot: Enser*

[6] otro quadro de nuestro senor atado a la columna sin marco del tisiano se taso en quarenta du^{os} 440 *Annot: Enser*

[7] Dos Batallas yguales una de mar y otra de tierra originales de Ju^{o} de la corte la de mar se taso en quatrocientos Reales y la de tierra en docientos y cinquenta R^{s} 650 *Annot: Enser*

[8] Dos Payses grandes con sus marcos negros de mano de fran^{co} de Collantes se tasaron a ducientos y cinquenta R^{s} cada uno son quinientos R^{s} ambos 500 *Annot: Enser*

f.408 [9] Un quadro pequeño de nra s^{ra} y el niño jesus con marco se taso en ocho ducados 88 *Annot: Enser*

[10] otro quadro de una caveça de un Angel se taso en ciento y treinta y dos R^{s} 132 *Annot: Enser*

[11] Un quadrito de tabla antiguo de nuestro señor con la cruz a cuestas se taso en ducientos y Cinquenta R^{s} 250 *Annot: Enser*

[12] Dos quadros de dos cavezas de Ribalta la una en cinco ducados y la otra en tres ducados con sus marcos dorados y negros 88 *Annot: Enser*

[13] Un frutero de Juan de balderama con dos ramilleteros de azuzenas y en medio una cesta de Peras y cerezas se taso en ducientos y cinquenta R^{s} 250 *Annot: Enser*

[14] Una caveza del sancto Rey D. fernando en tabla se taso en tres ducados 33 *Annot: Enser*

[15] Una caveza del salvador con su marco de hevano de mano de becerra se taso en trecientos R^{s} 300 *Annot: Enser*

f.408v [16] Dos quadritos pequeños de animalillos originales de Pedro dorrente con marcos de hevano se tasaron a trecientos R^{s} cada uno y amvos en seiscientos 600 *Annot: Enser*

[17] Un Retrato en pie del dho don Pedro de Arce se taso en quatrocientos R^{s} 400 *Annot: Enser*

[18] Un quadro con marco negro de una figura hechada de leda se taso en ducientos R^{s} 200 *Annot: Enser*

[19] otro quadro de otra figura desnuda de siquis con marco negro se taso en ciento y cinquenta R 150 *Annot: Enser*

[20] Dos Philosophos democlito y eraclito sin marcos a cinco ducados cada uno 110 *Annot: Enser*

[21] Un sancto xpto original del mudo en una cruz de tabla con sus engastes de plata se taso en trecientos ducados 3300 *Annot: Enser*

y en la manera que dha es el dho Angelo nardi hiço la dha tasacion de las dhas Pinturas que declaro debaxo del dho juramento haver hecho vien y fielm^{te} (f.409) La dha tasacion a su saver y entender sin hacer agravio a ninguna de las partes que conforme a las dhas tasaciones suman y montan el valor dellas diez mill ochocientos y siete Reales en moneda de vellon y lo firmo el dho Angel nardi de lo qual doy fee Angelo nardi = ante mi Manuel de mata

1. Archivo del Palacio, Madrid, Sección de Registros, expedientes personales (empleados), *caja* 64, f. 64.
2. Ibid.; Pérez Balsera 1932-1936, vol. 6, pp. 142-146.
3. Archivo del Palacio, Madrid, Sección de Registros, expedientes personales (empleados), *caja* 64.
4. Ibid.
5. AHPM, Prot. 8.228.
6. A. Nuñez de Castro, *Libro histórico-político*, 2nd ed., Madrid 1669, p. 128; also cited by Caturla 1948, p. 292.
7. See Archivo del Palacio, Sección de Registros, expedientes personales (empleados), *caja* 64, 1-2; payments of Arce's salary were constantly in arrears.
8. Caturla 1948, p. 292; cf. the comments appended to Burke 1984, vol. 2, Document 5.65, where the figure is given as 1,000 ducats.
9. Archivo del Palacio, Madrid, Sección de Registros, expedientes personales (empleados), *caja* 64.
10. See Caturla 1948, p. 292, who cites information from the Marqués de Montesa.
11. "Proponerme sujetos para el" – that is, tasks or offices? – Archivo del Palacio, Madrid, Sección de Registros, expedientes personales (empleados), *caja* 64, 1-2.
12. Pérez Balsera 1932-1936, vol. 6, pp. 142-146; also cited by Caturla 1948, p. 292
13. AHPM, Prot. 8.224, f. 775.
14. Archivo del Palacio, Madrid, Sección de Registros, expedientes personales (empleados), *caja* 64, 1-2 contains a *decreto* of Philip IV, dated 17 November 1646, stemming from an edict forbidding court ministers to receive salaries from overlapping multiple appointments. He stops payment to a Pedro de Arce for the wages (300,000 m. per year) due him as Secretary to the late Queen, that is, Doña Isabel, Philip's first wife. This document probably refers to the Don Pedro de Arce who was a follower of Olivares, witnessing Olivares' wife's will on 10 September 1647 (AHPM, Prot. 6.233, f. 643v where the signature is different than that of the collector.) The Secretary Don Pedro de Arce also rented certain houses left by the "Doctor" Bautista Leoni on 13 December 1624 (AHPM, Prot. 2.676, f. 401), when the collector would have been only seventeen years old.
15. Pérez Balsera 1932-1936, vol. 6, pp. 142-146.
16. Ibid.; AHPM, Prot. 8.228.
17. AHPM, Prot. 2.677.
18. Ibid., Document 5.64e.
19. Ibid., Document 5.66d.
20. Caturla 1948, p. 294.
21. Caturla 1948, p. 304 (AHPM, Prot. 8.228, ff. 420-24; notarized copy of a document in Prot. 8.222, f. 623ff.)
22. AHPM, Prot. 8.228.
23. Ibid., ff. 335–37.
24. See Doc. 75, nos. 41-45.

39 Antonio Balbi

1643

The postmortem inventory of Antonio Balbi, Genoese merchant and banker, was drawn up by the Genoese ambassador in Madid, Constantin Doria, Bartolomé Garbarino, and Don Juan Francisco Balbi, beginning in Madrid on 31 October 1643. Balbi's pictures were appraised on 3 December by two painters, Jerónimo de la Cruz y Mendoza and Francisco Fernández. Although Balbi owned only a few paintings, a mere 19 works, some were of considerable value, such as *St. John the Baptist* pointing upwards (no. 1) and a large *Assumption of the Virgin* (no. 5), both valued at 2,000 *reales* each. Pablo Justiniano, another Genoese at court, willed a painting of the Magdalene to Balbi (Doc. 19, no. 10). Most of the paintings were of religious subjects, including three of St. John the Baptist (nos. 1, 2, 3) and a pair of paintings representing Judith and Holofernes and Samson and Delilah (nos. 7, 8). However, Balbi also owned a painting of *Cleopatra* (no. 13), perhaps an erotic representation, and another less valuable picture of the goddess *Diana* (no. 17). As a demonstration of his loyalty to the Spanish Crown, Balbi had a portrait of Philip IV (no. 19), as well as a representation of his home town of Genoa (no. 14).

AHPM, Prot. 4.492, ff.32v–33v

Tasacion de Pinturas

En la villa de madrid a tres dias del mes de diciembre del ano de mill y seis^{os} y quarenta y tres Jer^{mo} de la cruz y franc^{o} fernandez maestro del arte de la pintura tasadores nombrados por el dho don Juan francisco balbi para tassar las pinturas del ymbentario de bienes del dho ant^{o} Balbi jurando a dios nro s^{r} y por una cruz en forma del dro de hacerla dha tassacion bien y fielmente a su saver y entender sin azer agravio a nadie y bajo del dho juramento le hicieron las pinturas siguientes

f.32v

[1] Un quadro de Un san Juan Señalando ariva de dos baras y tercia de alto y bara y media de ancho Con su marco negro Le tasaron en dos mill R^{s} 2000

[2] Otro quadro de san Juan del mismo tamaño quel de arriva tomando agua Con una Concha Con su marco negro Le tasaron en sesenta ds^{o} 660

[3] Otro San Juan de dos baras de alto y bara y media de ancho con su marco negro Le tasaron en quarenta ducados 440

[4] Otro quadro de la coronacion despinas de nro s^{r} de dos baras de largo y bara y quarta de ancho le tasaron en Cinquenta ds^{o} 550

[5] Un quadro grande de la asuncion de nra ss.^{a} de tres baras y media de alto y dos baras y ttercia de ancho y en el pintados tambien san mateo y San anton le tasaren en Dos mill Reales 2000

f.33

[6] Un quadro del nacim.^{to} de dos baras y ttres quartas de alto y tres baras y tres quartas de ancho le tasaron en Cinq.^{ta} ducados 550

[7] Un quadro de Judic y olofernes de tres baras y media de ancho y dos baras y media de alto Le tasaron en mill y quinientos R^{s} 1500

[8] Otro quadro del mismo tamano y maestro de sanson y dalida Le tasaron en zien ducados 1100

[9] Un quadro de nro. s.^{r} con la cruz a cuestas de dos baras y tres quartas de ancho y dos de alto se tasaron en mill seiscientos y Cinquenta rreales 1650

[10] Otro quadro de nro. s.^{r} disputando con los dotores del mismo tamano que el de arriva Le tasaron en otros mill y seiscientos y Cinquenta rreales 1650

[11] Otro quadro de un exceomo del mismo tamaño que los de arriva Le tasaron en ziento y Cinq.^{ta} ds.^{o} 1650

[12] Un quadro de san fran.^{co} echado Le tasaron en diez ducados 110

[13] Un quadro de Una Cleopatra Le tasaron en treinta ducados 330

[14] Un quadro de la ciu.^{d} de genova Le tasaron en doze ducados 132

f.33v [15] Un quadro de nra. ss.^{a} y el niño San Joseph y san juan de siete quartas de alto y bara y quarta de ancho Le tasaron en quatrocientos R.^{s} 400

[16] Un quadro de san Geronimo de bara y media de alto y bara y quarta de ancho le tasaron en doze ds.^{o} 132

[17] Un lienco de una diana de bara y quarta Le tasaron en seis ds^{o} 66

[18] otro lienco de la madalena de bara y quarta le tasaron en çinco ducados 55

[19] Un rretrato del rrey le tassaron en dos ds.^{o} 22

y en la forma que dha es lo dhos tasadores yzieron La dha tasa de pinturas debaxo del dho Juram.^{to} y lo firmaron Siendo Hs.^{o} francisco pacheco y Zipion de molina y Juan torres bianco residentes en esta corte
Ger^{mo} de la Cruz y mendoza
francisco fernandez
ante mi
Pedro de Aleas scriv^{o}

40 Domingo Soria Arteaga

1644

In 1644 an inventory was taken of the paintings owned by a royal accountant (*contador de resultas*) Domingo Soria Arteaga, an official in the *Contaduría general de cuentas de resultas*, a body administering the finances of the Spanish crown. This document reveals him to have been an important collector of contemporary art. The inventory of the goods in Soria Arteaga's house on the calle de los Majadericos in central Madrid was begun on 9 June 1644, occasioned by the death of his wife Eugenia Enríquez Murtiel in childbirth on the previous day and the need to record the inheritance due to their seven small children. For the estate appraisal the painter Francisco de Burgos Mantilla was nominated to value the picture collection, which was undertaken on 20 October 1644.

When Soria Arteaga married Eugenia Enríquez Murtiel (at an unspecified date) he owned a collection of some 50 paintings, a number which had risen to ca. 150 in 1644. On 3 September 1644, Soria Arteaga drew up his wife's last will and testament,[1] which included a copy of the inventory of capital which he brought to their marriage (ff. 595–598). Here were listed 55 paintings, most of which correspond to numbers from the 1644 valuation. The capital also specifies that Soria Arteaga had exchanged a *Sacrifice of Isaac* and a *Herodias* for an *Adoration of the Kings* ("uno de los reyes que tengo al Presente"), and that he had exchanged a *Conversion of the Magdalene* for two still lifes of grapes, discussed below.

The fact that Soria Arteaga himself oversaw the inventory and valuation of his own picture collection probably accounts for the high incidence of attributed works in the document, in which 103 paintings, as well as six sculptures, are assigned artists' names. Soria Arteaga's collection contained full-length portraits of himself, his wife, and their son (no. 41), but these were unattributed works, as is so often the case with portraits in documents such as these. Some works were attributed to artists who are now difficult to identify. One of these is Don Gaspar de Chiriboga, who painted a religious subject and a portrait (nos. 15 and 59) and who may even have been an amateur artist. Another artist's name ("explanje") may be garbled in the document (no. 35). Three other minor painters represented in the collection, Francisco Verjes (no. 40), Juan de Riaño (no. 16) and Teodisio Mingot (no. 36), were reputable artists in Madrid of the time, but whose paintings are unknown today. Mingot (ca.1570–1620) was a pupil of the famous artist Gaspar Becerra and worked in fresco at the Escorial, Alcázar and El Pardo; he was mentioned with praise by Carducho, Jusepe Martínez, and Palomino.[2]

Like many of his peers, Soria Arteaga owned copies of paintings by Titian (no. 44) and Bassano (nos. 7 and 50). Unusually for a collector of his social status, there were also works that were considered originals by artists as famous as Titian (no. 47), Leonardo (no. 43), Jan Brueghel (no. 48), and Rubens (no. 14). It is significant, however, that original paintings by contemporary Spanish artists active at court outnumbered those of any other school. This suggests that Soria Arteaga was not only an important collector on the Madrid art market, owning paintings by Juan Fernández de Navarrete (no. 19) and El Greco (no. 30), for instance, but an important patron of living painters, many of whom he may have known personally. He owned two important figure paintings by Pedro Núñez del Valle, the *Resurrection of Lazarus* (no. 2) and *Moses and Pharoah's Crown* (no. 20). Francisco de Collantes was represented by *Jacob and the Angel* (no. 6), *Fall of Troy* (no. 31), and *Conversion of Paul* (no. 38). There was an *Incarnation* (no. 5) paired with an *Immaculate Conception* (no. 4) by Jusepe Leonardo, and a copy of one of his paintings of the *Holy Family* (no. 46), which suggests his work was particularly admired by Soria Arteaga. The most important painting by him in the collection was, however, the *Moses and the Plague of Serpents* (no. 21), valued by Burgos Mantilla at 1,500 *reales*, which could be the painting of this subject now in the Real Academia de

San Fernando in Madrid (Fig. 9), thought to have been painted by Leonardo around 1635–40.[3] This is clearly an ambitious history painting, containing a number of studies of the nude male, and was a work for which the artist may even have made a preparatory sketch.[4]

Soria Arteaga owned one painting by Pedro de Orrente (no. 28), an artist whose works were sought by almost all collectors of note in Madrid, judging from the numbers which appear in their inventories. Like many of his peers, Soria Arteaga was also an admirer of Juan de la Corte's paintings with small figures in extensive architectural settings, and the fact that he owned 11 of these works (nos. 1, 22, 23, 37) suggests that he was one of the artist's staunchest admirers. The attribution added to no. 1 in brackets comes from the inventory.

The collection of Soria Arteaga was more unusual for the owner's remarkable enthusiasm for still-life paintings, which made up one-third of the collection. In this respect, it is comparable to only one other collection published to date, that of the gentleman Don Francisco Merchant de la Cerda inventoried in 1662.[5] Perhaps Soria Arteaga's taste for still life induced him to have the collection valued by Francisco de Burgos Mantilla, a pupil of Velázquez who painted still life and one of whose paintings he also owned (no. 44). Juan van der Hamen was the best represented still-life painter in the collection. By Soria Arteaga's marriage, he already owned 23 still lifes, 17 of which were by Van der Hamen, and he boasted 21 of his paintings in 1644 (nos. 25, 72, and 73, coincidentally, Merchant de la Cerda owned the same number of Van der Hamens in 1662).

Merchant de la Cerda hung still-life paintings throughout his house and was particularly keen on the work of Juan de Espinosa, by whom he owned eight still lifes, a flowerpiece, and six *bodegones*. Soria Arteaga's collection contained only a pair of small still lifes by Espinosa (no. 26); he seems to have been far more interested in the work of Juan Fernández El Labrador, by whom he owned five still-life paintings (nos. 9, 10, and 33). Three of these were described as representing grapes, the subject matter at which the artist excelled and which was most sought after by collectors. In the inventory of the goods Soria Arteaga brought to his marriage, it was noted that, after the union, he exchanged a figure painting of the *Conversion of Mary Magdalene* for two still lifes of grapes, one by El Labrador and the other by Pietro Paolo Bonzi, whom he called by his nickname, "the hunchback of Naples" (no. 11).[6] It is worth noting that Burgos Mantilla appears to have thought more highly of the Labrador (no. 10), valuing this at seven times more than the Bonzi painting in the appraisal. Although Soria Arteaga does not mention the individual with whom he made the exchange, an ideal candidate could have been Giovanni Battista Crescenzi (d. 1635). Crescenzi, the Roman nobleman, architect, and amateur artist, was at the Spanish court since 1617, where he enjoyed a high reputation as a connoisseur of painting with a long-standing interest in still life painting, which he also practiced. He encouraged the painting of such pictures in his Roman "academy," which included the young Pietro Paolo Bonzi, and promoted El Labrador among collectors at the Spanish court.[7] Soria Arteaga's acquisition of grape still lifes of Bonzi and Labrador can be interpreted as further circumstantial evidence linking the Spanish artist to sources in the Roman Caravaggesque milieu, from where his style has long thought to have derived.

Soria Arteaga owned four still lifes by Antonio Ponce (nos. 32), a pupil of Van der Hamen, which may have been acquired directly from the artist, who lived on the same street as the *contador* at this date.[8] Two still lifes attributed to one "Rumolu" (no. 74), as well as sixteen landscape paintings listed by the same painter (no. 75), had been acquired before Soria Arteaga's marriage. This artist must have been Francisco de Rómulo Cincinnato, an artist who "inherited" the knighthood of the Order of Christ conferred on his better-known older brother, Diego de Rómulo.[9] The work of neither artist is known today.

Among the pieces of wood sculpture listed at the end of Burgos Mantilla's appraisal, but not included in the transcription here, were two images of the child Jesus by the contemporary sculptor Juan de Bejerano. The identity of another master, called "the mulato" (no. 84), remains mysterious. Two scenes of the *Nativity of Christ* and the *Flight into Egypt* made with with small wax figures by one Jorge Salvador (no. 89) were also valued by the painter-appraiser and testify to the taste for such objects among the most discerning of connoisseurs of the time.

AHPM, Prot. 6.935, ff.837v–842v

Taçassion de pinturas

En la villa de m^{d} A Veinte dias del mes de octubre de mill y seisçientos y quarenta y quatro años yo el escriv^{o} Reçevi Juramento de fran^{co} de burgos Pintor tasador nombrado Por Las partes y aviendo Jurado En forma como Se requiere hiço Tassa de los Vienes q tocaron a su oficio que son los sig^{tes}

f.837v

[1] Un lienco [de mano de Juan de la corte] de bara y m^{a} de ancho y otro ttanto de cayda de la çena del rrey baltassar con Su marco dado de negro que Vale quinientos R^{s} de v^{on} 500

[2] otro Lienco de dos Varas de largo de vara y m^{a} de Caida de la resuriçion de Lacaro Con moldura negra original de Pedro nuñez 660

[3] otro lienco de mata y madalena de vara de largo Con moldura dorada que vale cient R^{s} 100

[4] un lienço de nuestra señora de la encarnaçion de Dos baras de largo Con su moldura negra orig^{l} de Josephe Leonardo ochoçientos R^{s} 800

[5] otro del mismo tamaño y de la misma mano de nuestra Señora de la concep^{on} ochoçientos R^{s} 800

[6] otro lienço de Vara y tres quartas de ancho con La ystoria de Jacob Con el angel quando saco el Pez es original de collantes con su moldura negra q Vale quinientos R^{s} 500

[7] otro lienço de Vara y media de ancho de la creaçion del mundo que viene del basan con su moldura negra y perfil dorado en quinientos R^{s} 500

[8] Dos lienços de Vara y quarta cada uno de ancho de la Ystoria de Raquel q son orig^{s} de basan Con sus molduras negras quinientos Reales 500

[9] Dos Lienços de Ubas y otras frutas de mano del Labrador de media vara de ancho cada uno y a terçia de caida Con sus molduras negras que valen quarenta Ducados 440

f.838

[10] otro lienço de Ubas del Labrador mas pequeño Con una moldura ondeada de evano en treçientos y Cinquenta R^{s} 350

[11] otro lienço algo mayor q los de ariba con un gajo grande de Ubas moradas q no tiene marco y no es del Labrador Cinq^{ta} R^{s} 50

[12] Dos paiçes pequeños de Terçia de ancho de unas cabras y bueyes de mano de Pedro nuñez Con sus molduras negras Doçientos Reales 200

[13] otros dos Paiçes de la mi^{a} mano algo mayor que otro de ariba de arboles y [illeg.] con unas fabulas y Con sus molduras negras doçientos R^{s} 200

[14] otro lienço del martirio de Santa Catalina ques original de rubenes de bara y media de Caida y bara y quarta de ancho con su moldura negra en çinquenta Ducados 550

[15] otro lienço del mismo tamano de Un s^{t} Geronimo desnudo ques orig^{l} de mano de Don Gaspar de chiriboga Con Su moldura neg^{ra} que Vale Docientos Reales 200

[16] otros dos lienços originales de mano dc riano de un s. Pedro en la prision y otro de la adoraçion de los reyes Con Sus molduras negr^{as} en quatrocientos R^{s} 400

f.838v

[17] otro lienco del mismo tamaño de adan y eban con Su moldura en cient R^{s} 100

[18] Dos paiçes de bara y media de largo y dos terçias de cayda el uno de la fabula de dasne y apolo y el otro de mercurio con Sus molduras negras en treçientos y Çinq^{ta} Reales 350

[19] un Lienco de San geronimo de media bara de ancho y tres quartas de caida Pintado en tabla Con Su moldura de peral orig^{l} del mudo ciento y cinq^{ta} 150

[20] otro Lienco de Dos varas de largo y mas de bara y media de Caida de la ystoria de moyses quando arojo La corrona del rey faraon ques orig^{l} de mano de Pedro nuñez con Su moldura negra en cient Ducados 1100

[21] otro lienco de la misma medida de La sierpe de moyses orig^{l} de Josephe Leonardo Con Su moldura en mill y quinientos R^{s} 1500

[22] otro lienço de Dos baras y quarta de largo y bara y terçia de Caida del batismo de San ag^{n} con mucha arquitetura orig^{l} de Ju^{o} de la corte Con Su moldura neg^{a} en ochenta ducados 880

[23] otro lienco de Dos varas de Ancho de una mascara de noche Con arquitetura del Palaçio real y Cavalleriça orig^{l} de Juan de la corte con moldura negra en mill Reales 1000

[24] Un Pais de dos varas de largo del poço de Jacob que Viene de Collantes Con Su moldura negra en ducientos Reales 200

f.839 [25] Dos lienços de bara y quarta de ancho y tres quartas de cayda ques un almuerço y una merienda originales de mano de Juan de balderama Con Sus molduras negras en treçientos y Çinquenta R^{s} 350

[26] Dos Lienços Pequeños de media Vara de ancho uno de Ubas ygos y melocotones y otro de unos esparagos orig^{s} de mano de Juan de espinosa Con Sus molduras negras en siete ds^{o} 77

[27] otro lienço algo mayor que los de arriba de unas granadas Con Su moldura Çinquenta reales 50

[28] otro lienço original de orente dos baras y terçia de largo del poço de Jaco Con su moldura negra q Vale noveçientos R^{s} 900

[29] Un pais de media Vara de Cayda y dos terçias de ancho de la pedricaçion de la pedricaçion de San Ju^{o} es orig^{l} de enrrico el flamenco con su moldura neg^{ra} que Vale quatrocientos R^{s} 400

[30] otro Lienço de bara y quarta de ancho de Un san geronimo orig^{l} del griego en Un pais con su moldura negra q Vale veinte Ducados 220

[31] otro lienço de Vara y quarta de Una troya original de collantes Con Su moldura negra que Vale Veinte ducados 220

[32] quatro lienços de frutas de media vara cada uno Con Su moldura negra orig^{les} de antonio ponçe uno de Ubas y melocotones otro de ygos y perillas otro de Castañas asadas y el otro de Unos barbos a cinco ds^{o} 220

f.839v [33] otros Dos Lienços deste tamano de Ubas del Labrador doçientos Reales 200

[34] Cinco ramilleteros de flores de dos tercias de alto Con sus molduras negras a quarenta R^{s} 200

[35] un lienzo de bara de caida en que esta benus y es de la muerte de Adonis orig^{l} de explanje Con su moldura negra trecientos R^{s} 300

[36] un lienzo de bara y quarta de Cayda de Un santo xpto que le estan mofando unos Judios que es original de teodosio Con Su moldura neg^{a} que Vale quinientos R^{s} 500

[37] ocho lienzos originales de mano de Ju^{o} de la Corte de bara y quarta de largo y m^{a} bara de ancho Los quatro de las guerras y triunfos de alegandro–y una monteria de fieras–otro del triunfo de david quando entro en Jerusalen con la Cabeza del gigante = otro de los tres ninos de babilonia quando los metieron en el orno = otro del angel anacharies = otro de la Conquista de Jerusalen Todos Con Sus molduras negras a treçientos y Cinq^{ta} R^{s} cada uno 2640

[38] otro lienço de bara de ancho y de la misma Cayda de los de ariba de la cayda de san pablo orig^{l} de Collantes Con Su moldura negra en trecientos y treinta R^{s} 330

[39] un lienço de Dos baras de Cayda y bara y m^{a} de Ancho de una fabula de apolo y de un rrey que hiço desoller un Satiro Con Su moldura negra que Vale treçientos y Çinquenta R^{s} 350

f.840 [40] quatro Paiçes de a bara de largo y m^{a} bara de Caida que son de bergel a quarenta R^{s} 160

[41] tres retratos uno del Cont^{or} Dom^{o} de soria y el otro de s^{a} Dona eugenia y otro de D. Juanico enteros del natural con sus molduras negras que Valen Seteçientos R^{s} 700

[42] dos paiçes de bara y quarta Con Sus molduras negras en ocho ducados 88

[43] un lienco de Una beronica de mas de bara de cayda orig^{l} de lorenzo de abinçi Con Su moldura negra 330

[44] otro lienco de la adultera de Dos baras de ancho que viene del tiçiano Copiado de fran^{co} de burgos Con Su moldura negra quarenta ds^{o} 440

[45] un lienço de mas de tres quartas de ancho y dos terçias de caida de una noche Con algunos de a cavallo Con hachas y Su moldura negra quatrocientos R^{s} 400

[46] otro lienço deste tamano de sacarias s^{ta} Ana La Virgen el nino y s^{n} Juan copiado de Josephe Leonardo q Vale ciento y Cinq^{ta} 150

[47] un lienço de Una cabeça de media bara de Una Cabeça de Una muger que es orig^{l} de Tiçiano con su moldura negra quarenta ds^{o} 440

f.840v [48] un Paisito pequeño del brugul Con Su moldura de ebano que vale seiscientos R^{s} 600

[49] Dos Lienços de tres quartas de cayda Con Sus molduras negras–uno del baño de diana–y otro de una madalena que se esta despojando las galas que Vale docientos R^{s} 200

[50] otro lienzo deste tamaño del desçendimiento de cristo de la + que Viene del baçan Con su moldura dorada ducientos rreales 200

[51] Dos paiçitos pequeños de Una tercia de Cayda Con unas molduras doradas orig^{s} de Pedro nunez en cient R^{s} 100

[52] una lamina con su moldura de ebano de la Herodias que Vale Çiento y Cinq^{ta} R^{s} 150

[53] otra lamina de san Pedro a los pies de cristo estando a la coluna Con moldura de ebano Cinquenta reales 50

[54] otras dos laminas de nuestra s^{a} del populo con dhas molgares de ebano que Valen vei^{te} du^{o} 220

[55] otra lamina de nuestra señora de la concep^{on} con moldura dorada antigua seis ducados 66

[56] un San Ju^{o} en Un lienco del tamaño de Las Laminas de ariba Con moldura dorada quarenta Reales 40

[57] una lamina pequena de Un eçeomo con su moldura de ebano q Vale treinta R^{s} 30

[58] otras dos laminitas Juntas que se çierran con unos ginçes Con sus molduras de ebano cinco ds^{o} 55

f.841

[59] un lienço de tres quartas de cayda de Un retrato de un soldado de mano de Don Gaspar de chiriboga sin moldura treinta R^{s} 30

[60] una benus desnuda echada de bara y m^{a} de largo sin marco Ciento y Cinq^{ta} R^{s} 150

[61] un retrato del aguelo de doña eugenia del tamaño de Una quarta Con moldura orig^{l} de antonio moro, doçientos y Cinq^{ta} R^{s} 250

[62] quatro laminas pequeñas p^{a} la cabeçera de la cama de oja de la[?] en 100 R^{s} 100

[63] Un lienzo de bara y quarta de un San Juan Con su cordero y marco dorado ochenta r^{s} 80

[64] otro lienço de bara y quarta de Un San fran^{co} con su marco dorado en çinq^{ta} Reales 50

[65] quatro lienços de Vara y quarta ordinarios uno S fran^{co} y Santo dom^{o} otro de Una madalena otro de san geronimo otro del descendem^{to} 110

[66] otro lienço de bara y quarta de un santo cristo cruçificado En çinco ducados 55

[67] otro lienço de bara y media de largo con su marco dorado del naçimiento de cristo que vale çiento y Çinquenta Reales 150

[68] otro lienco del mismo tamaño y Con dha moldura del desposorio de santa catalina ciento y Cinq^{ta} R^{s} 150

[69] otro lienço del mismo tamano y dha moldura de david quando corto La caveza al gigante que vale otros Çiento y Çinquenta R^{s} 150

[70] otros dos Lienços del mismo tamaño y Con molduras doradas uno el prendim^{to} de Cristo de noche y otro de san lucas valen doçientos Reales 200

f.841v

[71] otro lienço de xpto en el sepulcro con una moldura ordinaria que Vale çinco dus^{o} 55

[72] quince Lienços de frutas de Juan de balderrama Los cinco de bara de largo y media de ancho y dos de dos terçias de ancho quadrados y otros dos de Dos terçias de ancho y m^{a} de Largo–y otros quatro de media bara quadrados y dos ramilleteros de dos terçias de alto q Todos Tienen Sus molduras negras que Valen Todos mill y tres^{os} y v^{te} R^{s} 1320

[73] mas quatro frutillas redondas con unos Paxaros de mano del dho balderama Con Sus marquitos dorados q Valen Cient R^{s} 100

[74] mas dos lienços de m^{a} bara de largo de mano del rumolu que son unas frutas de Ubas la una y La otra un Canastillo de Peras con Sus marquitos dorados q Valen Cinq^{ta} R^{s} 50

[75] mas diez y seis paiçes del mismo romulo de una terçia de ancho y quarta de largo Con Sus marquitos dorados que valen a diez y seis R^{s} 256

[76] mas un San Juan de Una bara de largo Con marco dorado en seis ducados 66

[77] Dos paises pequeños de Una terçia de largo de mano de p^{o} nuñez que Valen 52

f.842

[78] un lienco de asta tres quartas de largo que es La Virgen con el niño en los braços de Pintura de Roma Con su marco dorado q Vale 300 R^{s}

[79] quatro liencos de Dos tercias de largo el uno la cabeça de San Ju^{o} y los tres de unas Virgenes martires Con Sus molduras doradas a tres ducados 132

[80] Un Santo Cristo cruçificado de marfil con su cruz Y[illeg.] de ebano doçientos R^{s} 200

[81] un Virgen de la concep^{on} de escultura de mas de bara Con peaña dorada y encarnada de rajas[?] doradas Con Sus rayas[?] y Corona de plata [illeg.] Dorada ochoçientos Reales 800

[82] Dos niños de escultura de mano de bejerano en [illeg.] Con Sus peañas de ebano que son Jesus y San Juan q Valen doçientos dus^{o} 2200

[83] Dos [illeg.] de medio Cuerpo Con sus Peañas doradas que son San Justo[?] [illeg.] en doçientos R^{s} 200

[84] otros dos ninos descultura de mano del mulato En seisçientos R^{s} 600

[85] Un Santo xpto Crusificado de mas de tres quartas de largo de Caña encarnado que vale doçientos R^{s} 200

f.842v [86] Dos Relicarios Con sus molduras de peral dadas de negro Con vidrieras uno de nra señora de los remedios y otro de [illeg.] del buen Su casso q Valen doçientos R^{s} 200

[87] otros dos relicarios Mas pequeños Con muchas reliquias y seis molduras de p[illeg.] que Valen otro doçientos R^{s} 200

[88] Cinco laminas de piedra Con molduras de ebano y bronce dorado Las dos grandes que son del naçimiento y la adoraçion de los reyes Con remate de bronçe y dos [illeg.] y Las tres pequeñas Con algunas piedras alredor que Valen todas Juntas mill R^{s} 1000

[89] Dos Caxones Guarneçidas de Caxa de Caoba y los Perfiles de ebano con paises de çera hechos de Mano de Jorge salvador el Uno de la yda de egito y el otro de Naçimi^{to} de Cristo con figuras de cera y vidrieras Cristalon y que balen mill y ochoçientos rreales 1800

1. AHPM, Prot. 6.935, ff. 593–601.
2. Carducho, ed. 1979, p. 332; Palomino, ed. 1986, p. 64.
3. Angulo and Pérez Sánchez 1983, pp. 91–92, no. 27.
4. Ibid., p. 92, no. 28.
5. Agulló Cobo 1981, pp. 213–216.
6. AHPM, Prot. 6.935, f. 595, "Un lienco de La conberssion de La magdalena quando La pedrico cristo con algunas figuras de bara y media de largo Y su moldura balia docientos E veinte y cinco Reales. este lienco Lo troque Despues de cassado Por un lienco Pequeño de Ubas del labrador Y otro del Corcobado de napoles de otras Ubas grandes moradas que Lo tengo al presente."
7. Jordan and Cherry 1995, pp. 70–76.
8. Cherry 1991, p. 151.
9. Palomino, ed. 1986, p. 105.

41 Jusepe Gómez de Arratia and Antonia Méndez

1645

The postmortem inventory of the estate of Jusepe Gómez de Arratia, a member of the household of the Cardinal Infante Don Ferdinand, and of his wife Antonia Méndez, was drawn up in Madrid from 25 May 1645, and the collection of paintings was appraised on 30 June 1645, by the painter Domingo de Carrión (ff. 855–857v). This collector had a taste for small paintings on metal and panel; the first 25 pictures listed were such works (nos. 1–19), 12 of which were of the same size and framed in the same manner with ebony and pearwood. Not all of these were of religious subjects, however; Gómez de Arratia shared a courtly taste for mythological subjects, which included the stories of Diana (nos. 4, 5), Venus (no. 32), Bacchus (no. 13), and Argos (no. 25). His paintings of the heads of Romulus and Remus (nos. 14) and of *Roman Charity* (no. 21) suggest that his taste did not simply imitate that of his social superiors, but that this was an educated collector with classical interests. He owned two portraits of his patron, the Infante-Cardinal Don Ferdinand (nos. 23, 39) and a number of genre subjects, which may have been Flemish (nos. 33, 36, 37), but the only attributed work in the document was a copy after Bassano of an unspecified subject.

AHPM, Prot. 8.701, ff.855–857v

Tass.on de pinturas de jusepe gomez

En La Villa de md a treinta dias del mes de junyo de myll y sseiso y quarenta y cinco por ante mi el escrivo con asistenzia de los dhos herederos y del dho curador ad liten del menor pa efeto de tassar las pinturas y de mas vies ynbentariados tocantes a lo susodhos herederos recevi juramento en forma de dro de Domingo de carrion maesttro del ofio de pintor vzo desta via tassador nombrado por las dhas ptes aviendo jurado hico la tassacion de los ves que qbaxo yran declarados en la forma ymanera siguiente

f.855

[1] Primte Una lamina de Un david con su marco de ebano y peral negro de tres quartas poco mas o menos en duçientos y cinqa Rs 250 *Annot: lamina*

[2] Otra lamina de san elifonso y nra sa con zerco de lo mo y del mismo tamaño en ducientos y cinquenta reales 250 *Annot: otra*

[3] Otra lamina de david aviendo El arpa del mso tamano y zerco en ducientos y çinquenta rreales 250 *Annot: otra*

f.855v

[4] Otra lamina de la caça de diana con marco de lo mismo algo mayor que las otras en treçientos reales 300 *Annot: otra*

[5] Otra lamina del mso tamaño y del mismo zerco de Diana en trescientos Rs 300 *Annot: otra*

[6] Otra lamina del mso tamaño y zerco de la serpiente de metal y moysses en tresçientos Rs 300 *Annot: otra*

[7] Otra lamina de la rea del testamento viexo del mismo tamaño y zerco en treçientos reales 300 *Annot: otra*

[8] Otra Lamina de nra sa y Unos niños del mso tamaño y zerco En treçientos Rs 300 *Annot: otra*

[9] Otra de la msa manera de la adoraçion de los Reyes en treçientos Rs 300 *Annot: otra*

[10] Otra lamina de la rreyna ester con su moldura de lo mso de media bara de largo y tercia de ancho en vte Ducados 220 *Annot: otra*

[11] Otra de lo mso del juizo de salomon del mso tamano y marco en los dhos vte duso 220 *Annot: otra*

[12] Una tabla pintura del cassamto de Un rrey del mso tamano y moldura en duçientos Rs 200 *Annot: cassamto del Rey*

f.856 [13] Otra lamina del ms^{o} tamano del dios vaco en çiento y çinquenta rreales 150

[14] Dos laminas del ms^{o} tamano La Una la caveza de letuno y la otra de rromulo y rremo en treçientos reales anvos 300 *Annot: laminas*

[15] Otra dos laminas La Una de nra s^{a} con El niño Jesus La ottra El descendimiento de La cruz con marcos negros de Una terçia de alto en tresçientos reales anbas 300 *Annot: laminas*

[16] Otras dos Laminas pequeñas La Una de san fr^{co} y la otra la yda dejicto con marcos negros a treinta rreales cada una 60 *Annot: laminas*

[17] Otras quatro laminas del ms^{o} tamaño La una de la madalena La otra de nra s^{a} y el niño y otra del adoraçion de Los rreyes y otra de nra s^{a} y san jossef y el nino a treynta rreales cada una 120 *Annot: laminas*

[18] Otra del ms^{o} tamaño de Un san jeronimo en v^{te} R^{s} 20 *Annot: otra*

[19] Otra de nra s^{a} De los dolores digo de la contemplaçion Del mismo tamaño en seys Ducados 66 *Annot: otra*

f.856v [20] Un quadro de nra s^{a} y san Ju^{o} y san Jossef de dos baras de largo con marco negro de pino en Duçientos reales 200 *Annot: nra s^{a}*

[21] Otro quadro de la piedad Dando De mamar a su padre con su marco negro hordinario de Vara y quarta de alto y dos varas poco menos de ancho en çiento y çinquenta rreales 150 *Annot: la piedad*

[22] Otro de Un naçimiento de nro s^{r} Jesu cristo del ms^{o} tamaño en duçientos rreales 200 *Annot: naçim^{to}*

[23] Otra del s^{r} ynfante cardenal de bara de largo casi con marco negro en quarenta rreales 40 *Annot: ynfante*

[24] Un frutero con zerco negro de Vara y quarta de ancho y bara de largo en cien rreales 100 *Annot: frutero*

[25] Una fabula de argos con marco negro de bara y media de alto y dos de largo en çiento y çinquenta rreales 150 *Annot: argos*

[26] Otra del jui^{o} de salomon del ms^{o} Tamaño y marco en Ducientos reales 200

[27] Otra del convite de abraan del ms^{o} Tamaño y marco en Duçientos rreales 200 *Annot: convite de abraan*

f.857 [28] Otra de Jaco y rraquel del ms^{o} tamano y marco en çiento y cinquenta rreales 150 *Annot: jacob*

[29] Una pintura de Un san fr^{co} con unos ninos y san Juan con marco negro del ms^{o} tamaño mediana en Nuebe Ducados 99 *Annot: fr^{co}*

[30] Dos paysses de a siete quartas con marcos negros en çiento y cinquenta rreales anbos 150 *Annot: paysses*

[31] sseis paysses con marcos negros de casi bara de alto todos en doze ducados 132 *Annot: paysses*

[32] ttres fabulas de benus y diana con marcos negros de vara de ancho y dos de largo todas Ellas en çiento y çinquenta rreales 150 *Annot: benus*

[33] Una boda de billanos con marco hordinario en çien rreales 100 *Annot: boda*

[34] cinco pinturas de cinco sentidos de bara y quarta y vara a seis Ducados cada Uno 330 *Annot: cinco sentidos*

[35] Una pintura de Unas aves En çinquenta rreales son guacamayos 50 *Annot: aves*

f.857v [36] Una pintura de Unos pobres con marco negro de vara y quarta de largo en sseis ducados 66 *Annot: pobres*

[37] Dos tablas pequeñas de pinturas de Una vieja ylando y un biexo con Un jarro sobre tablas pintados en quarenta rreales anbos 40 *Annot: [missing] Las de los biexos*

[38] Una copia del bacan con marco angosto negro de bara de alto en çinquenta reales 50 *Annot: copia del bacan*

[39] Una estanpa del s^{r} ynfante cardenal s^{e} Raso blanco en doze rrealles 12

La qual dha tass^{on} El sus dho declaro debajo de juramento aber echo bien y fielmente sin fraude alguno a su saver y entender y lo mas De su nonbre
Domingo de carrion
ante mi antonio de vega

42 Cardenal Gaspar de Borja y Velasco, Arzobispo de Toledo

1646

Don Gaspar de Borja y de Velasco (1582–1645) was born into one of the great noble houses of Spain, being the son of Francisco Tomás de Borja y Centellas, 6th Duque de Gandía, 1st Conde de Valencia, and Juana de Velasco y de Aragón, daughter of Iñigo Fernández de Velasco, 5th Condestable de Castilla.[1] He pursued a distinguished career in the church, which took him from a canonry of the cathedral of Cuenca to the archbishopric of Seville (1632–1643). In Italy, he was Archbishop of Milan, a cardinal at the papal court in Rome – where he was a protector of Giovanni Baglione[2] – and extraordinary ambassador of Philip III in Rome in 1616, as well as interim Viceroy of Naples in 1620; by the time of his death on 28 December 1645 he had risen to one of the highest ecclesiastical offices in Spain as Archbishop of Toledo.

The detailed inventory of Cardinal Borja's picture collection was drawn up in Madrid by his brother Don Melchor Zentellan de Borja on 22 January 1646. In the document, measurements are given in *palmi* (probably the Roman *palmo* of 22.5 cm.), which suggests that it follows an earlier list of his paintings drawn up during his residence in Rome. It is likely too that the majority of his pictures were acquired in Italy. The collection was almost entirely made up of religious subjects, as was appropriate for one of Spain's most pious and prominent princes of the church. In the accounts of the Duque de Pastrana's embassy to Rome between 1623 and 1626, one large *Nativity of Christ* was listed as having been given to him by Cardinal Borja.[3] Many of Borja's devotional images were painted on copper, as was a *St. Francis* by Giuseppe Cesari (no. 69), one of the few named artists in the inventory. Some items were covered with curtains.

The profane genres were represented by a large number of landscape paintings, many of which formed sets and were painted on copper, as well as fruit still lifes and flowerpieces. The collection also included allegorical series of the *Elements*, *Seasons*, *Parts of the World*, and the *Virtues*. Cardinal Borja's portrait collection comprised one group representing members of his family, which included a portrait of Borja himself (nos. 161, 176). Toward the end of the inventory there was a full-length portrait of Philip IV (no. 314), described as "old," perhaps denoting that it was a version of Velázquez's two prototypes dating from the 1620s. A hunting portrait of Prince Baltasar Carlos (no. 299) was almost certainly a version of Velázquez's portrait of *Prince Baltasar Carlos in Hunting Costume* (Madrid, Prado) painted for the Torre de la Parada. There were two portraits of the Conde-Duque de Olivares (nos. 297, 298), one full-length and the other half-length. The life-sized portrait of Cardinal Borja himself seated in a chair (no. 296) must record Velázquez's lost portrait, painted in 1645. It lends support to the belief that Velázquez's original represented the sitter full-length, seated in a chair, as shown in a copy (78.7 x 53.4 cm.) that was in the Flatter Collection (London). Although the portrait itself is lost, a magnificent preparatory chalk drawing by Velázquez is in the collection of the Real Academia de Bellas Artes de San Fernando.

AHPM, Prot. 6.227, ff.273v–301 Pinturas

En la Villa de Madrid a Veinte y dos dias dle dho mes de henero ano de mill y ss.os y qu.ta y seis se prosiguio El dho ynbentario En la forma sig^{te}

f.273v *Pinturas*

[1] 1 Primeramente Un quadro de la natividad de nuestro señor en lienço que es copia de Una que tiene Ruchilla y Con nuestra ss.ra san Josephe y Un coro de anjeles y muchos pastores que tiene de alto diez palmos y siete de ancho

f.274 [2] 2 Mas otra natividad de nuestro señor En lienço con nuestra señora san Josephe y tres pastores que tiene de alto quatro palmos y tres quartos y de ancho seis palmos y una quarta

[3] 3 Otro quadro de nuestro señor En lienço con la cruz a cuestas y nuestra señora tiene de alto seis palmos y medio y de ancho quatro palmos y medio

[4] 4 Otro quadro de nuestro señor muerto En manos de Un Anjel en lienço que tiene de alto tres palmos y de ancho dos y una quarta

[5] 5 Otra pintura de Un salbador obado En lienço con Un libro abierto en la mano que tiene de alto tres palmos largos y de ancho dos palmos y un terçio

[6] 6 otro salbador de lienço con Un mundo en la mano mirando al çielo que tiene de alto dos palmos y un quarto y de ancho dos palmos

[7] 7 Un cristo Cruçificado En lienço con su Cornija de hebano negro que tiene de alto Un palmo y un quarto y de ancho un palmo escaso

f.274v [8] 8 Una figura de nuestro señor Jesu xpto muerto y escorçado En lienço con su cornija de madera toda dorada tiene de alto Cinco palmos y de ancho quatro y medio

[9] 9 Un xpto coronado despinas Con Una cortina de tafetan Rojo En lienço que tiene de alto dos palmos y medio y de ancho Un palmo y tres quartos

[10] 10 Otro quadro de la oracion del guerto y un angel que le esta Confortando y un caliz En la mano Con su cornija de pelo negro que tiene de alto quatro palmos y de ancho dos

[11] 11 Un Naçimiento de nro ss.or En rrame con Un coro de anjeles que tocan Un horgano y algunos pastores con cornija de pelo negro que tiene de alto Un palmo y una ochava y de ancho tres ochavas

[12] 12 Un nuestro Señor desnudo En rrame con tres sayones con cornija de Pelo negro que tiene de alto Un palmo y una ochava y de ancho tres ochavas

[13] 13 La oracion del guerto En Rame con un angel y una Cruz En la mano Con Cornija de pero negro que tiene de alto Un palmo y de ancho tres quartos de palmo

f.275 [14] 15 El bautismo que hiço San Juan a nuestro señor En rrame que tiene dos anjeles El uno Con Una Citara Y En lo alto al espiritu santo con su cornija de hebano llano y tiene de alto palmo y medio escasso y de ancho Un palmo

[15] 16 Una veronica En rrame Con el campo blanco y Con hornija de Granadillo que tiene de alto Un palmo y dos terçios de ancho Un palmo y un terçio

[16] 17 Otro quadro de la benida del espiritu santo con nuestra señora y los apostoles En lienço que tiene de alto siete palmos y otros siete de ancho

[17] 18 Un xpto Crucificado con las tres marias En tabla Con cornija de pero negro que tiene de alto tres palmos y de ancho dos palmos

[18] 20 Un quadro de Nuestro ss.or Con dos figuras a los lados Una de nuestra ss.ra y la otra de san Juan bestidos a la greca y muy a lo antiguo en tabla Y con quatro figuras de santos en la cornija que esta toda cubierta de alaton dorada Con sus retulos Ençima de Cada figura escriptos En griego que tiene de alto Un palmo y dos dedos y de ancho Un palmo escassa

f.275v [19] 21 Un quadro de Nuestra señora Con el niño Jesus En los braços y el manto açul y el campo dorado En lienço que tiene de altto seis palmos y un dedo y de ancho tres palmos y tres quartos

[20] 22 Otra Nuestra Señora Con el niño Jesus y la Adoraçion de los Reyes En lienço que tiene de alto tres palmos y medio y de ancho siete palmos y tres quartos

[21] 23 Una nuestra señora de liberanos de las penas del ynfierno En lienço Con cornija de pero negro que tiene de alto cinco palmos y un quarto y de ancho quatro palmos menos Un quarto

[22] 24 Una Nuestra Señora Con Un Niño Jesus que sale de la cuna y una santa Catalina con un san Juan en la mano y san Josephe En lienço que tiene de alto cinco palmos y de ancho quatro

[23] 25 Una Asunçion de Nuestra señora cercada de anjeles con los doce apostoles y su sepulcro con flores En lienço con cornija de pero negro toda dorada que tiene de alto quatro palmos y Medio y de ancho tres palmos y medio

[24] 26 Una nuestra ss^{ra} Con el niño Jesus y san Ju^{o} que tiene Una flor En la mano y se la da al niño Jesus En lienço que tiene de alto tres palmos y tres quartos y de ancho tres palmos

f.276 [25] 27 Otra nuestra ss^{ra} y El niño Jesus con un Baso En la mano En lienço con cornija de pero negro que tiene de alto tres palmos y de ancho dos palmos y una ochava

[26] 28 Otra nuestra ss^{ra} A obada Abraçada Con el niño Jesus en lienço que tiene de alto tres palmos y de ancho dos y medio

[27] 29 Otra nuestra señora de la concepçion En lienço bordada Con cornija de pero dorada que tiene de alto Un palmo y dos terçios y Un palmo y un quarto de ancho

[28] 30 Una Nuestra señora de la Anunçiada En Rame Con cornija de pero dorada Y labrada que tiene de alto Un palmo y de ancho palmo y una ochava

[29] 31 Una Nuestra ss^{ra} Con el niño Jesus abraçada y un San Josephe y un san Juan Abrazados con el cordero en rrame con cornija de pero negro que tiene de alto Un palmo y tres quartos y de ancho palmo y quarto

[30] 32 Una nuestra ss^{ra} Con el niño Jesus San Josephe y San Ju^{o} que esta tirando el manto azul a Nuestra ss^{ra} En rrame Con cornija de pero negro que tiene de alto palmo y medio y un palmo y una ochavada de ancho

f.276v [31] 33 Otra Nuestra Señora que ba a ejito con el niño Jesus tomando fruta de la mano de San Joseph que esta En forma a obada y tiene pintado un borrico En rrame con cornija de pero negro de palmo y medio de altto y uno de ancho

[32] 34 Otra nuestra señora Con la Adoracion de los Reyes y un san Josephe que tiene Un avaçio En las manos En rrame Con cornija de pero negro que tiene de alto Un palmo y una ochava y de ancho Un palmo y tres quartos

[33] 35 Otra nuestra ss^{ra} A la gresa En rrame que tiene de alto palmo y medio y de ancho Un palmo y Una Ochava tiene Por remate de Una cornija de hebano En que esta puesta Una flor de oro maciça que toma casi el ancho de la cornija y tiene su cortina de tafetan Açul

[34] 36 Otra Nuestra Señora Con el niño Jesus y san Joseph esta Nuestra ss^{ra} Cojiendo agua de Una fuente y el niño Jesus esta Cojiendo fruta de Un canasto que tiene En la mano san Joseph En rrame Con cornija de hebano y en esta cornija Una flor de plata para colgarla y Cortina de tafectan açul con puntillas de oro fino que tiene de alto Un palmo y quatro dedos y de ancho palmo y medio

f.277 [35] 37 Otra Nuestra Señora Con el Niño Jesus y san Juan En rrame que tiene de alto Un palmo y de ancho siete ochavas Con cornija de pero negro

[36] 38 otra nuestra ss^{ra} Con el nino Jesus y san Josep y san Juan de pergamino con cornija de hebano de medio palmo escaso de alto y de Un terçio de ancho

[37] 39 La visitacion de nuestra Señora A santa ysabel y una criada que lleva El Canastillo de flores En la caveça En pergamino Con cornija de hebano y plata y un bidrio que tiene de alto tres quartas y de ancho tres y media Con su cornija

[38] 40 Una Conçepçion de Nuestra ss^{ra} En rrame que tiene de alto Un palmo y un terçio y de ancho un palmo esta puesta en una Cornija de hebano y a matistas con bronce dorado

[39] 41 Otra Nuestra Señora Con el niño Jesus San Joseph y san Juan En rrame que tiene de alto Un palmo y quarto y de ancho Un palmo escaso

[40] 42 Otra Nuestra Señora Con el niño Jesus San Joseph y san Juan Con el cordero En rrame que tiene de alto Un palmo escaso y de ancho tres quartos

[41] 43 Otra nuestra señora Con El niño Jesus En la falda y quatro anjeles que traen una cruz en las manos del niño Jesus En rrame con su cornija de ondas y campollano tiene de alto Un palmo y de ancho tres quartos

f.277v [42] 44 Otra nuestra señora questa Cociendo y el niño Jesus barriendo San Josep trabajando que tiene de alto Un palmo escaso y de ancho tres quartas

[43] 45 Otra nuestra señora de la conçepcion en Rame que tiene de alto un palmo y un tercio de alto Un palmo escaso

[44] 46 Otra nuestra señora con el niño Jesus san Joseph y santa ana En rrame que tiene de alto palmo y medio y de ancho Un palmo

[45] 47 otra nuestra señora con el niño Jesus san Josephe y dos pastores en tabla pintado a lo antiguo con su cornija toda dorada que tiene de alto la tabla de la pintura dos palmos y de ancho palmo y medio

[46] 48 Otra nuestra señora de loreto con Un escudo de armas devajo della y dos figuras yncadas de Rodillas Una de onbre y otra de mujer toda ella hecha de pluma di la yndia de diferentes colores a modo de primabera que tiene de largo Un palmo y quatro dedos y de ancho Un palmo esto sin la Cornija que tiene de hebano y por Remate della Una caveça de Un Anjel toda de plata baçiada Con su cornija de dha plata

f.278 [47] 49 Otra Nuestra Señora que esta Abraçada Con nuestro señor muerto en tabla con su cornija de Madera negra y dorada y su cortina de tafetan bieja con barilla de yerro que tiene de largo palmo y medio y dos dedos y de ancho Un palmo y dos dedos

[48] 50 Otra Nuestra Señora En lienço con las manos puestas y los ojos lebantados al çielo con el manto azul en campo dorado que tiene de alto tres palmos y tres quartos de ancho dos palmos y tres quartos tiene su cornija de pelo negro y dorado a trechos y con cortina de tafetan carmesi Con puntas de oro a torno y cordones de seda

[49] 51 Otra Nuestra Señora En tabla Con el niño Jesus dormido al pie de un durazno Con Una mariposa En cuna que tiene de alto tres palmos y de ancho dos y esta puesto En una Cornija de pero dorado y açul Con una cortina de tafetan Açul bieja esta el Rostro de la birjen En medio de Un sol

f.278v [50] 53 Otra Nuestra Señora con la Anunciaçion que Hiço El anjel a los pastores quando naçio Nuestro señor En lienço que tiene de alto quatro palmos menos Un dedo y de ancho tres palmos

[51] 54 Una Yluminaz^{on} de Nuestra ss^{ra} En pergamino de la yda de Nuestra señora a Jipto Con el niño Jesus y san Joseph del tamaño de Una quartilla de papel

[52] 55 Otra Yluminaçion de Nuestra ss^{ra} En pergamino Con el niño Jesus que le esta dando El pecho y san Joseph que lo esta mirando del tamaño de Una quartilla de papel

[53] 58 Otra Nuestra Señora Con el niño Jesus algo crecido En lienço que tiene de alto dos palmos y dos dedos y de ancho dos palmos y medio y un dedo tiene Su cornija de pero toda dorada y çinçelada

[54] 59 Otro quadro de Nuestra Señora Con el niño Jesus En las faldas pintado En espejo aobado Con Una guarniçion toda de bronçe dorado y sobrepuesta sobre todo el bronçe chapas de Plata labrada con dos cabeças de plata maçiças Una Arriva y otra Abajo Con el gueco del çerco de las molduras cubierto de plata esmaltada de dibersos colores con seis granates en en dho gueco y guarniçido de bronçe esmaltado En la guarniçion de fuera tiene sobre la plata quatro piedras que se llaman crisolitos asentadas sobre bronçe esmaltados y Mas tiene Asentadas sobre la dha plata tres granates finos puestos sobre bronçe labrado y esmaltado tiene El rremate Con su anillo de lo propio En que esta asentado El granate tiene de largo todo este quadro dos palmos y un quarto y tiene su caja En que se mete Con cubierta de Cuero Rojo aforrada en tafetan del mismo color

f.279 [55] 60 Otro quadro de Nuestra Senora Con el niño Jesus En los braços y le tiene sentado En las rodillas y El campo donde estan es dorado y estan arriba dos anjeles que sustentan Una corona y en medio dellos Encima de la corona Un pabellon Verde Con borlas que cubre El medio Cuerpo de los anjeles esta pintado En lienço y tiene su cornija de madera dorada y relebada En tallada y çinçelada tiene de ancho esta cornija medio palmo y alto del Lienço es de quatro palmos y El ancho de tres

[56] 61 Otra Nuestra Señora de Santa Maria la mayor con el niño Jesus Sobre Una nube y a la mano derecha Un san fran^{co} y a la yzquierda la Madalena En lienço que tiene de alto çinco palmos y medio escassos y de ancho quatro palmos

f.279v [57] 63 Un quadro de Nuestra ss^{ra} Con el nino Jesus en las faldas y santana en lo alto del quadro que estan todos tres sentados en una comosilla En lienço y tiene a la parte de arriva dos anjeles que

estan Asidos de dos cortinas Verdes con los Rivetes dorados y El bestido de Nuestra Señora es açul y tiene el braço yzquierdo Una estrella de oro que tiene de alto siete palmos y de ancho cinco palmos largos

[58] 64 Un quadro de Santa Maria la mayor en rrame Con el manto açul y el de mas Vestido encarnado y tiene Una Cruz en la cabeça y En ombro derecho Una estrella Y En la mano Un lienço de nariçes tiene al niño Jesus En las braços el qual tiene Un libro En las manos y su bestido de diferentes colores y tiene su cornija de hebano labrado a ondas y con Un perfil de plata por Encima con la misma lavor el quall es de bronçe sobre dorado y esmaltado de diferentes colores y muy labrado con ocho piedras que llaman granitas Guarnecidas del dho bronçe puestos a trechos y asentadas En dho gueco con ocho chapas de plata esmaltadas y del mismo esmalte Con Un pajaro en cada una Y las quatro chapas destas estan A las esquinas y las otras quatro En los medios del dho gueco todas guernecidas atorno de bronçe dorado y esmaltado que las çerca todo alrededor y atorno del ymagen otra que la cerca de la misma suerte y tiene en lo alto la dha cornija una flor que cubre todo el rremate del rrame y es de bronçe dorado y esmaltado Con Una piedra Verde En medio della asentada sobre Una estrella del dho bronçe para colgarla tiene de largo la lamina Un palmo y dos dedos y de ancho Un Palmo escasso La Cornija tiene de largo dos palmos escassos y de ancho Un palmo y un quarto tiene tanbien su caja En que se mete de madera aforrada por de dentro en tafetan Rojo y por de fuera En badana del mismo color dorada alrrededor

f.280 [59] 65 Un quadro de la concepçion de Nuestra Señora pintada En espejo aobado En el manto de la Virgen (f.280v) Açul y el aforro y lleno destrellas y mas estrellas sobre la cabeça lo de mas del bestido es Rojo y tiene debajo de los pies la luna con tres Caveças a los lados tiene otras quatro Caveças de angeles con sus alas esta guarneçidas A torno de bronçe dorado y esmaltado a modo de cordon de san fran^{co} y una chapa de plata quadra y esmaltada Con quatro piedras que llaman granates tiene dos cornijas de hebano labradas ondas y Con Un perfil de plata Con un perfil por encima ay En la cornija Una moldura a modo de Rejuelas de bronçe dorado y esmaltado de Rojo y blanco Con mucha obra sobre dha obra de Rejuelas estan ocho chapas de dho bronçe doradas Y esmaltado Con Una piedra encima de cada una de diferentes Colores Berdes açules y rojas las quatro estan En las quatro esquinas y las otras quatro En medio del dho gueco Encima de dhas cornijas ay Una chapa de bronçe dorado que ace Remate Al dho quadro y sirve para colgarle y sobre ella esta una Flor de plata Vaçiada con Una cabeça de Un angel con sus alas y devajo del anjel ay Una piedra grande que llaman granate la qual esta puesta Sobre Una piedra de bronçe dorado y esmaltado todo el quadro tiene de alto (f.281) dos palmos escassos y de ancho Un palmo y un quarto y mas El rremate de arriva tiene su caja En que se mete de Madera aforrada por de dentro En tafetan Rojo y por de fuera En barana Colorada y dorada alRededor

f.281 [60] 66 Un san fran^{co} de açis En lienco que tiene de alto siete palmos y medio y de ancho cinco palmos y tres quartos

[61] 67 Otro san fran^{co} y un santo Domingo con Unos serafines y el espiritu santo arriva En lienço que tiene de alto dos palmos y medio y de ancho otro tanto con cornija de pero negro y dorado A trechos

[62] 68 Una Caveça de san fran^{co} En lienco que tiene de alto dos palmos y de ancho Un palmo y tres quartas con cornija de madera dorada

[63] 69 Otro san fran^{co} En rrame Con dos anjeles tiene de alto palmo y medio y de ancho Un palmo y una ochava Con cornija de madera dado Un betun blanco encima

[64] 70 Otro San fran^{co} En rrame Con las manos Cruçadas y un Anjel que tiene los clavos y la punta de la lança con cornija de hebano leonado y con cortina de tafetan Carmesi con puntas de oro alrrededor y cordones de seda que tiene de alto palmo y medio y de ancho Un palmo y tres quartos

f.281v [65] 71 Otro San fran^{co} muerto con coro de anjeles y unos horganos en rrame Con su cornija dorada y Labrada que tiene de alto Un palmo y de ancho otro palmo y una ochava

[66] 72 Un San fran^{co} En tabla Con Un Retulo que diçe bera efijies de medio palmo de altto y otro medio de ancho con cornija de pero negro

[67] 73 Otro San fran^{co} de asis con su Conpañero En Rame tiene de alto Un palmo y un terçio y de ancho Un palmo esta puesto En una cornija de hebano diazperos y lapiz laçio con perfiles de plata

[68] 74 Otro San fran^{co} En rrame que tiene de alto Un palmo y un terçio y de ancho Un palmo tiene cornija de hebano llana por haver de estar trocado este san fran.^{co} se puso el numero En otro de mucho mas balor

f.282v [69] 80 Otro san fran^{co} en rrame de mano de Turpino que tiene de alto seis dedos y çinco de ancho que esta puesto en una guarniçion o cornija de bronçe dorado algo grande con çinco flores En las esquinas y con Una rrosa por Remate y tiene En Medio Una cabeça de pescado digo de anjel con una borlilla de oro y seda carmesi esta todo puesto en una caja de cuero colorado aforrado En tafetan carmesi con Un pasamano de plata y seda pajiça

[70] 81 Otro san fran^{co} de asis En lienço que tiene de largo cinco palmos y medio y de ancho tres palmos y un tercio

[71] 82 Un quadro del beato fray Ju^{o} de Capistran de los Reformados de la horden de san fran^{co} con Una bandera blanca y rroja En la mano derecha En lienço que tiene de alto cinco palmos y un quarto y de ancho quatro palmos menos Un dedo

[72] 83 Un quadro del apostol San Pedro Con los de mas apostoles que se siguen

[73] 84 San Andres

[74] 85 Santiago

f.283 [75] 86 San Ju^{o} ebanjelista

[76] 87 Santo thomas

[77] 88 Santiago Menor

[78] 89 San Phelipe

[79] 90 San Bartolome

[80] 91 San Matheo

[81] 92 San Simon

[82] 93 San thadeo

[83] 94 San Mathias estan en lienço y cada Uno tiene de alto quatro palmos y medio y de ancho tres palmos y un terçio tienen todos sus cornijas de pero negro y doradas a trechos

[84] 95 Un quadro de Nuestro señor

[85] 96 otro de nuestra señora

[86] 96 otro de San Pablo con los doce apostoles que le siguen

[87] 97 San Pedro

[88] 98 San Andres

[89] 99 Santiago

[90] 100 San Juan Evanjelista

[91] 101 Santo thomas

[92] 102 Santiago menor

[93] 103 San Phelipe

[94] 104 San Bartolome

[95] 105 San Matheo

[96] 106 San Simon

[97] 107 San tadeo

[98] 108 San Matias

estan En lienco y tiene cada uno de alto seis palmos y de ancho çinco

f.283v [99] 109 Un quadro de San Ju^{o} Bautista en lienço con Un cordero y una Cruz En la mano y tiene de alto siete palmos y medio y de ancho cinco palmos

[100] 111 Un quadro de San lorenço en el torm^{to} y sobre las Parrillas quadrado y en lienço que tiene nueve palmos de largo y otros tantos de ancho

[101] 112 Un San Augustin y santa Monica en lienço que tiene Nueve palmos y medio de largo y seis y tres quartos de ancho

[102] 113 Una Santa Ysabel Reyna de portugal En lienço que tiene de alto siete palmos y tres quartos y de ancho quatro palmos con cornija de pero negro y a trechos dorada no tiene cornija

[103] 114 Otro quadro de la Adoraçion de los Reyes En lienço que tiene de alto siete palmos y tres quartos y de ancho cinco palmos y tres quartos

f.284 [104] 115 Otro quadro de david quando mato al jigante golias En lienço que tiene de alto siette palmos y cinco de ancho con cornija de pero negro

[105] 116 Una santa catalina de sena En lienço que tiene de alto cinco palmos y quatro de ancho con cornija de pero negro

[106] 117 Otro quadro del beato thomas de Villanueva en lienço que tiene de alto çinco palmos y de ancho quatro con cornija de pero negro dorada a trechos

[107] 118 otro quadro del rrico avariento que tiene de alto çinco palmos y de ancho quatro esta en lienço

[108] 119 Un quadro de la rresurrecion de laçaro con muchas figuras En lienço que tiene de alto quatro palmos y ocho dedos y de ancho tres palmos y cinco de dos con cornija de pero negro

[109] 120 Otro quadro de la mag^{na} En lienço que tiene de alto cinco palmos y de ancho tres y medio con cornija de pero negro dorada A trechos La cornija quedo en rroma

[110] 121 Un san Sevastian En lienço con dos saetas en la mano que tiene de alto tres palmos y de ancho dos palmos con cornija de nogal

f.284v [111] 122 Una cena del Rey baltasar en lienço que tiene de alto dos palmos y de ancho tres

[112] 123 Una Santa Catalina martir En lienco que tiene de alto dos palmos y un quarto y de ancho Un palmo y un quarto Con cornija dorada

[113] 124 Un San Pedro El la prision en Rame que tiene de alto dos palmos y de ancho Un palmo y tres quartos con cornija de pero negro

[114] 125 Un San Benito En la prision digo En lienco que tiene de alto dos palmos y medio y de ancho dos palmos con cornija de pero negro

[115] 126 Un San Ger^{mo} en lienço que tiene de altto dos palmos y medio y de ancho dos palmos con cornija de pero negra

[116] 127 Un Retrato del bendito padre fray pasqual baylon En tafetan que tiene de alto dos palmos y de ancho palmo y medio con cornija dorada

[117] 128 Un quadro del beato tomas de Villanueva En tafetan que tiene dos palmos de alto y palmo y medio de ancho con cornija de Pero negro

[118] 129 Otro quadro de la madalena En rrame con la mano yzquierda en el carrillo y un dedo de la mano en la çeja y la otra mano En una Calavera que tiene de alto palmo y medio y de ancho Un palmo y tres quartos Con cornija de pero negro

f.285 [119] 130 Un san Ger^{mo} en tabla con cornija dorada En partes y en arco por Arriba con cornija de tafetan Carmesi que tiene de alto Un palmo y de ancho tres quartos

[120] 131 Otro Retrato del padre fray pasqual baylon en rrame que tiene de alto Un palmo y de ancho siete ochavas con cornija de pero negro

[121] 132 Un San Ysidro de Madrid En rrame que tiene de alto siete ochavas y de ancho çinco con cornija de hebano guarneçida de bronçe dorado con flores de Plata y cortinas de tafetan carmesi por Un lado y lana berde por el otro con cordones de seda

[122] 133 Un Anjel custodio En rrame que tiene de alto tres quartos de palmo y de ancho medio palmo Con cornija de bronce dorada

[123] 134 Un quadro de San jenaro En lienço que tiene de alto quatro palmos y otros tantos de ancho

[124] 135 Una Madalena En rrame que tiene de alto poco mas de medio palmo y de ancho medio palmo que esta puesto En una cornija de hebano lapizlaçio como las ydiasperos

f.285v [125] 136 Una santa Catalina de sena En rrame que tiene de alto mas de medio palmo y de ancho medio palmo y esta puesta En una cornija de hebano lapizlaçio como las ydiazperos en unos perfiles de Platta

[126] 137 Un Santiago apostol y a cavallo En una battalla en rrame que esta puesto En Una Cornija de hebano y amatistas con bronce dorado tiene de alto Un palmo y un quarto y de ancho Un palmo

[127] 138 Un san luis Rey de francia y un niño con Un escudo de sus armas En rrame que tiene de alto Un quarto y un palmo y de ancho Un palmo y esta puesto En una Cornija de hebano y diasperos con perfiles de plata

[128] 139 Un quadro de Santa Agata En la prision con San Pedro y dos Anjeles En rrame que tiene de largo Un palmo y tres terçios y de ancho Un palmo y un terçio

[129] 140 Otra Santa Maria madalena En rrame que tiene de alto Un palmo y un terçio Y de ancho Un palmo [N.B. "y un terçio" crossed out] tiene cornija de hebano llana

f.286 [130] 141 Un san luis Rey de françia Con Un niño que tiene Un escudo de Sus armas En rrame que tiene de alto Un palmo y un quarto y de ancho Un palmo

[131] 142 Una santa Zecilia en rrame que tiene de alto palmo y medio escaso y de ancho Un palmo tiene cornija de hebano llana

[132] 143 Un san Viçente Martir En rrame que tiene de alto palmo y medio escasso y de ancho uno tiene cornija de hevano llana

[133] 144 Un San Geronimo En Rame que tiene de altto palmo y medio escaso y de ancho Un palmo tiene cornija de hebano llana

[134] 145 Una santa Jetrudes En rrame que tiene de alto palmo y medio y de ancho Un palmo tiene Cornija de hebano llana

[135] 146 Un san ysidro con Un cavallero Un criado Un caballo con dos yuntas de bueyes con dos Anjeles En rrame tiene de alto palmo y medio escaso y de ancho Uno tiene cornija de hebano llana

[136] 147 Un san Pablo predicando En Un portico a los armenjes En rrame que tiene de alto Un palmo y un quarto y de ancho Un palmo escasso con su cornija de hebano aondas

[137] 148 Una Santa Catalina Martir de hebano en rrame que tiene de alto Un palmo y un quarto y de ancho Un palmo escasso con su cornija de hebano aondas

f.286v [138] 149 Otra Santa Catalina de sena con nro ss^{or} y dos anjeles En rrame que tiene de altto Un palmo y un quarto largo y de ancho Un palmo escasso tiene cornija de hebano a ondas

[139] 150 Un san Augustin y Un niño Jesus que saca agua del mar y la Santisima trinidad En lo alto en rrame que tiene de alto Un palmo y un quarto largo y de ancho Un palmo escasso tiene su cornija de hebano a ondas

[140] 151 Una Santa françisca Romana con un Anjel puesta Un almatica En Rame que tiene de alto Un palmo y un quarto largo y de ancho Un palmo escasso

[141] 152 Un Anjel custodio En rrame tiene de Alto Un palmo y un quarto largo y de ancho Un palmo escasso

f.287 [142] 153 Un san Carlos borromeo Con un corona despinas en la mano derecha y un xpto crucificado en Rame tiene de alto Un palmo Y un quarto y de ancho Un palmo escaso tiene cornija de hebano llana

[143] 154 Una santa Catalina de sena En lienco que tiene de alto Cinco palmos y tres de ancho

[144] 156 Una santa Ana que esta Enseñando a leer a Nuestra señora Un san Joachin quatro anjeles enteros que por todos Son treçe Rostros en rrame con seis cavecas de otros anjeles tiene Una cornija de hebano y tiene de alto la lamina sin la cornija Un palmo y seis dedos y de ancho Un palmo y dos dedos

f.287v [145] 158 Otra Santa Ysabel Reyna de portugal con su baculo en la mano En lienço toda Entera con su cornija de pero negro y dorada A trechos que tiene el Lienço sin la cornija ocho palmos y medio de alto y de ancho quatro palmos y medio la cornija tiene de ancho Un palmo

[146] 159 Un san Geronimo Magno con Una nra señora y El niño Jhs y el espiritu santo en lienço tiene de alto quatro palmos y un quarto y de ancho tres palmos y un quarto

[147] 160 Un san Carlos borromeo con Una corona despinas en la mano con santa fran^{ca} Romana y Un Angel en lienço que tiene de alto seis palmos y un dedo y de ancho quatro palmos y medio

f.288 [148] 160 Una santa Catalina de sena con un xpto cruçificado y un rramo de açuçenas a los pies y Con Una corona despinas En la caveza en lienço que tiene de largo tres palmos de Cana y de ancho dos y media

y En este estado se quedo por oy dho dia el dho ynbentario y los dhos señores testamentarios protestaron proseguirse y acavarle En tienpo y en forma de que doy fee
fran^co^ suarez

En la Villa de madrid a Veinte y tres dias del dho mes de henero año de mill y seis^os^ q.^ta^ y seis se proseguio la dha tasacion En la forma siguiente

[149] 161 Un quadro de santa ysabel Reyna de portugal En lienço con su corona Y tres cruçes en ellas y rrayos de oro en Cambo berde Y En la parte de havajo un letrero de su con letras a lo antiguo con su cornija de madera dorada labrada En campo azul tiene de largo la pintura palmo y medio y de ancho un palmo y un quarto y con la cornija tiene dos palmos y quatro dedos de largo y de Ancho dos palmos

f.288v [150] 162 Una Santa Catalina de Alejandria En lienço que tiene de alto quatro palmos y de ancho tres tiene su cornija de madera toda dorada y labrada y negra con su cortina de tafetan carmesi con Una puntilla de oro a torno de toda ella y con cordones y borlas neçesarias de oro y seda con su barilla de yerro y sortija tiene de largo la cornija quatro palmos y tres quartos y de ancho quatro palmos menos dos dedos

[151] 163 Un San estevan vestido diacono con su palma En la mano y una corona de flores debajo della y encima de la cabeça un anjel que sustenta una corona y el nombre de Jesus al lado yzquierdo con siete serafines alrededor que los señala El santo alrededor con la mano derecha y un Resplandor que sale de una ciudad que esta A la orilla del mar tiene muchos flores a los pies del dho santo y esta en rame =

f.289 [152] 164 Una lamina pintada En ella Un san pedro y san Pablo apostoles Junto a una ciudad con su cornija de hebano a ondas

[153] 165 Un San Vicente desnudo Con dos anjeles El Uno con Una Corona y el otro con Una palma En la mano esta de pies El santo sobre Unas piedras En lienço

[154] 166 Un quadro de Un beato Augustino En lienço Recoleto que tiene de ancho dos palmos y tres de alto

[155] 167 Un quadro de San Antonio de padua con un niño Jhs Y un libro a los pies y un xpto cruçifi-cado detras de la caveça y un conpañero a la puerta de la celda que tiene de alto Una Cana y de ancho seis palmos

f.289v [156] 169 Un quadro del beato padre fray nicolas factor de la horden de San fran^co^ En lienço con Un rresplandor que lo esta mirando

f.290 [157] 174 Un Niño Jhs Con los ynsinias de la pasion al ombro aobado y pintado En piedra tiene cor-nija de hebano ochavado y toda guarnecida Atorno con sus puntas y cala baçilla de cristal con rayos del sol y por defuera Unas bolillas de cristal por remate y bronçe dorado y la parte de arriba Con Una Cruz de cristal por Remate tiene todo de alto palmo y medio de ancho un palmo y q^to^

f.290v [158] 177 Un relicario todo de hebano negro con tres jarricas en lo alto del los dos a los lados y la una en medio que tienen dentro las laminas siguentes En tavernaculo de arriva Un dios padre en lam-ina Con seis anjeles al lado y un cerco de plata Atorno a los lados (f.291) del dios padre estan dos laminas Una de San Jenaro y otra de Santa Clara con sus cercos de plata A torno en el medio del dho rrelicario ay onçe laminas con sus çercos de plata a torno y en las quatro ocho medio lunas de plata En la mas alta de todas En la parte de arriva esta pintado Un santiago apostol a cavallo y unos turcos que ban Uyendo En lamina questa debajo de Santiago estan pintados Santa Ana San Josephe y San Ju°chin En la lamina questa debajo de la dha ques la mayor de todas estan pinta-das Nuestra Señora Con Un niño Jhs En el braço yzquierdo devajo de nra s.^ra^ en la misma lamina estan pintados santa catalina de sena y san Antonio de padua en la lamina questa devajo de la dha esta pintada la Adoraz^on^ de los Reyes con ocho figuras debajo de dha lamina estan pintados El beato padre fran^co^ de borja san fran^co^ de padua san fran^co^ Jabier santta francisca Romana y En otra lamina questa a la de arriva al lado derecho esta pintada la Madalena y debajo della En otra lamina Un san estevan protomartir y devajo della esta pintado san Juan eban(f.291v)jelista y

devajo della En otra lamina esta pintada Santa monica este Relicario tiene dos puertas En que ay por la partte adentro seis laminas tres a un lado y tres atro en la del lado derecho esta pintado San Miguel y En la otra lamina esta pintado san Pedro y en otra lamina esta pinttado san bicente martir al lado yzquierdo En otro lamina esta pintado san Graviel y En otra lamina esta pintado San Biçente ferrer de suerte que En todas vienen a ser Veinte laminas esta este Relicario metido en una caja de madera aforrada por de dentro En tafetan Rojo y su clavaçon dorada y por de fuera esta Aforrada En badana colorada bordada A trechos con las armas de Su eminençia

f.291v [159] 178 Un Retrato del beato fran^{co} de borja en lienço que tiene de alto cinco palmas y de ancho tres y medio con cornija de pero negro

[160] 179 Otro Retrato del beato padre fran^{co} de borja En rrame que tiene de alto Un palmo dos terçias y de ancho uno con cornija de hebano

[161] 180 Un Retrato de Su Eminencia en lienço que tiene de alto çinco palmos y medio y de ancho quatro palmos y medio

f.292 [162] 181 Un Retrato del señor don Juan de borja muerto en lienço que tiene de alto tres palmos y dos de ancho

[163] 182 Un Retrato del señor Don Juan de Ribera patriarca y arçobispo de Valençia con cornija de Pero

[164] 183 Un Retrato de mi ss^{ra} la condesa de aro En lienco de tres palmos de alto y dos de ancho

[165] 184 Un Retrato de mi ss^{ra} la marquesa de pobar En lienço con cornija de pero dorada

[166] 185 Un Retrato del condeestable de castilla en lienço con cornija de pero negra

[167] 186 Un Retrato del padre fr Domingo de Jesus Maria de la horden de Carmelitas descalços en lienco con cortina de tafetan carmesi

[168] 187 Un Retrato del señor Don fran^{co} de Castro conde de lemos En lienço

[169] 187 Un Retrato del señor Don fran.^{co} de Castro conde de lemos En lienco

[170] 188 Un Retrato de nra ss^{ra} la condesa de lemos en rrame que tiene de alto Un palmo y de ancho çinco daçabos con Un bidrio de cristal delante y su cornija de hebano

[171] 189 Un rretrato del papa alejandro sesto En lienco

f.292v [172] 190 Un Retrato del señor Don fran^{co} de borja yjo del señor Don yñigo todo Entero con Un escudo de Sus armas en la parte de arriva en lienço

[173] 191 Un Retrato de mi ss^{ra} la [N.B. "condesa" crossed out] duquesa de ferrara D^{a} lucreçia de borja En lienço que tiene de alto quatro palmos y de ancho tres y medio

[174] 192 Otro Retrato del papa Paulo quinto sentado en su silla Con su estola Roquete y muçeta En rrame que tiene de alto Un Palmo y dos dedos y de ancho Un palmo escaso con cornija de hebano

[175] 193 Otro Retrato de mi ss^{ra} la duquesa madre de Su emin^{a} en lienço bestida con Un bestido de Canpaña y una ballesta En la mano yzquierda

[176] 194 Un Retrato de su Eminencia En canpo açul En una lamina pequeña aobada que tiene de alto tres dedos y de ancho dos

[177] 196 Otro Retrato de la duque balentin en tabla con Una cornija de pero dorado que tiene En la mano derecha Un pedaço de lança y en la yzquierda Una bibora

f.293 [178] 197 Dos paises el uno con mucha arboleda y un rrio que se despeña por entre dos peñas

[179] 198 el otro Con arboleda y unos peñascos y entre ellos Unas casas y un onbre a Cavallo

[180] 199 tres paises El uno con arboledas y una cruz y mar con navio

[181] 200 El otro con arboledas y una puente de madera y gente que pasa por ella a Un pollino y un perro

[182] 201 El otro con Arboledas tres hombres y dos mugeres Un castillo y casas

[183] 202 quatro paises el uno con Una borrasca de mar y muchos navios y galeres y una atalaya Encima de Un peñasco

[184] 203 El otro Con muchas galeras Un castillo en Una isla que açe el mar y alguna jente que andan por las orillas

[185] 204 El otro Con arboledas y tres onbres a Cavallo corriendo con Un perro

[186] 205 El otro con dos arboles grandes y dos menores ganado y algunos ombres por la Canpaña

[187] 206 Un San Juan desnudo el medio cuerpo con un Manto rrojo y un pedaço de pellejo sentado al pie de un tronco de Un arbol con su cordero y una Cruz de Caña En la mano yzquierda con tres letras ead. y es de lienço

[188] 208 Seis perspectivas en lienço que En esta pintada la faciata de San Pedro El coliseo Con su agua fontana y dos arboles dos mugeres y un onbre y san pedro

f.293v [189] 209 Y en la otra estan pintados muchos arcos Un aguila y una muger peinandose y mirandose a un espejo

[190] 210 En la otra estan pintadas Unas çolunas con sus arcos y una mug^{r} tañendo Un laud con su libro de canto y una pieca de artilleria En su careta y dos abujas

[191] 211 En la otra Una Mug^{r} sentada Al pie de Una escalera Con sus balaustres y delante tiene Un baso de flores y tiene Una dalla En la mano oliendo y un perrillo

[192] 212 En la otra Una muger con Una taça En la mano y un Enfiador Un canastillo de fruta y delante una mona

[193] 213 En la otra Una muger Con Un ave en la mano Una tortuga y dos espadas desgrima con sus cornijas de madera todas negras

[194] 214 Otros dos paises En lienço el uno con medio navio grande de la parte del espolon y otras muchas barcas con Jente y una torre

[195] 215 El otro con tres barcos El uno con tres ombres y una muger dos perros uno nadando y otro a la orilla del Rio con sus cornijas de madera doradas

f.294 [196] 217 Un anus dey grande aobado que tiene por Una parte pintada en pargamino la yda de nra ss^{ra} A jito a Cavallo sobre Una jumenta y Una Anjel que le dava de comer Un san Josephe y en lo alto dos anjeles pintados y por el otro lado algunas Reliquias asentadas sobre tela de oro Rojo con sus apartamientos Rojos esta guarnecido En bufano negro y marfil blanco a torno de las dhas Reliquias y pintura y por remate de la parte de arriva Un floron de plata con Una bola y asa toda de plata que se cuelga della que tiene de alto Un palmo y una pulgada y de ancho Un palmo menos un dedo

f.294v [197] 218 Un pais grande En lienco que tiene de alto seis palmos y de ancho ocho y dos dedos esta pintada Una çiudad y algunos arboles grandes y pequeños esta todo a orilla del mar y en el esta Un navio o barca y dentro della Una muger que esta dando la teta a un niño y Junto a ella Un hombre en pie con una hasta en la mano yzquierda y Juntto al honbre Un muchacho y en la popa Un ombre que arrenpuja la barca y juntto a la barca En tierra Un ombre con Un arcabuz En la mano y de la parte de la proa En tierra otro hombre tocando Un laud y en la otra parte En tierra dos honbres hechados Jugando a los dados Y junto a ellos otros honbres y mugeres

[198] 219 quatro quadros En lienço de los quatro elementos en el uno esta pintado el dios baco con mucho ganado y cosas de comer y beber y muchos Racimos de ubas

[199] 221 En el otro esta pintado Un onbre disparando Un arcabuz a la bolateria Con otros ombres y otra muger que estan conponiendo los pajaros muertos ay pintada mucha bolateria

f.295 [200] 222 En otro esta pintado Un barco y tres hombres dentro pescando y muchos pescados muertos

[201] 223 En otro esta pintada Una fragua Con tres hombres questan travajando en las fuertes de yerro cobre y pieças de artilleria

[202] 224 Otros quatro quadros de los quatro tiempos del año En lienco y en el Uno esta pintada la tierra Con tres figuras dos de ombre y una de muger

[203] 225 En el otro estan pintados muchos pescados muertos y un barco con hombres

[204] 226 En el otro estan pintados muchos pajaros muertos y dos hombres El uno Con Redes matando pajaros y el otro disparando Un arcabuz

[205] 227 En el otro esta pintada Una fragua donde estan unos hombres sacando della toda suerte de yerro y cobre y un niño con Alas haciendo dineros

[206] 228 Tres paises En lienço que en el uno estan pintadas muchas arboledas

[207] 229 En el otro ay muchas alamedas y bolaterias

[208] 230 En el otro ay el mar con navios de alto borde y bergantines y una torre y ombres que nadan

y un mono En un bergantin y tiene cada uno de los tres de alto çinco palmos y de ancho siete y medio

f.295v [209] 231 Seis quadros En lienço que En el uno esta pintado Un Navio y el mar
[210] 232 Y En el otro lo mismo
[211] 233 Y En el otro lo mismo
[212] 234 Y En el otro lo mismo
[213] 235 Y En el otro lo mismo
[214] 236 Y En el otro lo mismo

y cada uno tiene su cornija de pero negra En que tienen de alto dos palmos y de ancho quatro

[215] 237 Quatro quadros En que estan pintadas las quatro partes del mundo En lienço En el Uno esta la europa En un carro triunfal con quatro triunfos y con quatro banderas puestas en sus astas
[216] 238 En el otro esta pintada la haçia En un carro triunfal con quatro banderas puestas En sus hastas
[217] 239 En el otro esta pintada la Africa En Un carro triunfal con los quatro triunfos puestos en sus hastas
[218] 240 En el otro esta pintada la America En Un carro triunfal y pintados el Rey y la Reyna nros señores y hernando cortes Con Una bandera en la mano con la ynsignia de la ss^{ta} Cruz y el triunfo de las yndias

f.296 [219] 241 Quatro quadros En que estan pintadas las quatro birtudes de lienço con sus marcos de madera y En el Uno esta pintada Una Reyna Con su cetro En la mano derecha y una Muger con Un conpas que esta Conpasando El mundo y otra Muger que esta haçiendo hedifiçios y muchas pieças de plata pintadas y otra muger questa pintando Un pais
[220] 242 En el otro esta pintado En el medio Un orfeo con Una Arpa y algunas sirenas questan tocando con ystrumentos diferentes y muchas figuras de honbres que tambien estan tocando con ystrumentos y todos estan cercados de agua
[221] 243 En el otro esta pintado Un sumo sacerdote con mucha Jente que estan haciendo sacrificio a una dea questa en el ayre y tiene muchas diferencias de animales y flores que traen para ofrecer y sacrificiar
[222] 244 En el otro quadro esta pintado Un dios baco con una taça en la mano y con Una messa de Comida y Gente esta bebiendo y muchos santos que la estan guisando y otros sirbiendo a la mesa tiene cada uno destos quatro quadros de alto quatro palmos y m^{o} y de ancho seis y medio

f.296v [223] 245 Quatro quadros en que esta pintada la edificazion del arca de noe todos con sus cornijas de madera En lienço En el uno esta pintada la edificaz^{on} de la dha Arca con muchos hombres questan travajando en ella
[224] 246 En el otro estan pintados algunos honbres questan Encerrando los animales que ban entrando en dha arca y conponiendolos en ella
[225] 247 En el otro estan pintados algunos hombres questan desaçiendo la dha Arca despues de haver acavado el dilubio y otros honbres questan haçiendo sacrificios
[226] 248 En el otro esta pintada la dha Arca de noe de noche y una Muger questa tejiendo Una tela A un candil y tiene cada uno de los dhos quadros de alto cinco palmos y un terçia y de ancho siete palmos y medio
[227] 249 Veinte y quatro paises En rrame Con sus cornijas de pero negro todos de un tamaño y tiene cada uno de largo Un palmo escasso y de ancho Un palmo y un dedo que son los que se siguen
[228] 249 Pais En rrame
[229] 250 Pais En rrame
[230] 251 Pais En rrame
[231] 252 Pais En rrame

f.297 [232] 253 Pais En rrame
[233] 254 Pais En rrame
[234] 255 Pais En rrame
[235] 256 Pais En rrame

[236] 257 Pais En rrame

[237] 258 Pais En rrame

[238] 259 Pais En rrame

[239] 260 Pais En rrame

[240] 261 Pais En rrame

[241] 262 Pais En rrame

[242] 263 Pais En rrame

[243] 264 Pais En rrame

[244] 265 Pais En rrame

[245] 266 Pais En rrame

[246] 267 Pais En rrame

[247] 268 Pais En rrame

[248] 269 Pais En rrame

[249] 270 Pais En rrame

[250] 271 Pais En rrame

[251] 272 Pais En rrame

[252] 273 otro Pais pequeño En rrame y rredondo que tiene cornija de hebano ochabada

[253] 274 Un quadro En lienço Con frutas diferentes En el muy fino con su cornija de madera toda dorada y labrada

[254] 275 Otro quadro En lienço con frutas diferentes y con la misma cornija quel de arriva

f.297v [255] 276 Otro quadro como el que queda escripto arriva

[256] 277 Otro quadro como el que queda escripto

[257] 278 Otro quadro de barias flores pintadas en lienço con su Cornija de madera dorada y labrada

[258] 279 otro quadro Con otra Jarra llena de flores con su cornija de madera toda dorada que tiene de largo quatro palmos y de ancho tres y un quarto con la cornija

[259] 280 Una nuestra señora Con el niño Jesus en las faldas questa dando Un rrosario a Santo Domingo y nuestra ss.^{ra} otro de ss^{ta} catalina de sena y Junto a Santo Domingo esta pintado San fran^{co} Jabier y Junto a la ss^{ta} catalina de Sena Una santa theresa de Jhs. esta nuestra ss^{ra} Asentada En un trono y a los lados de dho trono estan seis anjeles tres a cada lado deramando muchas flores En rrame que tiene de alto Un palmo y quatro dedos y de ancho Un palmo y dos dedos

[260] 281 Una batalla en lienço que tiene quatro palmos de alto y de ancho seis

[261] 282 Un quadro de lienço

f.298 [262] 283 Un quadro En lienço

[263] 284 otro quadro En lienço

[264] 285 Un quadro En lienço los quales quatro quadros estan Con las perspectivas de las ruinas de edificios antiguos de Roma todas tienen cornijas de pero doradas las dos llanas y las dos sinçeladas y tiene cada uno de alto tres palmos y de ancho dos y medio

[265] 286 Un pais grande En lienço con mucha arboleda y bolateria En lo alto y en el medio Un pedaço de mar En que ay siete barcos y en lo mas bajo Una monteria con muchos cavalleros y perros que ban siguiendo Un jabali y un benado y una figura de Un turco y un cavallero que ba tras el y en lo alto Una muestra de Una çiudad

[266] 287 Un quadro con la figura de Nuestro ss^{or} muerto hechado sobre Una sabana y la madalena que le tiene Una mano y dos anjeles el uno con una antorcha en la mano pintados En una piedra negra que tiene de alto un palmo y dos dedos y de ancho Un palmo y quatro dedos con su cornija de pero labrada y dorada

f.298v [267] 288 Un pais En rrame Con su arboleda y una aguja y detras Un rresplandor con Una muestra de Un lugar y por la parte de abajo Unos bueyes y cabras y dos pastores que ban tras ellos y mas dos a cavallo que ban corriendo la posta que tiene de alto dos terçios de palmo de ancho Un palmo

[268] 289 Otro pais del tamaño del de arriva En rrame Con Alamedas y En lo alto bolaterias de abes y algunas muestras de caças en el campo y por la parte de abajo Unas cabras y dos bueyes y algunos Caminantes

[269] 290 Un quadro ques todo de piedra negra con un çerquillo de bronçe esmaltado y esta pintado

en ella Un santo xptoval con el niño Jhs sobre los hombros que pasa Un rrio que tiene de alto medio palmo y de ancho Uno

[270] 291 Una santa Clara En rrame que tiene de alto Un palmo y çinco dedos y de ancho Un palmo y dedo y medio

[271] 292 Quatro quadros de frutas en lienço el Uno albaricoques y çereças

[272] 293 Y en otro çidras y limones

[273] 294 Y En el otro ygos y otras frutas

[274] 295 Y En el otro Ubas y estan metidas En una çesta y En todos quatro quadros tienen sus cornijas de madera toda dorada y çinçelada

f.299 [275] 296 Quatro paises En lienço En el Uno ay montañas mucha arboleda y un rrio y En el otro lo mismo

[276] 297 En el otro lo mismo

[277] 298 En el otro lo mismo

[278] 299 En el otro lo mismo tienen sus cornijas de madera toda dorada y çinçelada tiene de ancho tres palmos escasos y de alto dos

[279] 300 Un quadro de San fran^{co} de asis su bera efijies que tiene Un libro En la mano yzquierda En rrame y En campo dorada que tiene de ancho medio palmo y una pulgada y de alto tres quartos de palmo tiene cornija de hebano

[280] 301 Otro quadro de Santa Clara de asis su bera efijies En rrame En campo dorado y tiene Un libro En la mano yzquierda y en la derecha Una Açuçena que tiene de altto medio palmo y de ancho tres quartos de palmo con su cornija de hebano

[281] 302 Dos paises pequeños En rrame En el Uno ay bueyes y un hombre tras hellos con Un palo y arboles y uno quebrado por el tronco

[282] 303 En el otro ay ombres con Un Jumento y algunos arboles y tienen Entranbos cada uno de alto quarto y medio de palmo y de ancho dos quartos de palmo tienen sus cornijas de hebano caneladas y ondeadas con Unos perfiles de plata con sus asideros de bronçe dorado y esmaldado

f.299v [283] 304 Otro pais En lienço En que ay Un mar y en el Unos nadadores y una muger que se esta Revistiendo la camisa y ay Un barco que tiene de Alto siete palmos y m^{o} y de alto tres

[284] 305 El beato Pedro De nolasco funador de nra ss^{ra} de la merced En lienço que tiene En la mano yzquierda Una Asta Con Una bandera y en ella las harmas de dha Relijion tiene su cornija de madera dorada Atrechos

[285] 306 Una lamina En que estan nuestra ss^{ra} Santana y el niño Jhs En braços de su madre Con su cornija de hebano que tiene de largo dos palmos y de ancho palmo y medio

[286] 307 Una lamina de San Antonio de padua bera efijie Con Un rramo de açuçena En la mano derecha y con su cornija de hebano que tiene de alto Un palmo y de ancho tres quartos de Palmos

[287] 308 Un quadro de Retrato del santo Rey don fernando de sebilla quando se tratava de su beatificaçion En lienço con cornija toda dorada tiene de alto sin la cornija ocho palmos

f.300 [288] 309 Un rretrato de la ss^{ra} Ynfanta de flandes en lienço que tiene de alto tres palmos y dos y medio de ancho con su cornija toda dorada

[289] 310 Un Retrato de mi ss^{ra} la Princesa pereti con cornija de madera dorada que tiene de alto dos palmos y medio

[290] 311 Un quadro de nra ss^{ra} del sagrario de toledo En rrame Con cornija de hebano y un bidrio delante

[291] 312 Un quadro de san buena bentura En lienço que tiene de alto nueve palmos y de ancho cinco

[292] 313 Una lamina de Nra ss^{ra} Con el niño Jhs En los braços y avajo San Josephe que le da la punta del pie

[293] 314 Un quadro del Retrato del padre Grabiel bazquez de la conpania de Jhs

[294] 315 Un quadrito pequeño de nuestra ss^{ra} Con el niño Jesus

[295] 316 Un lienço Con las yslas de Santa margarita y san onorato pintadas

[296] 317 Un Retrato de su emin^{a} assentado En su silla de statura Justa

f.300v [297] 318 otro Retrato del conde Duque estatura Justa

[298] 319 Otro Retrato del dho de medio cuerpo

[299] 320 Un Retrato del principe nuestro señor Don Baltasar Carlos Phelipe Vestido de caça Con Una escopeta En la mano Un perro lebrel y dos galgos

[300] 321 Fray fran^{co} solano En lienço

[301] 322 Una lamina de Santa ysabel Reyna de portugal que tiene de alto Un palmo largo con quatro Anjeles y su guarniçion de hebano con perfil de acero

[302] 323 Un san fran^{co} de borja de Justa estatura con su guarniçion dorada toda

[303] 324 Un San Antonio de padua de quatro palmos de alto y tres de ancho en lienço con su guarniçion dorada

[304] 325 Un san Fran^{co} de açis En lienço estatura Justa Con su cornija dorada

[305] 326 Un San Viçente ferrer estatura Justa Con su guarniçion dorada

[306] 327 Un santo xpto En lienço y en pie statura Justa questa dando las llaves a San Pedro Sin guarniçion

[307] 328 Una madalena En lienço haçiendo penitencia sin guarniçion de statura Justa

[308] 329 Un San estevan En lienço de seis palmos sin guar^{on}

f.301 [309] 330 Un San lorenço de la misma forma

[310] 331 Una lamina de la oraz^{on} de los Reyes de Un palmo del largo y la guarnicion de hebano rota

[311] 332 San Pedro regalado de la horden de san fran^{co} de çinco palmos de largo y quatro de ancho En lienço

[312] 333 Un Retrato de dos hijos del ss^{r} Duque de gandia del tamaño que el de arriva

[313] 334 Dos quadritos de san fran^{co} ambos de Un tamaño sin numero

[314] 335 Un quadro de Su Mag^{d} el Rey nro ss^{or} de toda estatura biejo y antiguo

[315] 336 Un quadro de nuestra ss^{ra} la antigua

[316] 337 Una Ymagen de nra ss^{ra} Con Un marco ochavado de Madera dorado

Y En este estado se quedo por oy dho dia el dho ynbentario y los dhos señores testamentarios protestaron proseguirle y acavarle En tiempo y en forma de que doy fee
fran^{co} suarez

1. García Carraffa 1919–63, t. 18, pp. 118–119.
2. Pérez Sanchez 1965, p. 67.
3. AHNM, Sección Osuna, cartas, *legajo* 582, packet 166 bis.

43 Juan Alfonso Enríquez de Cabrera, Duque de Medina de Ríoseco and Almirante de Castilla

1647

As has already been discussed in the Introduction and in the notes to Document 18, the collection of the 9th Almirante de Castilla caught the particular attention of contemporaries. We should especially recall the group of pictures given by the *almirante* to Philip IV for the Escorial, the frames for which are noted in the present document with prices varying from 200 to 3,000 *reales* per frame (as much as was given to a large multi-figured composition). This is of interest not only for its documentation of the relationship with the royal collection but also, as we have noted, because the prices can be used as an internal benchmark to measure the values set on pictures. These suggest that the evaluator, Arias, had doubts about the authorship of works attributed to Bellini at only 350 *reales*, to Titian at 250, to Leonardo da Vinci at 250, or a number of portraits attributed to Titian at 80–132 *reales*. This is made explicit at lot number 92: "a small picture of St. Roch, which they say is by the hand of Titian but is not ... 50 *reales*."

Among the visitors to the Almirante's collection was Graf Ferdinand Harrach, Imperial Ambassador to Madrid. Ambassador Harrach's account, dated in Madrid 16 May 1674, is of interest not only for the light it throws upon the gallery but also for the way in which it illustrates the acquisitive culture of the age, including tidbits on the Carpio and other collections.[1]

> Vormittag bin ich zu Haus geblieben, nachmittag in des Almirante Garten gangen un sein Gemähl gesehen, welche gar schön seind von denen besten Meistern und in grosser Menge, also dass mich gedunket, des Kaisers Galeria von dem Erzherzog Leopold gleiche disen nit in der Menge der gueten Bilder. Was ich gar absonderlich beobachtet ist, dass er ein Stuck von MICHAEL ANGELO BUONAROTA hat, welches er sehr estimirt, indeme dieser Mahler das meiste nur al fresco auf die Mauer gemahlt; einen gar kleines contrafait eines Cardinal von Titian, auf welche Weis er nit pfleget zu mahlen. Sonsten hat er die Zimmer gar wol abgetheilet, eines mit lauter Stuken von Titian, ein anderes von Tintoret, eines von Van Dyck, eines von Rubens (in welchem zwei Baurenstuk mit Landschaft und kleinen Figuren, so gar galant), ein anders Spagnolet, so sie hier Don Joseph de Ribera nennen, eines von Bassan, ein Kabinet von lauter kleinen Stucken von Breugl, dann andere Zimmer von unterschidlichen, al Raphael, Paul Veronese, Palma, und leztlich ein Zimmer von lauter Gemahl unterschidlichen spanischen Mahlern, al Mudo, Velasco, Careña [sic] und dergleichen. Die Ramen von denen Bildern seind unterschidlich, teils schwarz mit einer verguldten Leisten, theils ganz verguldt. Das Gebäu des Hauses is sonst schlecht und irregulier, und siht man, dass ein Stokel an das andere geflickt worden, inwendig aber mit unterschidlichen alcoven und Berschlag von Spiegelgläsern gar sauber geziert.... [He mentions a garden with two water-play fountains.] ... Die ganz läng des Garten lasst er Schupfen oder Gewölber machen in Form einer Galeria, auf selben eine Terasse mit seinen Palustren und Statuen....[a hermitage chapel] ... Der Garten und Haus ligt al Prado viejo.

Harrach also mentions (p. 51) the *Equestrian Statue of Philip III* (by Tacca) on the grounds of the Casa del Campo, as well as a visit to the gallery of the Duque del Infantado (p. 87), of which he gives no details. On May 30 1674, the Duque del Infantado sponsored a gala in honor of the feast of San Fernando (p. 95). Harrach also cites the works by Titian in the royal collection (p. 87), along with tapestries and statues, some of the latter being copies after ancient works in Rome.

> Habe ich dar [i.e., in the Royal Palace, probably the Alcázar] ein Invention gesehen, welche sie sagen, seie von dem verstorbenen König gewest. Da, wo die Correspondenz eines Gemahl gegen den anderen wegen Mangel des Orts nit hat sein künnen, hat er ein guetes Gemahl halben Theil copiren un die [R?]am auch halben Theil sezen lassen bis an die Mauer und damit zu verstehen geben wollen, der andere halbe Theil seie hinter der Mauer.

He is shown around the palace by Carreño. He then (p. 88) visits some royal house "in die Florida," where there is a garden and works by Van Dyck and Rubens (i.e., the Torre de la Parada?) (p. 71 – 4 March 1674):

> Nachmittag bin ich spazieren gefahren und habe meine Karl mitgenommen. Habe ein kleines Häusel, so der Ms. de Liche ein halbe Stund von hier hat, gesehen, so gar herzig ist. Das Gebau ist inwendig al fresco gemahlen, die Böden hat ein Walscher D. Dionisio N. gemahlen, so mich aber nit absonderlich guet geduncket. Un denen Mauern herumb seind von unterschidlichen Meistern gemahlet als Carafa und andern, so sich hier befundten. Er hat ein *huerta* darbei mit unterschidlichen Obstbaumen. (p. 96 – 1 June 1674) Nachmittag bin ich incognito zu dem venedischen Botschafter, von ihme in des M. de Liche *Almoneda*, alwo aber fast nicht als Bilder zu verkaufen waren, und die meisten nur Copeien, doch von gueten Originalen. (pp. 86–87 – 30 April 1674) Nach selber bin ich an ein Orth gefahren, gwisse Gemahl zu sehen, unter denen von Carracha, Rubens, Mario de Flores un dergleichen waren, so ich aber nit kaufen wollen weilen sie teuer und ich nicht versichert, dass es Originalien seien.

A word might also be appended about the documents recording this collection. The inventory originally came to light because of a copy made ca. 1702 by notaries working to sequester the 11th *almirante*'s estate after he had fled to Portugal during the events surrounding the War of the Spanish Succession. Subsequently, the original notarial documents of 1647 were located as follows:

(a) [Original document – inventory] Madrid: AHPM, Prot. 6.314 (notary Francisco Suárez y Rivera, 1647 and misc.), ff. 1028–1090; dated in Madrid, 7 February – 19 June 1647;

(b) [Original document – valuation] AHPM, Prot. 6.233 (notary Francisco Suárez y Rivera, 1647 III), ff. 258–452; dated in Madrid 25 June 1647 and subsequent, described as follows: "Tasación de los bienes que quedaron por muerte del exmo. Sr. don Juan Alfonsso Enriquez de Cabrera [9th] Almirante de Castilla";

(c) [Copy – valuation] Madrid: Archivo Histórico Nacional (AHN), Sección confiscos y secuestros, *legajo* 4, pza. 3a.[2]

The paintings were appraised 7 August 1647 by Antonio Arias, painter, and appear on ff. 326–362 of the inventory. The paintings were assigned general inventory numbers from 243 to 1626 with many numbers omitted and some lots containing more than one picture; numbers in the inventory correspond to those in the valuation. There were also important tapestries (ff. 261–64), a large library (ff. 380–418), many statues and *objets d'art*, and a collection of picture frames (ff. 445–448) with useful valuations giving an idea of the worth of various types of frames.

For the inventory of his widow, see Document 74.

AHPM, Prot. 6.233, ff.328–362v

En la Villa de madrid a siete dias del mes de agosto año de mill y seiscientos y quarenta y siete ante mi El Scrivano Ant^{o} Arias pintor pers^{a} Nombrada por parte de los ss^{res} Testamentarios del Ex.^{ma} S^{r} D. Ju^{o} Alfonso Enrriquez de cabrera almirante de castilla que aya gloria para Tasar Las pinturas de todos generos Con marcos y son ellos que quedaron por muerte de su Ex.^{a} = Començo a hazer La Tasa dc cllas Segun el orden del ynventario y la prosiguio En la manera Siguiente

f.328 *Pinturas*

[1] 243 Primeramente Vio Una Veronica de terciopelo negro Con su Velo Ençima y ynventariada a n° 243 = Tasola en ochocientos Reales 800

[2] 244 Yten Vio Una pintura del mismo Terciopelo de nuestra s.ra con el nino En bracos ynventariada a n° 244 Tasola En mill y cien Reales 1100

[3] 245 ytten Vio otra Nuestra señora del mismo Terciopelo con El niño En los braços que estas Tres de terciopelo son de Un tamaño ynventariada a n° 245 Tasola en mill y cien Reales 1100

[4] 246 ytten Vio Una diosa benus y un cupido de mano del coreço Con marco dorado ynventariada a n° 246 Tasola en ducientos y cinquenta Reales 250

[5] 247 ytten Vio una lamina de cobre de Una muger de mano de Vandique ynventariada a n° 247 = Tasola en duçientos y cinqta Reales 250

f.328v [6] 248 ytten Vio un retrato de erasmo de mano de Alverto duro con marco de Evano y marfil ynventariado a n.° 248 Tasole en trecientos Reales 300

[7] 249 yten Vio Un quadro pequeño de noche de mano del basan ynventariado a n° 249 Tasole en trecientos Reales 300

[8] 250 Ytten Vio otro quadro de nuestra s.ra en tabla de mano de Juan belin sin marco ynventariada a n° 250 Tasola en quatroçientos Reales 400

[9] 251 ytten Vio Un quadro antiguo de nuestra s.ra En Tabla sin marco ynventariado a n° 251 tasole en ducientos Reales 200

[10] 252 yten Vio una nuestra s.ra con Un niño y San Joseph de mano de rafael Sin marco ynventariado a n° 252 = Tasole en trecientos Reales 300

[11] 253 Ytten Vio un christo resuçitado En tabla de mano de chiquino Salviati ynventariado a n° 253 Tasola en mill Reales 1000

[12] 254 ytten Vio un santo christo de burgos En Lienço ynventariado a n° 254 Tasole en diez y seis Reales 16

[13] 255 Ytten Vio Un san Juan Evangelista En tabla de mano de Andres el sarto ynventariado a n° 255 = Tasolo en cien Reales 100

[14] 256 ytten Vio otro san Juan en tabla de Andres del sarto ynventariado a numero 256 este tiene marco de evano Tasole en quatroçientos Reales 400

[15] 257 yten Vio un quadro En tabla con san Joseph Santa ana El niño San Juan y un obispo Sin marco ynventariado a n° 257 Tasole en setecientos Reales 700

f.329 [16] 258 Ytten Vio un santo christo donde ay Toda la Turba que es quando hizo El milagro de los cinco panes y los peçes Sin marco ynventariado a n° 258 Tasole en quatrocientos y quarta Reales 440

[17] 259 yten Vio un calvario de figuras pequeñas y pequeño ynventariado a n° 259 Tiene moldura de evano Tasole en ciento y cinquenta Reales 150

[18] 260 ytten bio una nuestra s.ra Con el niño en los bracos con marco pequeño de mano de Alverto duro ynventariada a n° 260 Tasola en ciento y diez Reales 110

[19] 261 yten vio un retrato de un Salvador Con marco negro pequeño de mano de Sevastian del Pionvo ynventariado a n° 261 Tienes moldura de evano Tasole en 160 Reales 160

[20] 262 yten vio Una diosa Venus y un cupido con marco negro de mano de perin del Vago ynventariado a n° 262 Tasola en mill y treçientos y Veinte Reales 1320

[21] 263 yten vio una nuestra señora a lo griego sin marco ynventariada a n° 263 tiene marco de evano tasola en ducientos y tra Reales 230

[22] 264 yten Vio un quadro pequeño Con marco de de quando xpo hecho los Judios del Templo ynventariado a n° 264 tiene marco de Evano de portugal tasole en seisçi°s Reales 600

[23] 265 yten Vio otro quadro quando xpo fue a Jerusalem de mano de monsu con marco que este y el de arriva Son compañeros ynventariado a n° 265 Tasole en Seisci°s Rs 600

f.329v [24] 266 Ytten Vio Una lamina de Pais Pequeña Con su marco de Evano ynventariada a n° 266 tasola En ducientos y Veinte Reales 220

[25] 267 ytten Vio otra lamina Companera de la de arriva Ynventariada a n° 267 Tasola en duçientos y Veinte reales 220

[26] 268 yten Vio una lamina de Un paisico con Su marco de evano de mano flamenca ynventariada a n° 268 Tasola en çiento y treinta y dos Reales 132

[27] 269 yten vio un quadrillo en lamina hechura flamenca ynventariado a n.° 269 ti.^c marco de evano tasole En ciento y quarenta y tres Reales 143

[28] 270 yten Vio otro quadretillo como el de arriva ynventariado a n° 270 tiene marco de evano Tasole en ciento y setenta y seis Reales 176

[29] 271 yten Vio un quadro de piedras de diferentes colores de hechiceros y brujas con marco de Evano ynventariado a n° 271 = Tasolo en duçientos y quarenta Reales 240

[30] 272 yten vio un Retrato de Una mug.^r Sin marco de mano de Vandique ynventariada a n° 272 = Tasole en treinta y tres Reales 33

[31] 273 yten vio Una lamina pequeña de pais hechura flamenca ynventariada a n° 273 tiene Marco de evano Tasola En çiento y cinquenta Reales 150

f.330 [32] 274 Yten Vio otra lamina de la misma suerte ynventariada a n° 274 tasola en ciento y cinquenta Reales 150

[33] 275 yten Vio Un quadro en tabla con su marco de mano del banboche, inventariado a n° 275 = tasole en seiscientos reales 600

[34] 276 yten Vio otro quadro como el de arriva = inventariado a n° 276 = Tasole en otros Seiscientos reales 600

[35] 277 yten Vio Una Lamina de pais pequeña, de echura flamenca inventariada a n° 277 = Tasola en doçientos y sesenta y çinco reales 275

[36] 278 yten Vio otra como La de Arriva inventariada a n° 278 = Tasola en docientos y setenta y cinco R^s 275

[37] 279 ytten Vio Un quadro pequeñito en lamina, con una echiçera con marco, = de mano de Jusepe de rivera = inventariada a n° 279 = Tasola en Dociento y treinta reales 230[3]

[38] 280 yten Vio Una nra s.^ra en tabla, con muchas figuras y angeles de mano del Anguisola, sin marco inventariada a n° 280 : Tasola en ciento y quarenta Reales 140

[39] 281 ytten Vio Una lamina de Judich = inventariada a n° 281 Tasola en trecientos Reales 300

[40] 282 yten Vio un quadro pequeño del nacimiento Guarnecido de corales con, unas, puntas, de mano de lucas de Olanda inventariado a n° 282 Tasole en mill y siescientos Reaales 1600

f.330v [41] 283 yten Vio Una nra s^ra De los siete dolores pequeña sobre piedras para Cama, = De Mano de parangin con cornija de evano ondeada, = inventariada a n° 283 = Tasola en çiento y treinta y dos Reales 132

[42] 284 ytten Vio Un S.^t fran^co de medio relieveo de bronze dorado con marquillo y en el Una espejuela de piedra inventariado a n° 284 = Tasolo en doçientos y veinte Reales 220

[43] 285 ytten Vio otro quadrillo pequeño sobre piedra de nra s.^ra y el niño Jesus p^a la cama metido en Una caja, pequeña = inventariado a n° 285, = este esta con moldura y colgadero Todo de bronze maciço y dorado = Tasole en trescientos reales 300

[44] 286 ytten Vio otro quadrillo Pequeño de nra s.^ra y el niño Jesus sobre tabla, y alrededor Guarnecido de piedra y Luego su marco de evano, metido en Una caja inventariado a n° 286 = Tasole en Docientos reales 200

[45] 287 ytten, Vio, otro de nra s^ra y el niño y sanct Joseph como el de arriva metido en su caja, Guarnecido de piedras como de sortija, inventariado a n° 287 = Tasole en Doçientos Reales 200

[46] 288 yten Vio otro de Una lamina De la Magdalena, guarnecido de bronze Dorado y Plata metido en su caja inventariado = a n° 288 = Tasole, en quinientos Reales 500

[47] 289 El quadro de sancta maria la mayor guarnecido de bronze dorado y plata metido en su caja y este es ochavado inventariado a num° 289 = no se tasa Porque Dice el s^r D Di° Del marmol lo m^do el Alm^te al P^e fr^co Pimentel y se le dio ponese el millar en blanco 0

f.331 [48] 290 Ottro De lo mismo De Una nra s^ra metido en caja = inventariado a n° 290 = No se tasa porque dice el dho s^r Don Di° del Marmol Lo mando el Almir^te al P^e P° Gonzalez de Mendoza y se le dio 0

[49] 291 ytten Vio, otro en piedra, de nra s^{ra} y el niño guarneçido de plata y unas piedras açules, con su caja inventariado a n^{o} 291 = Tasole en seiscientos R^{s} 600

[50] 292 ytten Vio otro ochavado de nra s.^{ra}, el niño y s^{ta} Catalina guarnecido de bronze y plata, en su caja inventariado a n^{o} 292 = Tasole en siescientos Reales 600

[51] 293 ytten Vio otro ochavado del nacimiento en piedra grande guarnecido, como los de mas inventariado a n^{o} 293 = Tasole en seiscientos Reales 600

[52] 294 ytten Vio otro De lo mismo en piedra, con nra s^{ra} el niño y sanct Joseph = grande en su caja = inventariado a n^{o} 294 = esta pintura es en vidrio, guarneçida de evano, ondeado y sobre el guarneçida de plata y bronze dorado = Tiene Diez y ocho piedras, y sobre todo Una Guarnicion de Evano ondeado = Tasolo contodo ello en trescientos y cinquenta Reales 350

[53] 295 Ottro quadro Grande Del mismo con nra señora y Sancta Catalina de Sena en su caja inbentariado a n^{o} 295 = no se tasa en que Dice el s^{r} Don D.^{o} del Marmol Lo m^{do} El alm^{te} a antonio de V^{d} y se le dio

f.331v [54] 296 yten Vio otro de la adoraçion de los Reyes de lo mismo en su caja inventariado a n^{o} 296 = Tasolo en seiscientos Reales 600

[55] 297 yten Vio Un Sancto domingo soriano con marco dorado inventariado a n^{o} 297 = Tasolo con marco en çiento y ochenta reales 180

[56] 297 yten Vio Una lamina de pais con marco de evano inventariada a n^{o} 297 = Tasola en ducientos y sesenta y quatro Reales 264

[57] 298 yten Vio otra lamina de la tentacion de sanct anton con marco de evano inventariada a n^{o} 298 = esta lamina y pintura es de brugul = Tasola en mill y çient Reales 1100

[58] 299 ytten Vio un Sanct lorenzo en lienzo que dicen del ticiano sin marco inventariado a n^{o} 299 = es del Ticiano = Tasole en Çinco mill y quinientos R^{s} 5500

[59] 300 yten Vio otro lienço de un sancto xpto sin marco, de mano del ticiano = inventariado a n^{o} 300: = Tasole en Dos mill y docientos reales 2200

[60] 301 yten Vio Un marco de nra s^{ra} Con el niño sin marco de mano de lucas canyaso inventariado a n^{o} 301 = tasole en mill Reales 1000

[61] 302 ytten Vio Una piedad en tabla de la escuela de Rafael sin marco quadro grande inventariado a n^{o} 302 Tasole en docientos y cinquenta reales 250

[62] 303 yten Vio un retrato de Medio cuerpo antiguo sin marco inventariado a n^{o} 303 = Tasole en cinquenta reales 50

[63] 304 yten Vio una nra s.^{ra} en tabla con el niño y una Guirnalda de flores alrededor con marco de evano de mano de brugul invent^{da} a n^{o} 304 = tasola en tres mill y trecientos Reales 3300

f.332 [64] 305 yten Vio un retrato antiguo sin marco de medio cuerpo, de mano de carabacho, inventariado a n^{o} 305 = tasola en docientos y cinquenta reales 250

[65] 306 yten Vio un quadrito de frutas de ubas y otras sin marco de mano de lucas fuerte inventariado a n^{o} 306 = Tasolo en docientos y veinte reales 220

[66] 307 yten Vio un quadro en tabla de echizeras sin marco mano Tudesca inventariado a n^{o} 307 = Tasole en sesenta y seis reales 66

[67] 308 yten Vio un retrato pequeño de medio cuerpo de mano del ticiano con marco de evano inventariado a n^{o} 308 = este no es de mano del ticiano sino copia Tasolo en cinquenta reales 50

[68] 309 yten Vio Un retrato de sanct Juan con marco pequeño de mano del çingalo = inventariado a n^{o} 309 Tasolo en ciento y sesenta reales 160

[69] 310 yten Vio un retrato pequeño de muger sin marco tiene las manos pequeñas inventariado a n^{o} 310 = tasolo en Veinte reales 20

[70] 311 yten Vio otro retrato pequeño de una muger questa Riyendose con marco dorado inventariado a n^{o} 311 Tasolo en 20 reales 20

[71] 312 yten Vio Un quadro en lamina con nra s^{ra} y el niño y alrededor una Guirnalda de flores con marco de evano: inventariado a n^{o} 312 Tasola en mill y cient Reales 1100

[72] 313 yten Vio Una diosa Venus y adonis en lienzo sin marco de la escuela del tiçiano inventariada a n^{o} 313 = Tasola en docientos y veinte reales 220

[73] 314 yten Vio un xpto y s^{t} Ju^{o} y S^{ta} catalina, en tabla con marco de evano de mano del ticiano invent.^{da} a n^{o} 314 tasola en quinientos y cinquenta reales 550

f.332v [74] 315 Yten Vio un quadro de la natividad grande con su marco dorado que Trajo Su Ex[a] de roma, inventariado a n° 315: = este quadro no es sino de la adoracion de los reyes = Tasole en Dos mill reales 2000

[75] 316 yten Vio dos quadros en tabla el uno de adan y el otro de, eva, que estan en cueros de Mano de alberto duro sin marcos inventariados a n° 316 = tasoles anbos en quinientos y cinq[ta] reales 550[4]

[76] 317 yten Vio una nra S,[ra] con el niño en tabla con colunas de piedra a los lados y marco de evano de mano de Marçelo de iniesta, inventariada a n° 317 = esta sancta imagen aunque dice el inventario en tabla no es sino en lamina = Tasola en seiscientos y sesenta reales 660

[77] 318 yten vio un retablo de s.[t] Cosme en tabla sin marco de mano de alberto duro inventariado a n° 318 = Tasole en docientos y cinquenta reales 250

[78] 319 yten Vio un quadro de sancta Catalina de sena de medio cuerpo en tabla de mano del bronçino inventariado a n° 319 = tasole en docientos reales 200

[79] 320 yten Vio una nra S.[ra] en tabla con el niño inventariada a n° 320 = tasola en ciento y diez reales 110

[80] 321 yten Vio un quadro grande con una mesa puesta y, unos galanes en ella con marco dorado inventariado a n° 321 Tasole en Mill y cient Reales 1100

[81] 322 yten Vio un quadro grande Viejo con una diosa y cupido y otras dos mugeres inventariado a n° 322 = Tasolo en dos mill reales 2000

[82] 323 yten Vio un quadro grande de la creaçion del mundo, de mano del basan sin marco inventariado a n° 323 = Tasole en mill y cient Reales 1100

[83] 324 ytten Vio un lienzo de nra s[a] de la rosa con s[t] Joseph y sancto domingo sin marco inventariado a n° 324 = Tasole en çinquenta reales 50

f.333 [84] 325 yten Vio una Magdalena en tabla con sanct Ju° que esta predicando en el desierto sin marco : inventariada a n° 325 = esta pintura es solo la magdalena no tiene s[t] Ju° fue error escrivirle = Tasola en Docientos y veinte reales 220

[85] 326 yten Vio un quadro grande del martirio de san andres con marco dorado de mano de Jusepe de rivera. inventariado a n° 326 = este quadro no es original sino copia = Tasola pintura en quarenta ducados = y el Marco que es de precio en quinientos reales Monta todo novecientos y quarenta reales 940

[86] 327 ytten Vio un quadro grande del martirio de sanct P,° con marco inventariado a n° 327 = Tasolo con el marco que es dorado y Tallado en Trescientos ducados Valen reales Tres mill y trescientos 3300

[87] 328 yten Vio otro de la conversion de sanct Pablo gr[dc] como el de arriva con marco dorado ambos de mano del Carabacho = inventariado a n° 328 = Tasole en otros trescientos ducados 3300

[88] 329 yten Vio un pais de una riña de Villanos con marco negro en tabla inventariado a n° 329 tasole en seiscientos reales 600

[89] 330 yten Vio Una lamina con marco negro, de evano De sofonisba, inventariado a n° 330 = tasolo en seiscientos y sesenta Reales 660

[90] 331 ytten Vio una nra s[ra] Con el niño en los brazos y unos angeles en tabla, con marco de evano inventariada a n° 331 = Tasola en trecientos reales 300

[91] 332 yttem Vio un quadrillo de figuras sobre tabla, con marco de evano de mano del Banboche inventariado a n° 332 = tasole en doçientos reales 200

[92] 333 yten Vio otro quadro como el de arriva inventariado a n° 333 tasole en ducientos Reales 200

f.333v [93] 334 yten Vio un quadro pequeño de sanct Roque : que diçen De Mano del tiçiano inventariado a n° 334 = este quadro aunque en el inventario diçe de Mano del tiçiano. no, lo es. esta pintado en carton = Tasolo en cinquenta reales 50

[94] 335 yten Vio un retrato de medio cuerpo del Duque de florençia pequeño con marco dorado y negro inventariado a n° 335 Tasole en Treinta y tres reales 33

[95] 336 yten Vio un quadro en tabla de quando la Magdalena Veso los pies a Xpto, con muchas figuras y marco dorado inventariado a n° 336 = Tasolo en Trecientos y Treinta reales 330

[96] 337 yten Vio un quadro sin marco de Una gallina blanca y Dos pajaros a los pies inventariada a nº 337 : Tasola en çinquenta reales 50

[97] 338 ytten Vio un retrato de Un Viejo sin marco de mano de adan inventariado a nº 338 = Tasolo en Sesenta reales 60

[98] 339 yten Vio otro retrato como el de arriva invent^{do} a nº 339 tasolo en ciento y diez reales 110

[99] 340 ytten Vio una Magdalena que esta scriviendo con Marco inventariada a nº 340 = Tasola en docientos y sesenta y quatro reales 264

]100] 341 yten Vio una nra s^{ra} con el niño en tabla sin marco de mano de alberto duro : invent.^{da} a nº 341 = aunque lo diçe el inventario no es de alberto duro = Taso la en Docientos y cinquenta reales 250

[101] 342 ytten Vio un lienzo de Un dibujo blanco y negro sin marco hecho en españa inventariado a nº 342 Tasolo en çient Reales 100

f.334 [102] 343 yten Vio una Veronica sin marco inventariada a nº 343 tasola en doçe reales 12

[103] 344 yten Vio Una tabla pequeña de un Sancto xpto sin marco inventariada a nº 344 = tasola en diez reales 10

[104] 345 yten Vio un Dios Vaco en cueros en lienço pequeño inventariado a nº 345 = tasolo en çiento y diez reales 110

[105] 346 yten Vio Una adoracion de Reyes en lamina con Marco de evano inventariada a nº 346 = Tasóla con el Marco en Dos mill Reales 2000

[106] 347 yten Vio Otra lamina de una holgura de lo mismo ambas a dos de mano de Brugul, inventariada a nº 347 Tasola en quinientos y cinquenta reales 550

[107] 348 yten Vio un quadro en tabla con un niño que tiene una sierpe en la mano y la muerte a los pies con marco de evano, inventariado a nº 348 = el marco, no es de evano sino de peral = Tasolo en ciento y cinq^{ta} Reales 150

[108] 349 yten Vio un pais pequeño sin marco de mano de paulo bril, inventariado a nº 349 = Tasolo en ciento y çinquenta reales 150

[109] 350 Un Pais de luis Carbon inventariado a nº 350 = tasole en çiento y çinquenta reales 150

[110] 351 yten Vio Otro del mismo tamaño Sin marco ambos = inventariado a nº 351 = tasole en ciento y cinq^{ta} R^{s} 150

[111] 352 yten Vio Un retablillo pequeño de bronçe de un Regoçijo de nimfas con marco rompido invetariado a nº 352 = Tasolo en sesenta y seis Reales 66

[112] 353 yten Vio Otro de lo mismo inventariado a nº 353 tasole en sesenta y seis Reales 66

f.334v [113] 354 yten Vio Otro de lo mismo inventariado a nº 354 = tasole en sesenta y seis Reales 66

[114] 355 yten Vio Otro de lo mismo inventariado a nº 355 tasole en sesenta y seis Reales 66

[115] 356 Ytten Vio ocho lienzos de Un angel cada uno sin marcos inventariados a nº 356 = Taso cada uno a diez ducados Montan ochenta ducados 880

[116] 357 yten Vio Un Retrato de martin lutero, pequeño Con Marco dorado, inventariado a nº 357 = Tasole en ciento y cinquenta Reales 150

[117] 358 ytten Vio un Retrato de una muger con marco dorado inventariado a nº 358 = tasolo en ciento y cinq^{ta} Reales 150

[118] 359 yten Vio una nra s^{ra} Pequeña con el niño de mano de Rafael de urbino con su marco dorado inventariada a nº 359 = Tasola en Ducientos Reales 200

[119] 360 yten Vio una nra s,^{ra} con el niño en lamina con marco aobado y dorado de Mano del Guido, inventariado a nº 360 = Tasóla en Dos mill Reales 2000

[120] 361 yten Vio un sanct Joseph con el niño Jesus y sanct Ju^{o} con su marco Dorado inventariada a nº 361 = esta Pintura no es de san Joseph, sino Un Maestro que esta dando liçion a Unos niños = Tasóla en Docientos reales 200

[121] 362 ytten Vio un retrato de un medio cuerpo de un hermitaño con marco dorado : inventariado a nº 362 = Tasole en çiento y setenta y seis reales 176

[122] 363 ytten Vio un retablo de un pontifiçe que esta celebrando misa, con muchas figuras y marco dorado de mano de Alberto duro, inventariado a nº 363 = Este Retablo es de Sanct Gregorio = Tasole en Mill y quinientos Reales 1500

[123] 364 ytten Vio Una Lucreçia con marco dorado de mano de guido, inventariada a n° 364 = Tasola en quinientos y cinquenta reales 550

[124] 365 yten Vio un retrato De D. P° de Toledo con marco dorado invent.^do a n° 365 tasole en Docientos Reales 200

f.335 [125] 366 ytten Vio un sacrifiçio de mano de Jusepe de Arpina con marco dorado inventariado a n° 366 = tasolo en trecientos y treinta Reales 330

[126] 367 yten Vio un Vaccanario con mano flamenca y marco dorado, inventariado a n° 367 = Tasole en quatrociento y quarenta reales 440

[127] 368 ytten Vio una tabla, de mano del tempesta, de blanco y negro inventariada a n° 368 = Tasola en seiscientos reales 600

[128] 369 yten Vio otra tabla de lo mismo ambas con marco dorado inventariada a n° 369 = Tasola en seiscientos Reales 600

[129] 370 yten Vio otra batalla del mismo pinta de colores con marco inventariada a n° 370 = Tasola en mill y çient Reales 1100

[130] 371 yten Vio Otra como la de arriva inventariada a n° 371 = Tasola en otros mill y çient Reales 1100

[131] 372 ytten Vio una Cleopatra marco dorado ovado mano de guido inventariada a n° 372 = Tasóla en seteçientos y setenta Reales 770 .

[132] 373 yten Vio Una lucreçia de mano de Guido con marco dorado : inventariada a n° 373 = Tasola en setecientos y setenta reales 770

[133] 374 yten Vio un Vaño de ninfas de mano de brugul con marco dorado : inventariado a n° 374 Tasolo en mill y cient Reales 1100

[134] 375 ytten Vio un pais de mano de luis carbon con marco dorado inventariado a n° 375 = tasolo en docientos y cinquenta reales 250

[135] 376 yten Vio Otro del mismo con marco dorado inventariado a n° 376 = tasolo en docientos y cinquenta reales 250

[136] 377 yten Vio un retablo gr,^de de s^t Ju.^to q esta predicando en el desierto con muchas figuras pequeñas de mano tudesca, invent.^do a n.° 377 = Tasole en dos mill y docientos reales 2200

f.335v [137] 378 ytten Vio un quadro de çidra naranjas y flores de mano de lucas fuerte, con marco dorado inventariado a n° 378 Tasolo en seiscientos reales 600

[138] 379 ytten Vio un Retrato de Un borracho de mano de Jusepe de rivera con marco dorado inventariado a n° 379 = Tasolo en mill y cient Reales 1100

[139] 380 ytten Vio una caveza de sanct Pedro de mano de guido con marco aobado y dorado inventariada a n° 380 = Tasola en quatrocientos y quarenta Reales 440

[140] 381 ytten Vio una caveza de S^t Pablo sobre tabla de mano de Jusepe de rivera aobado sin marco inventariado a n° 381 Tasola en quatrocientos y quarenta reales 440

[141] 382 Ytten Vio Dos paises con marco dorado de mano de Aniel Falconi inventariados a n° 382 = Taso cada uno en cient d° = ambos en dos mill y docientos R^s 2200

[142] 383 ytten Vio Una caveza de Un retrato Mano del tiçiano con marco dorado inventariado a n° 383 = tasola en quinientos y cinquenta reales 550

[143] 384 ytten Vio otra caveza de un retrato en tabla de mano del Tiçiano sin marco = inventariada a n° 384 Tasola en ciento y diez reales 110

[144] 385 ytten Vio un naçimiento en tabla con muchos angeles con marco dorado de mano Tudesca inventariado a n° 385 Tasole en ducientos reales 200

[145] 386 ytten Vio una nra Señora mui antigua en tabla con marco dorado inventariado a n° 386 = Tasola en ciento y diez reales 110

[146] 387 yten Vio una magdalena pequeña con marco dorado a la griega invet^do a n° 387 : Tasola en ciento y cinq^ta reales 150

f.336 [147] 388 ytten Vio una nra s^ra Con el niño echa como retrato de altar con marco dorado de mano de rafael inventariada, a n° 388 = no es de rafael = Tasola en Docientos y cinquenta reales 250

[148] 389 yten Vio un S^to Ju° baptista pequeño con marco dorado de Mano del çingalo inventariado a n° 389 Tasola en çiento y sesenta y cinco reales 165

[149] 390 yten Vio un retablo pequeño en tabla antiguo con marco dorado y es de un hombre que quiere matar a una muger = inventariado a nº 390 = es el martirio de Sancta çiçilia = Tasolo en docientˢ y cinquenta reales 250

[150] 391 yten Vio un retablo pequeño de un xpto, que da las llaves a Sanct Pedro con Marco dorado inventariado a nº 391 = Tasolo en docientos y cinquenta reales 250

[151] 392 ytten Vio un Ecce homo con marco dorado de mano de sebastian del piombo inventariado a nº 392 Tasolo en quinientos y cinquenta reales 550

[152] 393 yten vio un retablo de la diosa Venus y marte de mano de Perin del Vago con marco dorado inventariado a nº 393 = Tasola en quatrocientos y quarenta reales 440

[153] 394 ytten Vio Una Lucreçia con marco dorado de mano del Jose inventariada a nº 394 = Tasola, en docientos reales 200

[154] 395 ytten Vio un retablo de Loth con su marco dorado de mano de lucas canyaso : inventariado a nº 395 = Tasolo en Mill Reales 1000

f.336v [155] 396 yten Vio una Vatalla de Aniel falcone con marco dorado inventariada a nº 396 = Tasola en ochocientos y ochenta reales 880

[156] 397 ytten Vio otra Batalla De lo mismo sin marco inventariada a nº 397 = Tasola en docientos y cinquenta reales 250

[157] 398 ytten Vio una susana con marco dorado de Mano de Rubens inventariada a nº 398 = Tasola en mill y ochocientos reales 1800

[158] 399 ytten Vio Un Retrato de un Armenio Con marco dorado y negro : inventariado a nº 399 Tasolo en ciento y diez reales 110

[159] 400 yten Vio Una nra Sʳᵃ Con el niño con el Marco dorado de mano de leonardo de avinçe : inventariada a nº 400. Tasola en Docientos y cinquenta reales 250

[160] 401 yten Vio un Retablo de una muger y un hombre que estan Jugando a las Tablas con marco dorado : inventariada a nº 401 = Tasola en Docientos y vᵗᵉ Reales 220

[161] 402 yten Vio Una nra sʳᵃ Con el niño en tabla muy antiguo con marco dorado de Mano flamenca inventariado a nº 402 : Tasolo en docientos y veinte Reales 220

[162] 403 ytten Vio un quadro pequeño de quando fue pagado el dinʳᵒ de Sᵗ Mateo Con Marco dorado De Mano de Juse = inventariado a nº 403. Tasolo en cient y cinquanta reales 150

[163] 404 ytten Vio otro quadro conpañero del de Arriva que es el martirio de sᵗ Matheo con marco dorado de mano de Andres del sarto inventariado a nº 404 = Tasolo en çiento y cinquenta reales 150

[164] 405 ytten Vio un retablo de piedras con Marco dorado y es de pais inventariado a nº 405 = Tasole en quinientos reales 500

[165] 406 ytten Vio un pais al uso flamenco con marco dorado inventariado a nº 406 = Tasolo en çiento y cinquenta reales 150

f.337 [166] 407 ytten Vio una prespectiva con su marco dorado con unas flores en el marco en campo açul de mano del taso, inventariada a nº 407. Tasola en Docientos y Veinte reales 220

[167] 408 ytten Vio Un pais con marco dorado y quadrado y pintado aobado. inventariado a nº 408 = Tasole en Docientos y cinquenta reales 250

[168] 409 ytten Vio Otro de lo mismo companero del de Arriva : inventariado a nº 409 = Tasole en Docientos y cinqᵗᵃ Reales 250

[169] 410 ytten Vio otro de lo mismo inventariado a nº 410. Tasole en docientos y cinquenta reales 250

[170] 411 ytten Vio otro de lo mismo inventariado a nº 411. Tasole en Docientos y cinquenta reales 250

[171] 412 ytten Vio Una Batalla De Mano de Aniel falconi con marco negro y dorada inventariada a nº 412 Tasole en quatrocientos reales 400

[172] 413 ytten Vio un xpto que esta en el Guerto con tabla con marco dorado inventariado a nº 413 = Tasolo en dosçientos y veinte reales 220

[173] 414 ytten Vio un Sanct françisco en el Guerto en tabla con Marco açul y Dorado : inventariado a nº 414 Tasolo en Docientos reales 200

[174] 415 ytten Vio otro quadro de sanct Ger^{o} compañero del de arriva ambos a dos de Mano Tudesca inventariado a n^{o} 415 Tasolo en docientos Reales 200

[175] 416 yten Vio Dos Jarras de flores en Dos retablos con marco dorado inventariadas a n^{o} 416 = Taso cada una A treinta ducados Montan Ambos seiscientos y Sesenta Reales 660

[176] 417 ytten Vio un retablo sobre tabla con nra s.^{ra} el nino. y S.^{t} Ju.^{o} sin marco de mano de Andrea el sarto inventariado a n^{o} 417 = Tasolo en quinientos reales 500

[177] 418 yten Vio una nra s.^{ra} de la concepcion con una guirnalda de flores sin marco de mano de mario invent^{do} a n^{o} 418 = tasola en dos mill reales 2000

f.337v [178] 419 ytten Vio un cupido echado sin marco de mano de Guido inventariado a n^{o} 419 = Tasole en docientos y cinq^{ta} R^{s} 250

[179] 420 ytten Vio un retrato de una muchacha sin Marco : inventariado a n^{o} 420 = Tasolo en ciento y diez reales 110

[180] 421 ytten Vio una diosa Venus y cupido en tabla sin marco inventariado a n^{o} 421 = Tasola en dociento y cinq^{ta} R^{s} 250

[181] 422 ytten Vio otro retablo en lienzo y puesto sobre tabla con nra señora el nino Sanct. Ju^{o} y sanct sebastian sin marco : inventariado a n^{o} 422 : Tasolo en trecientos reales 300

[182] 423 ytten Vio un retrato de sanct P^{o} de medio cuerpo sin marco De Mano de Jusepe de rivera = inventariado a n^{o} 423 = Tasolo en quinientos y cinq^{ta} R^{s} 550

[183] 424 ytten Vio otro de lo mismo de un sanct Geronimo de mano de Jusepe de rivera inventariado a n^{o} 424 = Tasole en quinientos y çinquenta reales 550

[184] 425 ytten Vio una prespectiva Sin marco de mano del tasso inventariada a n^{o} 425 = Tasola en quarenta ducados 440

[185] 426 ytten Vio Una sancta cicilia sin marco con Unos angeles = inventariada a n^{o} 426 = Tasola en quinientos reales 500

[186] 427 ytten Vio un lienço de sanct sebastian de Mano de Guet sin marco inventariado a n^{o} 427 = Tasole en Ducientos y veinte Reales 220

[187] 428 ytten Vio un Retrato de Medio cuerpo del Duque de Uzeda sin marco = inventariado a n^{o} 428 = Tasole en ciento y Diez Reales 110

f.338 [188] 429 yten Vio un Retrato de medio cuerpo del Padre Rojas sin marco : inventariado a n^{o} 429 = Tasole en ciento y Treinta y dos reales 132

[189] 430 ytten Vio un retrato de mano del ticiano sin marco inventariado a n^{o} 430 = no es del ticiano : Tasole en Docientos y Veinte Reales 220

[190] 431 yten Vio una nra S,^{ra} con sanct Joseph y el niño = y Una Jarra de Jazmines sin Marco = inventariado a numeros 431 = 432 = Tasolas en trecientos Reales 300

[191] 433 ytten Vio Un retrato pequeño Medio obado con marco dorado : inventariado a n^{o} 433 = Tasolo en Veinte reales 20

[192] 434 ytten Vio Un Retrato pequeño sobre piçarra = inventariado a n^{o} 434 = Tasole en treinta y tres R^{s} 33

[193] 435 ytten Vio una lamina pequeña de un sanct. geronimo con marco de evano : inventariada a n^{o} 435 = Tasola en Docientos reales 200

[194] 436 ytten Vio otra lamina de Un sanct Ju^{o} de lo mismo = inventariada a n^{o} 436 = Tasola en Docientos reales 200

[195] 437 ytten Vio Un quadrito en tabla con su espejo delante redondo y bronze por çima del espejo inventariado a n^{o} 437 = Tasolo en ochenta y ocho reales 88

[196] 438 ytten Vio un dibujo que es de mano de michael ang^{l} con Vidrio delante y marco de Madera dorado y negro = inventariado a n^{o} 438 = Tasolo en sesenta y seis Reales 66

f.338v [197] 439 ytten Vio Un quadrito de bronze y relieve con marco de evano = inventariado a n^{o} 439 = Tasole en setenta y siete reales 77

[198] 440 ytten Vio Otro de lo mismo conpañero del de arriva = inventariado a n^{o} 440 = Tasole en otros setenta y siete R^{s} 77

[199] 441 ytten Vio otro de bronze ochavado con marco dorado inventariado a n^{o} 441 = Tasole en sesenta y seis Reales 66

[200] 442 ytten Vio otro ochavado como el de arriva = inventariado a n° 442 = Tasole en otros sesenta y seis R^s 66

[201] 443 ytten Vio quinze lienzos Medianos de los quinze misterios del rosario que son quinze piezas con una Guirnalda de flores alrededor cada uno Sin Marcos = inventariados a n° 443 = Taso cada uno a Veinte ducados : Todos montan trecientos ducados 3300

[202] 444 ytten Vio un quadro en tabla de una navidad y, adoraçion de Reyes con marco dorado de mano flamenca inventariado a n° 444 = Tasolo en quatrocientos y quarenta reales 440

[203] 445 ytten Vio Dos quadros en tabla de una navidad al Uso tudesco, con su marco dorado, y el uno tiene Una nra s,^ra y el niño en los brazos = inventariados a n° 445 = Taso cada uno a trecientos y cinquenta Reales = ambos montan Setecientos Reales 700

[204] 446 ytten Vio un quadro de Sancto Domingo en pie con marco dorado de mano del pulidoro = inventariado a n° 446 = Tasolo en quinientos y cinquenta Reales 550

[205] 447 ytten Vio Un quadro de Sancto Thomas de la misma suerte inventariado a n° 447 = Tasole en quinientos y cinquenta reales 550

[206] 448 ytten Vio una nra S.^ra Sanct Ju.° S^t Roque en tabla con marco dorado ynventariado a n° 448 = Tasola en doçientos y veinte reales 220

f.339 [207] 449 ytten Vio un quadro de Un salvador con marco dorado inventariado a n° 449 = Tasole en docientos R^s 200

[208] 450 ytten Vio otro quadro de una S.^ta Catalina con su marco dorado, inventariado a n° 450 = Tasola en docientos y Veinte reales 220

[209] 451 ytten Vio una Caveza de una Magdalena con marco dorado de mano de Guido = inventariada a n° 451 = Tasola en çiento y quarenta reales 140

[210] 452 ytten Vio un Sanct Sebastian de mas de medio cuerpo con su marco dorado De Mano de Guido = inventariado a n° 452 = no es de Guido = Tasola en cient Reales 100

[211] 453 ytten Vio quatro Laminas pequeñas de frutas con marcos dorados de mano flamenca = inventariados a n° 453 Taso cada uno a seis ds° montan Ducientos y ses^ta y quatro R^s 264

[212] 454 ytten Vio un retrato en pie de mano de Ticiano con marco, Dorado = inventariado a n° 454 = Tasole en setecientos reales 700

[213] 455 ytten Vio un quadro pequeño con Nro señor con una corona de Spinas con marco dorado = inventariado a n° 455 = Tasolo en Docientos y çinq^ta Reales 250

[214] 456 ytten Vio un quadro Grande en tabla de nra S^ra y Sancta ana de mano de Leonardo da vinze = con marco dorado, inventariado a n° 456 = Tasola en Dos mill y Docientos Reales 2200

[215] 457 ytten Vio Un retrato en tabla con marco dorado de mano de Ju° belino = inventariado a n° 457 = Tasolo en Docientos y veinte reales 220

[216] 458 ytten Vio un lienzo con Una Caveza de sanct fran^co con marco dorado de mano de andres salerno = inventariada a n° 458 = Tasola en ciento y treinta y dos R^s 132

f.339v [217] 459 ytten Vio un retrato de Un hombre medio cuerpo que tiene Una sortija en la Mano con marco dorado de mano de Andres del sarto = inventariada a n° 459 = tasole en ciento y diez reales 110

[218] 460 ytten Vio Un Sancto xpto puesto en la coluna con marco dorado de mano del tintoreto = inventariado a n° 460 = Tasole en Seiscientos y sesenta reales 660

[219] 461 ytten Vio otro quadro de sancta Rosolea con marco dorado de mano del Vandique = inventariado a n° 461 = Tasolo en Tres mill y trecientos Reales 3300

[220] 462 ytten Vio Una nra s,^ra con el niño S^t Ju° y san Joseph con marco dorado de mano de lucas canyaso = inventariado a n° 462 = Tasola en trecientos R^s 300

[221] 463 yten Vio un lienzo de Una marina con esclavos que estan Tomando Tabaco con marco dorado = inventariado a n° 463 = Tasolo en seiscientos R^s 600

[222] 464 ytten Vio quatro quadros Grandes de los quatro tienpos del año con marcos dorados = inventariados a n° 464 = Taso cada uno a seiscientos reales = Montan Dos mill y quatrocientos reales 2400

[223] 465 ytten Vio Un sanct Jorge, a cavallo con marco dorado en lienzo = inventariado a n° 465 = Tasole en cient reales 100

[224] 466 ytten Vio una nra s^ra Con el niño y sanct Ju^o y Sancta catalina de mano de Andres del sarto con marco dorado = inventariada a n^o 466 = Tasola en mill y cient Reales 1100

[225] 467 ytten Vio un quadro en Tabla del Rico avariento de mano del Vasan con Marco dorado : invent^do a n^o 467 = Tasole en mill y cient Reales 1100

f.340 [226] 468 ytten Vio Una lamina de adoracion de Reyes con su marco dorado de Mano del caravacho = inventariada a n^o 468 = Tasola en Mill y docientos reales 1200

[227] 469 ytten Vio un Retrato de Un Sanct fran^co de mano del cinga, con marco dorado = inventariado a n^o 469 = Tasolo en Docientos y Setenta y çinco reales 275

[228] 470 ytten Vio una nra S.^ra con el niño y unos angeles que le tienen en los braços y una Sancta catalina de mano del beato Juan, florentino con marco, dorado, inventariado a n^o 470 = Tasolo en docientos Reales 200

[229] 471 ytten Vio un retrato del condestable colona con su Marco dorado = inventariado a n^o 471 = Tasole en ochenta y ocho Reales 88

[230] 472 ytten Vio Otro retrato De Doña Victoria colona con su marco dorado = inventariado a n^o 472 = Tasole en ochenta y ocho reales 88

[231] 473 ytten Vio Una lamina de adan y, eva, con su marco, dorado = inventariada a n^o 473 = Tasola en quinientos y cinquenta reales 550

[232] 474 ytten Vio un retrato de Una flamenca antiguo con marco dorado = inventariado a n^o 474 = Tasolo en ciento y sesenta y cinco reales 165

[233] 475 ytten Vio una nra señora con el niño y dos cherubines con marco dorado De mano de francia = inventariada a n^o 475 = Tasola en Docientos y Veinte Reales 220

f.340v [234] 476 ytten Vio un quadro de Una Sancta agueda antiguo y un angel con marco dorado = inventariado a n^o 476 = Tasolo en ciento y treinta y dos reales 132

[235] 477 yten Vio un retrato de una muger con marco dorado de mano de leonardo de avinze = inventariado a n^o 477 = Tasolo en Docientos y veinte Reales 220

[236] 478 ytten Vio un retablo pequeño que es quando xpto hecho a los Judios del templo con marco dorado = inventariado a n^o 478 = Tasolo en ciento y diez reales 110

[237] 479 ytten Vio otro de lo mismo en tabla de la resurecçion de lazaro ambos a dos del pulidoro con marco dorado = inventariados a n^o 479 = Tasolo en ciento y diez Reales 110

[238] 480 ytten Vio un retrato de Un niño con unos corales al pescuezo y una manzana en la mano con marco dorado = inventariado a n^o 480 = Tasolo en çiento y treinta y dos reales 132

[239] 481 ytten Vio otro retrato de un niño con un silvato en la mano con marco dorado ambos a dos del ticiano inventariado a n^o 481 = Tasolo en docientos y veinte reales 220

[240] 482 ytten Vio un quadro de una piedad en Tabla, con un marco dorado de mano de agustin carracho = inventariado a n^o 482 = Tasola en Mill R^s 1000

[241] 483 ytten Vio un sanct Ju^o evangelista con un marco dorado echura flamenca = inventariado a n^o 483 = Tasolo en docientos y sesenta y quatro R^s 264

[242] 484 ytten Vio una susana de mano de lucas canyaso con marco dorado = inventariado a n^o 484 = Tasola en mill y quinientos Reales 1500

f.341 [243] 485 ytten Vio una deposiçion de la cruz de mano de alberto duro con marco dorado : inventariada a n^o 485 = tasola en mill y quinientos reales 1500

[244] 486 yten Vio un retrato de un Medio cuerpo con un ramo de corales en las manos de mano del ticiano con marco dorado : inventariado a n^o 486 = Tasolo en quinientos y çinquenta reales 550

[245] 487 ytten Vio otro retrato de medio cuerpo que tiene unos guantes en las manos con su marco dorado de mano del Ticiano = inventariado a n^o 487 = Tasolo en trecientos y treinta reales 330

[246] 488 ytten Vio Una Lamina con la negazion de sanct Pedro con su marco dorado = inventariado a n^o 488 = Tasola en quinientos reales 500

[247] 489 ytten Vio un ecçe homo en lamina con marco dorado, este y el de arriva hechura de roma = inventariado a n^o 489 = Tasolo en quinientos reales 500

[248] 490 ytten Vio una Jarra de flores con su marco dorado = inventariada a n^o 490 = Tasola en trecientos Reales 300

[249] 491 ytten Vio otra Jarra de lo mismo ambas a dos de mano de Mario de las flores inventariada a nº 491 = Tasola en Ducientos y cinqtta Reales 250

[250] 492 ytten Vio un quadro en tabla de la Venida de los tres Reyes con Marco dorado De Mano de alberto duro inventariada a nº 492 = Tasola en quinientos y çinquenta reales 550

[251] 493 yten Vio un quadro en tabla con muchos angeles con marco dorado de mano del bronçino = inventariada a nº 493 = Tasola en mill y seiscientos y cinquenta reales 1650

f.341v [252] 494 ytten Vio un retablo en tabla de una piedra con muchas figuras con su marco dorado de mano de Salviati : = inventariado a nº 494 = Tasolo en ducientos y cinqta Reales 250

[253] 495 ytten Vio una nra sra Con el niño y Sanct Juº en tabla con su marco dorado De Mano de andrea del sarto = inventariada a nº 495 = Tasola en quinientos y çinquenta reales 550

[254] 496 ytten Vio Una lamina grande con el Martirio de santa Ursola con su marco dorado De Mano de cipion compaño = inventariada a nº 496 = Tasola en Mill y ochocientos reales 1800

[255] 497 ytten Vio un sanct Geronimo en tabla de leonardo de avinze con Marco dorado y açul = inventariado a nº 497 = Tasolo en ciento y veinte Reales 120

[256] 498 ytten Vio una navidad con muchos angeles en Tabla con su marco dorado de mano del bronçino = inventariada a nº 498 = Tasola en docientos y cinquenta reales 250

[257] 499 ytten Vio un quadro en lienzo de una Magdalena de Medio cuerpo con su marco dorado De mano del Dominiquino = inventariado a nº 499 = Tasola en quatrocientos y quarenta reales 440

[258] 500 ytten Vio una nra S.ra que pasa una barca con marco dorado = inventariada a nº 500 = Tasola en quatrocientos reales 400

f.342 [259] 501 ytten Vio una Magdalena en Tabla De Mano de leonardo de avinze. con su marco dorado = inventariada a nº 501 = Tasola en docientos y cinqta reales 250

[260] 502 ytten Vio un quadro con una Guirnalda de flores y un niño en medio con marco Dorado de mano de Juº stanqui inventariado a nº 502 = Tasola en quinientos y cinquenta reales 550

[261] 503 ytten Vio una nra Sra En Tabla con el niño con marco dorado de mano de Juº belino = inventariada a nº 503 = Tasola en trecientos y cinquenta reales 350

[262] 504 ytten Vio un retablo de un Juego de niños que diçen que es echura del ticiano con marco dorado = inventariado a nº 504 = Tasolo en docientos y cinquenta reales 250

[263] 505 yten Vio una nra sra Con el niño antiqua con marco dorado = inventariada a nº 505 = Tasola en docientos y veinte reales 220

[264] 506 ytten Vio un pais con su marco dorado inventariado a nº 506 = Tasole en Docientos reales 200

[265] 507 ytten Vio una nra sra y sanct Joseph con su marco dorado de Mano del carrache = inventariada a nº 507 = Tasola en Trecientos y cinquenta reales 350

[266] 508 ytten Vio un pais con Una muger que esta hilando con su marco dorado = inventariado a nº 508 = Tasola en ciento y diez Reales 110

f.342v [267] 509 ytten Vio un st franco antiguo de Medio cuerpo con su Marco dorado inventariado a nº 509 = Tasolo en Docientos reales 200

[268] 510 ytten Vio Un cristo muerto con marco dorado de mano de Jusepe de rivera = inventariado a nº 510 = Tasolo en quinientos y cinqta Reales 550

[269] 511 ytten Vio un quadro del rico avariento de medio cuerpo con Marco dorado del guerchin de chento inventariado a nº 511 = este quadro es del Hijo prodigo : y no del rico avariento = Tasole en Tres mill y trescientos reales 3300

[270] 512 ytten Vio una prespectiva De Monsu pusin inventariado a nº 512 = Tasole en quinientos y cinqta reales 550

[271] 513 ytten Vio un [N.B. "prespetiva" crossed out] Sancto Domingo soriano en pie con su marco dorado inventariado a nº 513 = Tasole en quinientos y cinquenta reales 550

[272] 514 ytten Vio una nra sra Pequeña y el niño y La magdalena De mano de alberto duro = inventariado a nº 514 = Tasola en ochenta reales 80

[273] 515 ytten Vio La anunciacion a los pastores en lienzo, con su marco dorado de Mano del basan = inventariada a nº 515 tasola en novecientos Reales 900

[274] 516 ytten Vio Una nra S[ra] Con el niño y Sanct Joseph con Marco Dorado de la escuela de rafael inventariada a n° 516 = Tasola en quinientos y cinquenta reales 550

[275] 517 ytten vio un retrato de mano del tintoreto con su marco dorado, inventariado a n° 517 = Tasolo en doci°s reales 200

f.343 [276] 518 ytten Vio un quadro de un sanct Pablo pequeño con su marco dorado de mano de Pedro de corsona = inventariado a n° 518 = Tasolo en trecientos y treinta reales 330

[277] 519 ytten Vio ttres Liencos pequeños de prespectivas sin marcos inventariados a n° 519 = Taso cada uno a Docientos y çinquenta reales = Montan seteci°s y cinquenta reales 750

[278] 520 ytten Vio un quadro pequeño con Un raçimo de ubas negras sin marco = inventariado a n° 520 = Tasolo en ciento y diez reales 110

[279] 521 ytten Vio una pintura de una batalla de mar sin marco = inventariada a n° 521 Tasola en ochocientos reales 800

[280] 522 ytten Vio otra como La de arriva inventariada a n° 522 = Tasola en ochocientos reales 800

[281] 523 ytten Vio un rretrato de un hurhe armado de medio cuerpo con Marco dorado = inventariado a n° 523 = esta en piedra = Tasole en docientos y veinte reales 220

[282] 524 ytten Vio un retablo en Tabla con limones naranjas, y Vasos con marco dorado = inventariado a n° 524 = Tasolo en quinientos y cinquenta reales 550

[283] 525 ytten Vio un quadro de piedras de diferentes man[ras] guarnecido de bronze = inventariado a n° 525 = Tasole en quatro mill y quatrocientos Reales 4400

[284] 526 ytten Vio un quadro en lienzo puesto sobre tabla de una nra Señora el niño y sanct Juan de mano de lucas canyaso sin marco = inventariada a n° 526 = Tasola en Mill reales 1000

f.343v [285] 527 ytten Vio una nra S[ra] Con el nino que esta durmiendo y dos angeles con marco dorado de mano del ticiano = inventariado a n° 527 = no es de mano del ticiano. sino, de la escuela del corezo = Tasola en quinientos y cinquenta reales 550

[286] 528 ytten Vio una prespectiva y dentro una purificacion de nro s[r] con marco dorado de mano de alexandro de mediçis = inventariada a n° 528 = esta prespectiva es de la coronacion de espinas = Tasola en quinientos y cinquenta reales 550

[287] 529 ytten Vio un retrato de Medio cuerpo de un hombre con Marco dorado inventariado a n° 529 = Tasolo en quarenta y quatro reales 44

[288] 530 ytten Vio un retrato que tiene por detras pintada una muerte con marco dorado = inventariado a n° 530 = Tasolo en cinquenta y cinco reales 55

[289] 531 ytten Vio un sanct Ju° baptista echado de mano de Carabacho; con marco negro y oro = inventariado a n° 531 = no es original sino copia = Tasolo en quatrocientos y quarenta reales 440

[290] 532 ytten Vio un quadro en tabla de un sancto xpto que lleva la cruz que es de mano de rafael con marco dorado y en el marco estan pintados Los de mas misterios de la pasion = inventariado a n° 532 = no es origin.[1] ni de rafael sino copia de quadro que esta en sicilia = Tasole en tres mill Reales 3000

f.344 [291] 533 ytten Vio un quadro en lienço del dilubio de mano del basan sin marco = inventariado a n° 533 = Tasole en dos mill y ducientos reales 2200

[292] 534 ytten Vio Dos quadros grandes de dos marinas con batallas de Vajeles. sin marco = inventariados a n° 534 = Tasolas a treinta ducados cada una Montan seiscientos y sesenta reales 660

[293] 535 ytten Vio un quadro ochavado y dentro un ecçe homo con marco dorado = inventariado a n° 535 = Tasolo en docientos y veinte reales 220

[294] 536 ytten Vio un quadro redondo y dentro el nino Jesus y muchos angeles sin marco = inventariado a n° 536 = Tasolo en ciento y cinquenta reales 150

[295] 537 ytten Vio un retrato de uno que esta tocando el Monacordio en Tabla sin Marco = inventariado a n° 537 = Tasolo en ciento y diez reales 110

[296] 538 ytten Vio un pais de cornelio brusa con Marco dorado inventariado a n° 538 = es original de paulo brill = Tasolo en Mill y quinientos Reales 1500

[297] 539 ytten Vio otro como el de Arriva inventariado a n° 539 = es original de paulo brillo = Tasole en Mill y quinientos reales 1500

[298] 540 ytten Vio un retrato de un hombre en pie que tiene tres Cavezas con su marco dorado de mano del tiçiano = inventariado a n° 540 = Tasole en Dos mill y docientos reales 2200

f.344v [299] 541 ytten Vio Una trinidad con otros Sanctos de mano de Jusepe de arpina con marco dorado = inventariado a n° 541 = Tasolo en Trecientos reales 300

[300] 542 ytten Vio, un, ecçehomo en tabla sin marco de mano de Sebastian del piombo, = inventariada a n° 542 = no es de mano de Sebastian del Piombo sino copia; = Tasolo en ciento y diez reales 110

[301] 543 ytten Vio un quadro en tabla con las musas sin marco = inventariado a n° 543 = Tasole en ciento y diez reales 110

[302] 544 ytten Vio un retrato de mas de Medio cuerpo del Duque de lerma sin Marco : inventariado a n° 544 Tasole en ciento y cinquenta reales 150

[303] 545 yten Vio Una nra S^ra^ de la concepcion grande en lienzo inventariada a n° 545 = Tasola en ducientos y cinq^ta^ R^s^ 250

[304] 546 ytten Vio Un retrato del principe de Spaña de medio cuerpo sin marco, = inventariado a n° 546 = Tasole en ciento y treinta y dos reales 132

[305] 547 ytten Vio un retrato del Rey : nro S.^r^ de Medio cuerpo Sin Marco = inventariado a n° 547 = Tasole en çiento y diez Reales 110

[306] 548 ytten Vio otro retrato de Medio cuerpo de la reyna nra señora sin Marco = inventariado a n° 548 = Tasole en ciento y treinta y dos reales 132

[307] 549 ytten Vio otro retrato del Rey de medio cuerpo, = inventariado a n° 549 = no es retrato de su Mag:^d^ sino del S^r^ Ynfante D. Carlos que aya S^ta^ Gloria, = Tasole en çiento y diez Reales 110

f.345 [308] 550 yten Vio Otro Retrato En pie de la Reyna = inventariado a n° 550 = Tasole en quinientos y cinquenta Reales 550

[309] 551 ytten Vio Un retrato en pie De Don Carlos sin Marco inventariado a n° 551 = el retrato que se muestra no es del señor infante D. Carlos = sino del señor infante Don fernando Anbos ayan Glorias = Tasole en Docientos y cinquenta reales 250

[310] 552 yten Vio un retrato en pie de una S.^ra^ = inventariado n° 552 = es de la ecc^ma^ s^ra^ Duquesa de Uzeda q aya Gloria = Tasole en docientos y Veinte Reales 220

[311] 553 ytten Vio un retrato en pie del cardenal Duq^e^ de lerma inventariado a n° 553 = Tasolo en ochenta y ocho reales 88

[312] 554 ytten Vio un retrato en pie del Adelantado de cast^a^ inventariado a n° 554 = Tasole en Docientos y Veinte Reales 220

[313] 555 ytten Vio un retrato en pie de su Mag^d^ = inventariado a n° 555 = Tasole en quinientos y cinq^ta^ R^s^ 550

[314] 556 ytten Vio un quadro Grande de un Sanct Pedro con marco dorado = inventariado a n° 556 = Tasolo en Trescientos reales 300

[315] 557 ytten Vio un sancto, xpto, amarrado a la coluna con su marco dorado de mano de Jusepe de arpina = inventariado a n° 557 = Tasole en Mill y seiscientos y cinquenta Reales 1650

f.345v [316] 558 ytten Vio Siete quadros con los doce apostoles y xpto Todos yguales con marcos dorados inventariados a n° 558 = Tasolos Cada uno en quinientos reales = Montan todos tres mill y quinientos reales 3500

[317] 559 ytten Vio un cupido de mano de Guet con marco de nogal y oro = inventariado a n° 559 = Tasolo en ochocientos Reales 800

[318] 560 ytten Vio Un nra s^ra^ De Lorito sin marco = inventariada a n° 560 = Tasola en ciento y diez reales 110

[319] 561 ytten Vio Un dibujo de una batalla con marco de evano de mano de rafael = inventariado a n° 561 = Tasola en Mill y seiscientos y cinquenta reales 1650

[320] 562 ytten Vio un sanct Sebastian de medio cuerpo sin marco = inventariada a n° 562 = Tasola en Docientos y veinte Reales 220

[321] 563 ytten Vio una prespectiva sin marco de roma = inventariada a n° 563 = Tasola en Trecientos y treinta Reales 330

[322] 564 ytten Vio un sanct Ger^{o} en tabla pequeño con marco, inventariado a n^{o} 564 = Tasole en Docientos Reales 200

[323] 565 ytten Vio una prespectiva sin marco de mano de didiano ynventariado a n^{o} 565 = Tasola en docientos y setenta y cinco reales 275

[324] 566 yten Vio un sacrificio de abraan sin marco : inventariado a n^{o} 566 = Tasolo en Dos mill y trecientos Reales 2300

[325] 566 ytten Vio un esponsaliçio de sancta catalina sin marco = inventariado a n^{o} 567 = Tasolo en quin^{os} y cinquenta reales 550

f.346 [326] 568 ytten Vio un quadro en tabla hecho a la decollaçion de S,^{t} Ju,^{o} sin marco inventariado a n^{o} 568 = Tasolo en quinientos reales 500

[327] 569 ytten Vio un sanct Joseph de mas de medio cuerpo sin marco de mano de Joseph de rivera inventariado a n^{o} 569 = Tasole en quinientos y cinquenta R^{s} 550

[328] 570 ytten Vio Dos tenpestades de mar en Lienzo sin marco de Mano flamenca = inventariadas a n^{o} 570 = Son Batallas maritimas Tasolas en Mill Reales cada una = Montan Dos Mill Reales 2000

[329] 571 Ytten Vio Una prespectiva sin marco de mano del Didiano = inventariada a n^{o} 571 = Tasola en docientos y setenta y cinco Reales 275

[330] 572 ytten Vio un quadro pequeño en tabla de un Regoçijo que esta comiendo y una muerte en el ayre con marco dorado = inventariado a n^{o} 572 = Tasolo en cient Reales 100

[331] 573 ytten Vio Una prespectiva De Mano del didiano sin Marco = inventariada a n^{o} 573 = es Grande = Tasola en Dos mill reales 2000

[332] 574 ytten Vio Un retrato con un cuello de mano del carabacho, = inventariado a n^{o} 574 = Tasolo en doçi^{os} R^{s} 200

[333] 575 ytten Vio un sanct françisco con marco de evano perfilado de Marfil = inventariado a n^{o} 575 = Tasolo en Docientos Reales 200

[334] 576 ytten Vio, un retablo pequeño antiguo de una susana Con Marco = inventariado a n^{o} 576 = Tasolo en docientos Reales 200

f.346v [335] 577 ytten Vio en Juego pequeño en tabla de mano de alberto Duro inventariado a n^{o} 577 = Tasolo en Doçi^{os} R^{s} 200

[336] 578 ytten Vio, un quadro de pais de ninfas con marco dorado de Rubens inventariado a n^{o} 578 = no es mano de Rubens = Tasole en mill y quinientos reales 1500

[337] 579 ytten Vio un Retrato del papa que oy es con su marco dorado, inventariado a n^{o} 579 = Tasole en trecientos y treinta reales 330

[338] 580 ytten Vio un quadro de pergamino de Una conclusion con marco de plata = inventariado a n^{o} 580 = tasole en Docientos y Veinte Reales 220

[339] 581 ytten Vio Un retrato De Medio cuerpo de Su Excel^{a} De bronze = inventariado a n^{o} 581 = tasole acompanadose p^{a} ello con Joachin palares platero en mill y quinientos ducados Vellon = Valen diez y seis mill y quin^{os} reales 16500

[340] 582 yten Vio un sanct sebastian pequeño atado a un arbol todo de bronze = inventariado a n^{o} 582 = tasole con aconpanam^{o} del dho Joachin pallares en mill y quin^{os} reales vellon 16500

[341] 583 ytten Vio un licnço pequeño de una muger que se esta mirando al espejo = inventariado a n^{o} 583. = Tasole en docientos y cinquenta reales 250

[342] 584 ytten Vio, Un retrato en lienzo = inventariado a n^{o} 584 = Tasolo en docientos y cinquenta reales 250

[343] 585 ytten Vio otro retrato en lienzo = inventariado a n^{o} 585. = Tasolo en Docientos y cinquenta Reales 250

[344] 586 ytten Vio otro retrato en lienzo que tiene una sortija en la mano = inventariado a n^{o} 586 = Tasolo en Docientos y cinquenta Reales 250

[345] 587 ytten Vio otro retrato en lienzo de un prelado y otra figura, = inventariado a n^{o} 587 = Tasolo en docientos reales 200

[346] 588 ytten Vio Otro retrato en lienzo de una muger = inventariado a n^{o} 588 = Tasolo en doci^{os} y çinq^{ta} R^{s} 250

f.347 [347] 589 ytten Vio Un Lienzo de Una nra S^{ra} y El niño y Sanct Joseph con una sierpe a los pies = inventariado a n^{o} 589 = La figura de S^{t} Joseph : es de Dios Padre = Tasole en quinientos y cinquenta Reales 550

[348] 590 ytten Vio un lienzo de Un S^{t} Ju^{o} bap^{ta} de mano de Joseph de rivera, = inventariado a n^{o} 590 = Tasola en Mill y cient Reales 1100

[349] 591 ytten Vio un Lienzo Grande quando cortaron la caveza a s^{t} Genaro = inventariado a n^{o} 591 = Tasolo en Tres mill reales 3000

[350] 592 ytten Vio un Lienzo grande de la diosa Venus con adonis muerto de mano de Joseph de rivera = inventariado a n^{o} 592 = este no es de mano de Joseph de rivera sino de Justo Papa, = y no es de Venus y adonis, Sino de Leandro y ero, = Tasole en Dos mill y Docientos Reales 2200

[351] 593 ytten Vio un lienzo Grande de loth con muchas figuras de mano del monreales = inventariado a n^{o} 593 = Tasole en quatro mill y quatrocientos Reales 4400

[352] 594 ytten Vio un lienzo Grande de una navidad de mano de maximo = inventariado a n^{o} 594 = Tasolo en Dos mill y docientos Reales 2200

[353] 595 ytten Vio un lienço grande de un martirio de s^{ta} ynes inventariado a n^{o} 595 = Tasole en cinco mill y quini^{o}s R^{s} 5500

[354] 596 ytten Vio un lienzo Grande de una nra s^{ra} y sanct Joseph de mano de Joseph de rivera = inventariado a n^{o} 596 = Tasolo en cinco mill y quinientos Reales 5500

[355] 597 ytten Vio un lienzo de una marina con unos Vajeles mano flamenca = invent^{do} a n^{o} 597 = Tasolo en mill y cient R^{s} 1100

f.347v [356] 598 ytten Vio un lienço de la Diosa Venus y marte y cupido es de Ruvens ynventariado a n^{o} 598 Tasola en tres mill Reales 3000

[357] 599 Yten Vio Un lienco de una diosa Venus puesta Una guirnalda de flores ynventariada a n^{o} 599 = tasola en mill Reales 1000

[358] 600 Yten Vio un lienco de Una pespectiva de S. Pedro que sana Tullidos de mano de la barbera ynventariado a n^{o} 600 = Tasolo En ochocientos Reales 800

[359] 601 yten Vio un lienco grande de Una marina Con Unos Baxeles ynventariado a n^{o} 601 Tasolo En mill y cien Reales 1100

[360] 602 yten Vio otro lienco del mismo Tamaño de lo mismo ynventariado a n^{o} 602 = Tasole en mill y cien Reales 1100

[361] 603 yten Vio un lienço grande de Un san sevastian de Jusepe de Rivera ynventariado a num^{o} 603 = Tasole en dos mill y ducientos R^{s} 2200[5]

[362] 604 yten Vio un lienco de Un san Pablo En la primera hermita ynventariado a n^{o} 604 Tasole En dos mill y duçientos Reales 2200

[363] 605 yten Vio Un lienco de Una prespectiva de mano de la barvera ynventariado a n^{o} 605 = Tasole en mill y duçientos R^{s} 1200

[364] 606 Ytten Vio un lienco grande del emaus de mano del basan ynventariado a n^{o} 606 Tasole En dos mill Reales 2000

[365] 607 yten Vio Un lienco grande de la primavera del Basan ynventariado a n^{o} 607 Tasoles en dos mill Reales 2000

f.348 [366] 608 ytten Vio un lienço gr^{de} de un Hercules que esta ylando y otras figuras = inventariado a n^{o} 608 = Tasole en quatro mill reales 4000

[367] 609 ytten Vio un lienzo grande de una musica de pajaros = inventariados a n^{o} 609 = Tasole en quatroci^{o}s y quarenta reales 440

[368] 610 ytten, Vio un Lienço de un respice finem con quatro cavezas de Muertes de Mano del español = Inventariado, a n,^{o} 610 = Tasolo en quatro mill reales 4000[6]

[369] 611 ytten Vio un Lienço grande de un invierno con muchas figuras de mano del Vasan = inventariado a n^{o} 611 = Tasole en Dos mill reales 2000

[370] 612 ytten Vio un lienço grande lleno de figuras de mano de brugul = inventariado a n^{o} 612 = Tasole en mill y cient Reales 1100

[371] 613 ytten Vio un lienzo Grande con unas Tabernas y una mesa de comida que estan en el campo ilando seda de mano del basan = inventariado a n^{o} 613 = Tasolo en Dos mill reales 2000

[372] 614 ytten Vio un lienco Gr^{de} del otoño De Mano del basan inventariado a n° 614 = Tasolo en Dos mill reales 2000

[373] 615 ytten Vio un Lienço de una nra S^{ra} con muchas angeles de Mano del Vasan = inventariada a n° 615 = Tasola en Mill y quinientos reales 1500

[374] 616 ytten Vio un lienço de la çena de xpto de mano del basan inventariado a n° 616 = Tasole en Dos mill y quinientos Reales 2500

f.348v [375] 617 ytten Vio Una Batalla de Daniel falconi = inventariada a n° 617 = Tasola en Trecientos y tr^{a} R^{s} 330

[376] 618 ytten Vio otra de lo mismo pequeña sin marco = inventariada a n° 618 = Tasola en quinientos Reales 500

[377] 619, 620 ytten Vio un lienco Grande de Diferentes cazas muertas y un Javali y otros muchos animales ynventariado a numeros 619 = 620 = Tasole en Dos mill y quinientos Reales 2500

[378] 621 ytten Vio un lienço de la adoracion de los reyes inventariado a n° 621 = Tasolo en seiscientos R^{s} 600

[379] 622 ytten Vio un lienço grande De Una negacion de Sanct Pedro y en el estan Jugando a los dados de mano del manfredo = inventariado a n° 622 = Tasolo en Dos mill y quinientos Reales 2500

[380] 623 yten Vio un lienço grande de una prespectiva De Mano de la barvera = inventariada a n° 623 = Tasola en ochociento reales 800

[381] 624 ytten Vio un Lienco Grande de un alfaarero que esta Haçiendo ollas = inventariado a n° 624 Tasole en Treciento y treinta reales 330

[382] 625 ytten Vio una prespectiva grande De Mano del Didiano en lienco = inventariada a n° 625 = Tasola en dos mill reales 2000

[383] 626 ytten Vio un Lienço grande de un sanct antonio de padua de mano de Jusepe de rivera = inventariado a n° 626 = Tasolo en tres mill reales 3000

[384] 627 ytten Vio un Lienzo Grande con muchos navios inventariado, a num° 627 = Tasole en mill y quinientos reales 1500

[385] 628 ytten Vio otro de la misma manera = inventariado a n° 628 = Tasolo en Mill reales 1000

f.349 [386] 629 ytten Vio un lienco grande De la bendicion De Jacob de mano del guarchin de chento, inventariado a n° 629 = Tasole en Dos mill y docientos Reales 2200[7]

[387] 630 ytten Vio un lienco grande de un martirio de Sanct Andres de Jusepe de rivera, inventariado a n° 630 = Tasolo en seis mill Reales 6000[8]

[388] 631 ytten Vio un lienzo grande de Cain y abel, quando le mato su hermano = inventariado a n° = 631 = Tiene a adam y eva, = es de mano del Monrreales = Tasole en tres mill y tresci°s R^{s} 3300

[389] 632 yten Vio un lienzo Gr^{de} de una feria de mano del Vasan = inventariado a n° 632 = Tasole en Tres mill y trecientos Reales 3300

[390] 633 ytten Vio otro Lienço Grande de una navidad de Mano del basan = inventariado a n° 633 = Tasole en quatro mill y quatrocientos Reales 4400

[391] 634 ytten vio un lienco Grande de Hercules que esta ilando de mano del monrreales = inventariado a n° 634 = Tasole en Dos mill reales 2000

[392] 635 ytten Vio Un lienzo Grande de un Martirio de sanct lorenzo de Mano de rubens = inventariado a n° 635 = Tasole en quatro mill y quatrocientos Reales 4400

[393] 636 ytten Vio un lienzo Grande de un retrato del Duq.^{e} de lerma a cavallo de mano de Rubens = inventariado a n° 636 = Tasole en çinco mill y quinientos Reales 5500[9]

[394] 637 ytten Vio un lienço gr^{dc} de sanct Greg° y sanct ignacio y sanct fran^{co} = inventariado a n° 637 = Tasolo en quatro mill Reales 4000[10]

f.349v [395] 638 ytten Vio un lienço grande De Una adoracion de reyes. De Mano del Vandique inventariada a n° 638 = Tasola en Mill y quinientos reales 1500

[396] 639 ytten Vio un Lienço grande de un retrato del Rey a cavallo = inventariado a n° 639 = es de mano del monrreales = Tasolo en Mill seiscientos y cinq^{ta} Reales 1650

[397] 640 ytten Vio otro Lienzo Grande del cardenal infante a cavallo = inventariado a n° 640 = Tasole en Dos mill Reales 2000

[398] 641 ytten Vio un lienzo Grande de la batalla de norlinguen = inventariado a n° 641 = Tasolo en tres mill reales 3000

[399] 642 ytten vio un lienzo Grande de Animales y cazas diferentes = inventariado a n° 642 = Tasolo en Dos mill y quinientos reales 2500

[400] 643 ytten Vio otro de la misma man^{ra} = inventariado a n° 643 = Tasolo en dos mill y quin^{os} Rs 2500

[401] 644 Ytten Vio otro de la misma suerte = inventariado a n° 644 = Tasolo en dos mill y quiniento R^{s} 2500

[402] 645 ytten Vio otro de la misma manera Todos quatro yguales de Mano de Pedro de Vos = inventariado a n° 645 = Tasolo en Dos mill y quinientos R^{s} 2500

[403] 646 ytten Vio un lienço grande de una Hist^{a} de cipion africano, inventariado a n° 646 = Tasolo en Mill y quinientos R^{s} 1500

[404] 647 ytten Vio un dibujo pequeño de lapiz colorado con su marco dorado y un espejo delante = inventariado a n° 647 = Tasolo en Docientos y Veinte Reales 220

f.350 [405] 648 ytten Vio otro de la misma manera = inventariado a n° 648 = Tasolo en Ducientos y veinte R^{s} 220

[406] 649 ytten Vio un sanct Ger° en tabla con marco dorado Pequeño = inventariado a n° 649 = Tasolo en ciento y cinquenta reales 150

[407] 407 ytten Vio un lienço grande de una adoraz^{on} de Reyes = inventariado a n° 650 = Tasolo en Dos Mill y quinientos Reales 2500

[408] 651 ytten Vio otro lienco Viejo de Vacarelo = inventariado a n° 651 = este no es de Vacarelo = es una figura de un humbre echado en el suelo = Tasole en ciento y cinquenta Reales 150

[409] 652 ytten Vio una nra s^{ra} que esta sentada en tierra con el niño de mano del Ticiano con marco dorado = inventariada a n° 652 = Tasola en quatro mill y quatrocientos Reales 4400

[410] 653 ytten Vio un sanct francisco gr^{de} con marco dorado = inventariado a n° 653 = Tasolo en Dos mill setecientos y cinquenta Reales 2750

[411] 654 ytten Vio una nra s^{ra} De la concepcion con marco dorado de Mano de Jusepe de rivera = inventariada a n° 654 = Tasola en siete mill y setecientos Reales 7700[11]

[412] 655 ytten Vio una prespectiva con marco dorado y blanco = inventariada a n° 655 = Tasola en docientos y cinquenta Reales 250

[413] 656 ytten Vio un Pais pequeño que pasan Unas Varcas inventariado a n° 656 = tasole en ciento y cinq^{ta} Reales 150

f.350v [414] 657 ytten Vio otro Pais de una holgura, y muchas figuras. inventariado a n° 657 = este pais no es holgura sino el Dilubio = Tasole en quatroci°s Reales 400

[415] 658 ytten Vio otra prespectiva del Palacio R,[1] = inventariada a n° 658 = tasola en mill Reales 1000

[416] 659 ytten Vio un Pais pequeño de Una batalla sin marco = inventariado a n° 659 = Tasole en quinientos Reales 500

[417] 660 ytten Vio una prespectiva con un aparador de platta sin Marco = inventariado a n° 660 = Tasola en quinientos Reales 500

[418] 661 ytten Vio otra prespectiva con una fuente sin marco inventariada a n° 661 = Tasola en docientos y Veinte Reales 220

[419] 661 ytten Vio un pais de una holgura pequeña sin marco = inventariada a n° 662 = Tasola en quinientos y cinquenta reales 550

[420] 663 ytten Vio un pais pequeño de una batalla sin Marco = inventariado a n° 663 = Tasolo en Trecientos y treinta reales 330

[421] 664 ytten Vio un quadro en tabla con gente questa comiendo = con marco de evano = inventariado a n° 664 = Tasolo en seiscientos reales 600

[422] 665 yten Vio una riña de unos Villanos en tabla aobado y el Marco ochavado pequeño = inventariado a n° 665 = Tasola en treci°s Reales 300

[423] 666 yten Vio una nra S[a] en tabla con el nino Jesus y sanct Ju[o] sin marco = inventariada a n[o] 666 = Tiene Tanbien a Sancta ysabel = Tasola en ciento y ochenta reales 180

[424] 667 ytten Vio un S.[t] anton en pie con marco dorado de mano del pulidoro = invent[da] a n[o] 667 = Tasola en seisçientos Reales 600

f.351 [425] 668 ytten Vio un xpto con la cruz a cuestas sin marco = inventariado a n[o] 668 = Tasole en quinientos y cinquenta reales 550

[426] 669 ytten Vio un bruquel que esta encima de un pie grande dorado con figuras doradas = inventariado a n[o] 669 = esta es una rodela de pintura Por ambas partes = Tasola Junto con el pie en que esta puesta en Tres mill y trecientos reales 3300

[427] 836 ytten Vio un quadro Grande de la conversion con marco negro inventariado a n[o] 836 = Tasole en docientos y cinquenta reales 250

[428] 837 ytten Vio un quadro de Sanct nicolas de tolentino sin Marco en pie = inventariado a n[o] 837 = Tasole en quatrocientos Reales 400

f.351v [429] 838 ytten Vio otro quadro Del angel de la guarda inventariado a n[o] 838 = Tasolo en quatrocientos reales 400

[430] 839 ytten Vio una prespectiva grande con su marco dorado inventariada a n[o] 839 = Tasola en quinientos y cinquenta reales 550

[431] 840 ytten Vio un sanct francisco de paula = inventariado a n[o] 840 = Tasole en ciento y cinq[ta] R[s] 150

[432] 842 ytten Vio un S[t] Marcos grande sin Marco = inventariado a n[o] 842 = Tasole en quatroci[o]s R[s] 400

[433] 843 ytten Vio un sanct Geronimo Grande sin marco = inventariado a n[o] 843 = Tasole en quatrocientos Reales 400

[434] 844 ytten Vio Un sanct estevan de la misma suerte = inventariado a n[o] 844 = Tasole en quatrocientos Reales 400

[435] 845 ytten Vio Un sanct Gregorio como los de arriva Todos de un tamano sin Marcos = inventariados a n[o] 845 = Tasolo en quatroci[o]s R[s] 400

[436] 846 ytten Vio una sancta elisabet Reyna de portugal = inventariado a n[o] 846 = Tasola en quatrocientos Reales 400

[437] 847 ytten Vio un quadro Grande de la concepcion sin Marco = inventariado a n[o] 847 = Tasolo en quinientos Reales 500

[438] 848 ytten Vio una nra S[ra] De Trapana con marco negro = inventariada a n[o] 848 = Tasola en doçientos y setenta y çinco reales 275

f.352 [439] 849 ytten Vio un Sanct Matias sin marco Grande inventariado a n[o] 849 = Tasolo en quatrocientos reales 400

[440] 850 ytten Vio otros onçe apostoles del mismo tamaño. en pie y xpto que en todas sin treze piezas inventariados a n[o] 850 = Taso cada una de Las Doçe que esta partida contiene a quatrocientos reales Montan quatro mill y ochocientos reales 4800

[441] 851 yten Vio un quadro Grande de la cena de Rey baltasar inventariado a n[o] 851 = Tasole en quinientos y cinquenta reales 550

[442] 852 ytten Vio un quadro pequeño Sin Marco de quando Vajaron a xpto De la cruz inventariado a n[o] 852 = Tasole en quinientos y cinq[ta] Reales 550

[443] 853 ytten Vio un martirio de S[t] Andres grande sin marco inventariado a n[o] 853 = Tasolo en ochocientos y ochenta reales 880

[444] 854 ytten Vio un quadro Grande de sanct blas en pie sin marco = inventariado a n[o] 854 = Tasolo en quatrocientos reales 400

[445] 855 ytten Vio otro de sancta Marta en pie sin marco inventariado a n[o] 855 Tasole en quatrocientos R[s] 400

[446] 856 ytten Vio otro de sancta barbara del mismo tamaño inventariado a n[o] 856 = Tasolo en quatroçi[os] R[s] 400

f.352v [447] 857 ytten Vio otro de la beata margarita colona del mismo Tamaño = inventariado a n[o] 857 = Tasolo en quatrocientos reales 400

[448] 858 ytten Vio otro de San Agustin = inventariado a n° 858 = Tasolo en quatrocientos reales 400

[449] 859 ytten Vio otro de sanct Ju° inventariado a n° 859 Tasolo en quatrocientos reales 400

[450] 860 ytten Vio otro de S[t] ambrosio inventariado a n° 860 = Tasola en quatrocientos reales 400

[451] 861 ytten Vio un Moyses mas pequeño = inventariado a n° 861 = Este no es moyses. sino Sanct Ju° evangelista de edad mayor = no tiene marco = Tasole en Docientos reales 200

[452] 862 ytten Vio un fraile francisco con Unas alforjas = inventariado a n° 862 = Tasole en quatrocientos reales 400

[453] 863 ytten Vio Una S[ta] çiçilia mas pequeña Todos sin marco. inventariada a n° 863 = Tasola en Trecientos y treinta reales 330

[454] 864 ytten Vio un quadro Grande de s[ta] Monica sin Marco = inventariado a n° 864 = Tasolo en quatrocientos reales 400

[455] 865 ytten Vio otro de nro s[r] que esta a la mesa con otros Dos sanctos = inventariado a n° 865 = Tasolo en Docientos Reales 200

[456] 868 ytten Vio una pintura en tabla del sacrificio de abraam = inventariada a n° 868 = Tasola en quatrocientos y quarenta reales 440

[457] 869 ytten Vio otra de sanct Ger° en tabla inventariada a n° 869 = Tasola en quinientos y cinq[ta] reales 550

f.353 [458] 870 ytten Vio otra en tabla Pais de inbierno = inventariada a n° 870 = Tasola en trecientos y treinta Reales 330

[459] 871 ytten Vio un retrato del secret[rio] conchillos inventariado a n° 871 = Tasolo en seiscientos y sesenta Reales 660

[460] 872 ytten Vio otro de un filosofo anbos de medio cuerpo = inventariado a n° 872 = Tasolo en seiscientos y sesenta reales 660

[461] 873 ytten Vio Dos pinturas de un Tamaño con aves y pezes inventariadas a n° 873 = Taso cada una a tres ducados montan ambas sesenta y seis R[s] 66

[462] 874 ytten Vio el Retrato del Almir[te] Don fadrique inventariado a n° 874 = Tasole en ciento y diez Reales 110

[463] 875 ytten Vio ocho paises de un tamaño que los pinto el flamenco = inventariados a n° 875 = Taso cada uno a seis ducados Montan quinientos y v[te] y ocho reales 528

[464] 876 ytten Vio quatro marinas de un tamaño en Tabla inventariadas a n° 876 = Taso cada una a cinquenta ducados = Montan en todos Dos mill y docientos Reales 2200

[465] 877 ytten Vio otra marina en papel pequeña inventariada a n° 877 = Tasola en ochenta y ocho R[s] 88

[466] 878 ytten Vio un retrato del condestable de napoles inventariado a n° 878 = Tasolo en ciento y diez R[s] 110

[467] 879 ytten Vio otro de la S[ra] D. Ana colona = inventariado a n° 879 = no es sino de la S[ra] D. Ana de mendoza = Tasolo en ciento y treinta y dos Reales 132

f.353v [468] 880 ytten Vio un fruterico Pequeño del Mro Perea = inventariado a n° 880 = Tasole en Docientos Reales 200

[469] 881 ytten Vio Dos prespectivas con marcos Dorados Dos pinturas de Mugeres desnudas. inventariadas a n° 881 = Taso las Dos prespectivas a cinq[ta] Ducados cada una 1100
Las Dos pinturas Una es de Danza del ticiano Tasola en trecientos ducados 3300
La otra es de luqueto = Taso esta en Mill y trescientos reales 1300

[470] 882 yten Vio una Tabla del monte Calvario Larga inventariada a n° 882 = Tasola en Mill R[s] 1000

[471] 906 ytten Vio Diez y ocho quadros de la vida de sanct fran[co] inventariados a n° 906 = estos quadros Son Veinte y quatro aunque en el inventario diçe diez y ocho = Taso cada uno a Treinta ducados Montan siete Mill novecientos y veinte reales 7920

[472] 909 ytten Vio onçe Liencos de pintura de la vida de sanct agustin los nuebe dellos con Marco y los dos sin ellos inventariados a n° 909 = Tasolos a quatrocientos Reales cada uno : Montan quatro mill y quatrocientos Reales 4400

[473] 910 ytten Vio quatro paises pequeños de pescados y aves con Marcos negros inventariados a n° 910 = taso cada uno a Docientos Reales = Montan ochocientos reales 800

[474] 911 ytten Vio otra pintura en tabla mediana de la magdalena con marco negro invent^da a n° 911 = tasola en diez ducados 110

f.354 [475] 912 ytten Vio otra pintura En lienzo de S^t Ju° evangelista inventariada a n° 912 = Tasola en seis ducados 66

[476] 914 ytten Vio Onçe lienços de pintura de la Vida de S.^to agustin con marcos negros = inventariados a n° 914 Taso cada uno a quatrocientos reales–Montan quatro Mill y quatrocientos reales 4400

[477] 915 ytten Vio una pintura De Sancto domingo sin marco lienço grande inventariada a n° 915 = Tasola en cient Reales 100

[478] 916 ytten Vio otra pintura de Sanct Pedro martir sin marco del mismo alto = inventariada a n° 916 = Tasola en cient Reales 100

[479] 917 ytten Vio otra pintura de la Magdalena sin marco inventariada a n° 917 = Tasola en cient R^s 100

[480] 918 ytten Vio otra pintura de S^t franco xavier, sin marco inventariada a n° 918 = Tasola en cient R^s 100

[481] 919 ytten Vio otra pintura de sanct ignacio del mismo alto = inventariada a n° 919 = Tasola en cient Reales 100

[482] 920 ytten Vio otra pintura del baptismo de san Ju° sin marco, inventariada a n° 920 = Tasola en cient y veinte Reales 120

[483] 921 ytten Vio otra pintura de sanct Marcos evangelista inventariada a n° 921 = Tasola en diez ducados 110

[484] 1029 ytten Vio una caveza de una S.^ta con marco dorado : inventariada a n° 1029 = es caveza de nra s^ra De mano del guarchino Tasola en Docientos reales 200

f.354v [485] 1030 ytten Vio otra caveza de un Viejo a lo antiguo con marco de evano = inventariada a n° 1030 = el marco es de peral = Tasola en Veinte ducados 220

[486] 1031 ytten Vio otras Dos pequeñas con Vedrieras delante inventariadas a n° 1031 = Tasola una que esta en papel colorada en cinquenta reales = La otra que es pedaco de un friso de Pulidoro en ciento y Diez reales Montan ambas ciento y sesenta R^s 160

[487] 1032 ytten Vio once paises Pequeños en Laminas inventariadas a n° 1032 = Taso cada uno en cinquenta Reales montan Todos quinientos y cinquenta R^s 550

[488] 1055 ytten Vio una pintura que dio Mi s^ra La marquesa de Valdueza inventariada a n° 1055 = es una imagen de nra s^ra En lamina con el niño dormido y angeles en una Guirnalda de flores de Mano de brugul con Marco de evano Dorados los perfiles y labores en el friso = Tasola en Doscientos ducados 2200

[489] 1073 yten Vio seis quadros grandes que son seis lugares de italia de los estados de su ex,^a los quatro con marcos = y los dos sin ello = todos yguales, inventariados a n° 1073 = Taso cada uno de los quatro con Marcos á treinta ducados = y los Dos sin Marcos a Veinte ducados = Montan Mill y setecientos y sesenta reales 1760

[490] 1074 ytten Vio onçe paises yguales que son Los quatro tiempos y siete meses sin marcos Grandes inventariados a n° 1074 = Tasolos quatro tiempos a Doçientos y cinquenta reales cada uno q Montan mill R^s 1000
y los siete meses a treinta ducados cada uno que montan Dos Mill trecientos y diez reales 2310

f.355 [491] 1075 yten Vio Veinte y tres paises Pequeños sin marcos inventariados a n° 1075 = Tasolos unos con otros a Dos Reales y m° que montan en Todos Veinte y tres paises cinquenta y siete Reales y m° 57½

[492] 1076 ytten Vio una sobrepuerta larga de un sanct francisco sin marco = inventariada a n° 1076 = Tasola en V^te y seis R^s 26

[493] 1077 ytten Vio quatro fruteros de bara de largo sin marco inventariados a n° 1077 = Taso cada uno a tres ducados Montan ciento y treinta y dos reales 132

[494] 1083 ytten Vio Doçe amazonas de un Tamaño sin marco inventariadas a n° 1083 = Taso cada una a cinquenta Reales = Montan Seiscientos Reales 600

[495] 1084 ytten Vio Doce Sivilas de un tamaño sin marco inventariadas a n° 1084. Taso cada una a Ducado montan ciento y treinta y dos reales 132

[496] 1085 ytten Vio Un quadro de la Çena, del Rey baltasar sin marco inventariado a n° 1085 = Tasole en quinientos Reales 500

[497] 1086 ytten Vio un quadro sin marco de una que esta dando de Mamar a su padre inventariado a n° 1086 = Tasole en Ducientos Reales 200

[498] 1087 ytten Vio Un quadro de loht y sus hijas sin Marco inventariado a n° 1087 = Tasole en treci^{os} Reales 300

[499] 1088 ytten Vio cinco pinturas con marcos dorados y negros yguales grandes = con diferentes figuras inventariadas a n° 1088 = la una lienco del invierno = otra Del ottoño = Taso cada uno de los dos a ciento y V^{te} Reales = Otro es de las carnestolendas : Tasole en doci°s y v^{te} R^{s} = otro es de andromeda y perseo Tasolo en doci°s y V^{te} R^{s} = la Ultima es la fabula de faeton tienc marco negro : Tasola en trecientos y treinta reales 1010

f.355v [500] 1089 ytten Vio un quadro grande de brujas sin marco inventariado a n° 1089 = Tasole en docientos y v^{te} R^{s} 220

[501] 1090 ytten Vio un pais de batalla Viejo y roto inventariado a n° 1090 = Tasole en Veinte Reales 20

[502] 1091 ytten Vio tres quadros de Mugeres desnudas con marcos dorados y negros inventariados a n° 1091 = la Una es la llubia de oro-Tasola en qui°s y cinq^{ta} Reales 550
=la ottra de Venus y marte = Tasola en doçi°s y veinte Reales 220
=la otra una mug^{r} desnuda que esta tocando un honbre el organo = tasola en quinientos y cinquenta reales 550

[503] 1092 Ytten Vio siete paises De diferentes historias con marcos dorados y negros inventariados a n° 1092 = Taso cada uno a çiento y ochenta reales Montan Mill y docientos y sesenta reales 1260

[504] 1092 ytten Vio nuebe paises de Hermitaños sin marcos inventariados a n° 1095 = Tasolos a Dos ducados cada uno Montan ciento y nov^{ta} y ocho reales 198

[505] 1096 ytten Vio otro Pais del sitio de fuenterabia inventariado a n° 1096 = Tasolo en quarenta y quatro reales 44

[506] 1097 ytten Vio cinco paises pequeños sin marcos inventariados a n° 1097 = Taso cada uno a Dos reales y m° Montan Doçe reales y medio 12½

[507] 1098 ytten Vio un retrato de un Viejo inventariado a n° 1098 es una caveza esta en lienzo con Marco negro Tasola en Treinta reales 30

[508] 1099 ytten Vio una pintura De s^{ta} agueda con marco negro inventariada a n° 1099 = Tasola en Veinte y ocho Reales 28

f.356 [509] 1100 ytten Vio quatro quadros grandes de quatro ciudades de italia sin marcos = inventariados a n° 1100 tasolas a veinte ducados cada uno Montan ochocientos y ochenta reales 880

[510] 1103 ytten Vio un quadro en tabla con tres figuras de mugeres y un hombre inventariado a n° 1103 = tiene moldura negra Tasole en mill y cient Reales 1100

[511] 1104 ytten Vio Diez quadros grandes de paises y meses, con marcos dorados inventariados a n° 1104 = Tasolos nuebe cada uno dellos a ciento y ochenta Reales = el otro es de la creacion Tasolo en treci°s y treinta reales = Montan Todos, Mill novecientos y cinquenta reales 1950

[512] 1105 ytten Vio otros quatro Paises mayores de meses sin marco inventariados a n° 1105 = Tasolos a treinta ducados cada uno = Montan Mill y trecientos y veinte Reales 1320

[513] 1106 ytten Vio ttr,^{a} y dos paises pequeños sin marco inventariados a n° 1106 = Taso cada uno destos Treinta y dos paises a Dos reales y m° = Montan ochenta Reales 80

[514] 1107 ytten Vio un quadro mediano de unas cazas muertas con marco negro inventariado a n° 1107 = es de Pajaros muertos ay en el, una escopeta-el marco es de Peral Tasole en sesenta ducados Valen Reales seiscientos y sesenta 660

f.356v [515] 1108 ytten Vio Una Diosa Venus con marco negro chico inventariada a n° 1108 = este quadro es de diana y Calixto que la traen por fuerça al agua con Moldurilla sobre puesta = Tasola en Diez ducados 110

[516] 1109 ytten Vio un Retrato del cardenal barverino Sin marco inventariado a n° 1109 : Tasole en Dos Ducados 22

[517] 1110 ytten Vio un retrato de fr. Luis de granada inventariado a n° 1110 = Tasolo en Veinte R^s^ 20

[518] 1111 ytten Vio un retrato de Medio cuerpo de una muger inventariado a n° 1111. Tasole en Veinte ducados 220

[519] 1112 ytten Vio un retrato de una Caveza de un hermitaño inventariado a n° 1112 : Tasolo en diez r^s^ 10

[520] 1113 ytten Vio un retrato de un Colones inventariado a n° 1113 = esta armado tiene un cuello = tasole en ocho Ducados 88

[521] 1114 ytten Vio un retrato de un niño Jesus con su marco inventariado a n° 1114 = Tiene Serafines y esta Roto en dos partes = el Marco es negro = Tasolo en Diez ducados 110

[522] 1115 ytten vio un retrato del Papa Urbano sin marco inventariado a n° 1115 = es de medio cuerpo Tasolo en diez ducados 110

[523] 1116 ytten Vio un retrato de Sancta Polonia inventariado a n° 1116 = tiene todo el rostro Roto : el Marco es dorado y açul : Tasolo en seis Reales 6

f.357 [524] 1117 ytten Vio un quadro de unas Cazas muertas con Marco inventariado a n° 1117 = tiene Una Caveza de Javali Marco de peral Tasolo en sesenta ducados 660

[525] 1118 ytten Vio Un quadro Grande de la asumpcion de nra S.^ra^ sin marco inventariado a n° 1118 = Tasolo en ciento y cinq^ta^ Reales 150

[526] 1119 ytten Vio cinco retratos de los hijos de Duque del alburquerque cuerpos enteros sin marcos = inventariados a n° 1119 = Taso cada uno a cient Reales Montan quinientos Reales 500

[527] 1120 ytten Vio un retrato de una muger sin Marco inventariado a n° 1120 = es entero con una carta en la mano Tasole en veinte ducados 220

[528] 1121 ytten Vio un retrato de una monja de medio cuerpo inventariado a n° 1121 = Tasolo en Veinte reales 20

[529] 1122 ytten Vio un retrato pequeño del infante Carden^l^ a cavallo inventariado a n° 1122 = tasolo en çiento y çinquenta reales 150

[530] 1123 ytten Vio un quadro de S^t^ Antonio de padua Con marco inventariado a n° 1123 = el marco es negro = Tasole en sesenta reales 60

[531] 1124 ytten Vio otro que es el sitio de fuente Rabia = inventariado a n° 1124 = Tasolo en dos ducados 22

[532] 1125 ytten Vio un quadro de tres que estan Jugando a los naipes inventariado a n° 1125 = este quadro es de fulleros sin Marcos = Tasole en docientos R^s^ 200

f.357v [533] 1126 ytten Vio Un quadro Roto de S^t^ bernardo sin marco. inventariado a n° 1126 = Tasole en dos Ducados 22

[534] 1127 ytten Vio un quadro de un abad en pie sin marco inventariado a n° 1127 = es del glorioso Patriarcha S^t^ Benito = Tasolo en treinta R^s^ 30

[535] 1127 ytten Vio un quadro Grande de Una nra S.^ra^ y Sanct Geronimo con Marco Dorado = inventariado a n° 1128 = Tiene a S^t^ Rafael y Tobias = no tiene Marco quando se tasa = Tasole en sesenta ducados 660

[536] 1130 ytten Vio un quadro de sanct Pablo en lienço sin marco : inventariado a n° 1130 : Tasolo en quatrocientos reales 400

[537] 1131 ytten Vio un retrato en lienzo del conde de melgar a cavallo sin Marco = inventariado a n° 1131 = Tasole en cinquenta ducados 550

[538] 1153 ytten Vio una nra S^ra^ En Tabla con el niño y un angel con marco negro = inventariada a n° 1153 = ay algunos angeles y un papagayo = Tasola en quarenta Ducados 440

[539] 1154 ytten Vio otro quadro de la magdalena inventariado a n° 1154 = Tiene marco esta pintada en Tabla = Tasolo en docientos y v^te^ Reales 220

[540] 1155 ytten vio un frutero inventariado a n° 1155 = tasolo en veinte y quatro Reales 24

f.358 [541] 1156 ytten Vio un sanct fran^{co} en pie = es de asis, figura endera = inventariado a n^{o} 1156 = tasolo en ciento y cinquenta reales 150

[542] 1157 ytten Vio ocho paises grandes mundanos y espirtuales con sus marcos negros inventariados a n^{o} 1157 = estos son unos Historia de la Sagrada scriptura y Evangelio = otros de fabulas = Tasolos a ciento y ochenta Reales cada uno = Montan Mill y quatrocientos y quar^{ta} Reales 1440

[543] 1158 ytten vio onçe paises pequeños sin Marcos = inventariados a n^{o} 1158 = Tasolos a dos R^{s} y m^{o} cada uno = Montan v^{te} y siete Reales y m^{o} 27½

[544] 1159 ytten Vio Dos quadros grandes el uno de Diana, y el otro de Vulcano = inventariados a n^{o} 1159 = el de Diana tiene muchas ninfas tirando por blanco a un palo = Taso este en setecientos Reales 700 = el de Vulcano tiene a Venus y otras ninfas Tasolo en mill Reales 1000

[545] 1160 ytten Vio una pintura de una Muger en quervos con un Ganso inventariada a n^{o} 1160 = este quadro es en tabla : y es de Jupiter y Leda Viene de micael angel = Tasolo en cient Ducados 1100

[546] 1161 yten Vio otro quadro de un Juego de niños sin marco inventariado a n^{o} 1161 = estan los niños Jugando con una cabra tasolo en quatrocientos reales 400

f.358v [547] 1162 ytten Vio otro quadro de fabulas de obidio sin Marco inventariado a n^{o} 1162 = este quadro es de Galatea Copia de rafael = Tasole en quarenta ducados 440

[548] 1163 ytten Vio otro quadro mayor de Muchos animales sin marco inventariado a n^{o} 1163 = este quadro es copia de Sneidas = Tiene aves y animales muertos = Tasole en cinquenta du^{o}s 550

[549] 1164 yten Vio otro de Europa, cavallera en un Toro inventariado a n^{o} 1164 Tasole en Veinte Ducados 220

[550] 1165 ytten Vio otro pais de Dos niños con un frutero y unos hombres que estan nadando que es el mes de agosto sin Marco inventariado a n^{o} 1165 = Tasolo en Treinta ducados 330

[551] 4166 ytten Vio un frutero inventariado a n^{o} 1166 = Tasolo en tres ducados 33

[552] 1167 ytten Vio un quadro grande de cazas muertas sin marco inventariado a n^{o} 1167 = es copia de Sneidas, tiene aves y animales muertos = Tasole en cinquenta ducados 550

[553] 1168 ytten Vio otro quadro grande de frutas sin marco inventariado a n^{o} 1168 = es tanbien, copia de Sneidas = Tasole en cinquenta ducados 550

[554] 1169 ytten Vio otro quadro Grande con unos lobos que estan Comiendo un cavallo inventariado a n^{o} 1169 = este es copia de Paulo de Vos = Tasole en cinquenta Ducados 550

f.359 [555] 1170 ytten Pidio Se le muestre un quadro Mediano con unos cupidos Sin Marco inventariado a n^{o} 1170 = Mostrosele un quadro de un lienzo de un cupido que tiene un espejo en q^{e} se esta mirando una muger = Tasole en cinq^{ta} Reales = dijo ser copia de Ticiano 50

[556] 1171 ytten Vio un quadro mas pequeño de cain y abel Sin Marco = inventariado a n^{o} 1171 = tiene Marco negro Tasole en Veinte ducados 220

[557] 172 ytten Vio otro quadro de uno que esta metido en Una cuba sin marco inventariado a n^{o} 1172 = Este quadro es de Diogenes hablando a alexandro = Tasole en ochocientos Reales 800

[558] 1173 ytten Vio un quadro de David sin marco inventariado a n^{o} 1173 = este esta con la Caveza del Gigante = Tasolo en quarenta Ducados 440

[559] 1174 ytten Vio otro quadro grande de un pastor con Diana con marco dorado y negro inventariado a n^{o} 1174 = este quadro es de adonis y Venus con moldura Tallada de oro y noguerado = Tasola en Veinte Ducados 220

[560] 1175 ytten Vio tres fruteros yguales inventariados a n^{o} 1175 = Taso cada uno a Tres ducados = Montan noventa y nuebe Reales 99

[561] 1176 yten Vio mas seis paises sin marco invent^{dos} a n^{o} 1176 taso cada uno a dos reales y m^{o} montan quinze Reales 15

f.359v [562] 1177 ytten Vio nuebe Paises a lo largo de sanctos y santas sin marco = inventariados a n^{o} 1177 = Taso cada uno a Dos ducados = Montan ciento y nov^{ta} y ocho R^{s} 198

[563] 1178 ytten Vio otros treinta y çinco paises chiquitos mayores y menores Sin Marco inventariados a n^{o} 1178 = Taso cada uno a Dos reales y m^{o} = montan ochenta y siete reales y m^{o} 87½

[564] 1181 ytten Vio un quadro de la adoracion de los Reyes sin Marco inventariado a n° 1181 = Tasolo en cinquenta ducados 550

[565] 1182 ytten Vio una Magdalena en pie sin marco inventariada a n° 1182 = Tasola en ciento y çinquenta reales 150

[566] 1183 ytten Vio dos Sanctas Hermitañas en Dos paises sin marco = inventariadas a n° 1183 = Taso cada una a Dos ducados 44

[567] 1184 ytten Vio un quadro de quando degollaron a S[t] Ju° = inventariado a n° 1184 = Tasole en Docientos y cinquenta reales 250

[568] 1185 ytten Vio otro pais de otra Sancta Hermitaña inventariado a n° 1185 = Tasolo en Dos ducados 22

[569] 1186 ytten Vio un quadro Del Sancto Job = inventariado a n° 1186 : Tasolo en quatro d°s 44

[570] 1187 ytten Vio un quadro de s[t] Ju° bap[ta] con el cordero sin marco invent° a n° 1187 = Tasole en Veinte D°s 220

f.360 [571] 1188 ytten Vio una sancta Prudenciana sin marco inventariada a n° 1188 = esta exprimiendo Una esponja de sangre en una olla = Tasola en cient Reales 100

[572] 1189, 1190 ytten Vio una copia de nra S[ra] Con el niño sin Marco De mano del caravacho inventariada a los num[os] 1189 = 1190 = tiene un Peregrino y una Peregrina = Tasola en sesenta Ducados 660

[573] 1191 ytten Vio un quadro De la Resureccion de Lazaro sin marco inventariado a n° 1191 = Tasolo en Mill Reales 1000

[574] 1192 ytten Vio un quadro de Sancta clara grande inventariado a n° 1192 = Tasolo en Docientos y cinquenta reales 250

[575] 1193 ytten Vio nuebe paises pequeños sin marco inventariados a n° 1193 = Tasolos a Dos Reales y medio : Montan V[te] y dos r[s] y m° 22½

[576] 1194 ytten Vio un pais de un cazador con marco Dorado inventariado a n° 1194 = tiene unos alcones y unas Vacas : y el marco es dorado y negro : Tasole en ciento y V,[te] Reales 120

[577] 1202 ytten Vio un quadro De Sanct. Ysidro = inventariado a n° 1202 = Tasole en cinquenta y çinco Reales 55

f.360v [578] 1203 ytten Vio otro quadro De San Philipe neri. inventariado a n° 1203 = Tasole en cient R[s] 100

[579] 1204 ytten Vio tres paises chicos inventariados a n° 1204 = Tasolos a Dos Reales y m° = montan siete Reales y medio 7½

[580] 1205 ytten Vio nuebe paises chicos de hermitaños inventariados a n° 1205 = Tasolos a Dos Reales y medio Montan Veinte y dos Reales y medio 22½

[581] 1220 ytten Vio Diez y seis Paises pequeños rotos quebrados y podridos = inventariados a n° 1220 = no los Taso por no Valor Cosas alguna 0 *Annot: no se taso*

[582] 1601 ytten Vio Una Batalla De aniel falconi con marco dorado inventariada a n,° 1601 = Tasola en mill seisçientos y çinquenta R[s] 1650

[583] 1602 ytten Vio Otra Batalla De aniel falconi, mas pequeña con marco dorado. inventariada a n° 1602 Tasola en mill y cient Reales 1100

[584] 1603 ytten Vio Un lienço de pintura pequeño que es un niño Coronado de ojas de parra tocando una gaita con marco dorado y en el niños, plateados. Inventariado a n° 1603 : Tasola en quatrocientos y quarenta reales 440

[585] 1604 ytten Vio Una prespectiva, con Sanct Pedro que Sana tullidos. con marco llano de oro y açul inventariada a n° 1604 Tasola en v[te] y çinco d°s 275

f.361 [586] 1605 ytten Vio un lienço pequeño de medio cuerpo es, Sanct geronimo de mano de Joseph de rivera Con marco dorado y laborçillas en el friso : inventariados a n° 1605. Tasole en seiscientos Reales 600

[587] 1606 ytten Vio un lienço de Un S[t] Sebastian Medio cuerpo de guido reni. Con marco dorado y cantoneras relevadas de labores en el friso : Inventariado a n° 1606 Tasole en seteçientos Reales 700

[588] 1607 ytten Vio Un retrato de medio cuerpo del excclentisimo señor Almirante de castilla que

aya Gloria De Mano del monrreales con marco Dorado : Inventariado a n° 1607 Tasole en Mill y seiscientos y cinquenta Reales 1650

[589] 1608 ytten Vio un lienzo con Una caveza pintada en la imprimacion sin campo : sin marco inventariado a n° 1608 : Tasolo en diez y seis Reales 16

[590] 1609 ytten Vio un dibujo hecho de lapiz colorado con una moldurilla de madera en limpio = inventariado a n° 1609 = Tasolo en treinta Reales 30

[591] 1610 ytten Vio un retrato en lienzo pequeño de un Dux de Veneçia : Manera Veneciana : inventariado a n° 1610 = Tasole en cinquenta Reales 50

f.361v [592] 1611 ytten Vio otro retrato en lienzo medio cuerpo de otro Dux Veneçiano : De Mano del tintoreto : inventariado a n° 1611 = Tasolo en quinientos y cinq^ta^ Reales 550

[593] 1612 ytten Vio otro retrato de otro Dux de Veneçia de mano del tintoreto = inventariado a n° 1612 = Tasolo en quinientos y cinquenta Reales 550

[594] 1613 ytten Vio otro Retrato Medio cuerpo Grande en lienzo con un papel Scrito en latin que tiene en las manos = inventariado a n° 1613 = Tasole en Docientos y Veinte Reales 220

[595] 1614 ytten Vio otro Retrato de Medio cuerpo en lienzo Grande con otro letrero : inventariado a n° 1614 = Tasole en Docientos y Veinte Reales 220

[596] 1615 ytten Vio otro retrato de Medio cuerpo de un hombre Armado pero con cuello con puntas : es Del Duque de Mantua Vicencio gonzaga de Mano del Tintoreto = inventariado a n° 1615 : Tasole en quinientos y cinquenta R^s^ 550

[597] 1616 ytten Vio otro Retrato en lienzo figuras de medio cuerpo Donde ay un Viejo con un libro de mano del Basan : inventariado a n° 1616 : Tasole en Mill y quinientos Reales 1500

[598] 1617 ytten Vio quatro lienzos de pintura De Moarraches manera Veneciana Todos de un Tamaño inventariados a n° 1617 = Taso cada uno a çiento y çinquenta Reales = Montan en todos seisci°s R^s^ 600

f.362 [599] 618 ytten Vio un lienzo grande de Una Susana del Tintoreto Donde esta Pintado un perro y Una Mesa = inventariado a n° 1618. Tasolo en seiscientos y sesenta reales 660

[600] 619 Ytten Vio Dos quadros pequeños con marcos Dorados inpreso en Tafetan Amarillo una Descripcion y nota de fiestas de napoles = inventariados a n° 1619 = Taso Cada uno A Siete ducados : Montan çiento y çinquenta y quatro Reales 154

[601] 1622 ytten Vio un retrato de Medio cuerpo de un honbre con el Bastidor Roto y sin marco : inventariado a n° 1622 = Tasolo en diez y seis R^s^ 16

[602] 1623 ytten Vio otro retrato Pequeño de una s^ra^ Difuncta sin marco inventariado a n° 1623 : Tasolo en Doçe reales 12

f.362v [603] 1624 ytten Vio Un lienzo Sin marco De Un hombre y una Diosa con Un Letrero en el Pedestal inventariado a n° 1624, Tasolo en Docientos Reales 200

[604] 1625 ytten Vio Una Pintura Pequeña De Cama De piedras y bronze Con una Nra S^ra^ De los Dolores en medio pequenita en una piedra negra inventariada a n° 1625 = Tasola en ciento y cinquenta reales 150

[605] 1626 ytten Vio un lienzo pequeño De Un rettrato de Una Muger que Vino en una Cajuela = inventariado a n° 1626. = Tasolo en çinquenta reales 50

Pie de la tasas
En Los Precios Referidos y en cada partida Declarados, Los Dhos tasadores hichieron La Dha Tasacion y Juraron A Dios y una cruz en forma de dr° como haver La Hecho bien y fielmente a Todo su saber y entender sin hacer Agravio a ninguna De la sep^tes^ ynteresadas y lo firmaron = Cada qual por lo le Toco = el dho Joachim de gallares Como acompanado por las statuas de bronze
Antonio arias
Joachin Pallaus
Antemi
[illeg.]

1. Published in Harrach, Ferdinand B., Graf, *Tagebuch ... 1673–74* (F. Mencik, ed., Vienna 1913), p. 91. I am indebted to Enriqueta Harris for this reference.
2. The AHN copy published by Fernández Duro in 1903 agrees with the original in the AHPM with only minor variations. Fernández Duro's no. 451 is specified in the 1647 document, no. 704, as being 12 maps from Italy ("cartas Grandes de cosmografia que an Venido de italia"). A handful of unimportant pieces were omitted from the copy, but have been restored here from the original.
3. See Pérez Sánchez, "Ribera and Spain: His Spanish Patrons in Italy and Spain; The Influence of His Work on Spanish Artists," *Ribera*, Exh. cat., The Metropolitan Museum of Art, 1992, p. 39. Ribera's *Hecate* (Fig. 33) now at Apsley House, London, was one of several Riberas donated to San Pascual, a convent and church founded by the 9th Almirante de Castilla's son Juan Gaspar. For a description of the works in San Pascual, see Ponz, *Viaje de España (1772-1794)*, ed. M. Aguilar, Madrid 1947, pp. 421-423. This picture seems to be in Juan Gaspar's 1691 inventory as well (Doc. 117, no. 169), but without an attribution.
4. Dürer's *Adam* (Fig. 34) and *Eve* (Fig. 35), Prado (Nos. 2.177 and 2.178).
5. According to Keith Christianson in *Ribera*, Exh. cat., The Metropolitan Museum of Art, 1992, p. 151, Ribera's *Saint Sebastian* has sometimes been identified with a picture destroyed during World War II that was in the Kaiser Friedrich Museum in Berlin.
6. This is very likely Antonio de Pereda's *Allegory of Vanity* (Fig. 36) in the Kunsthistoriches Museum, Vienna (771). It definitely appears in the 10th Almirante de Castilla's inventory of 1691 (Doc. 117, no. 95). See Jordan's *Spanish Still Life in the Golden Age 1600-1650* 1985, p. 214, where this item is cited from Fernández Duro, 1903, and the artist mistranscribed as "el Esparido".
7. Guercino's *Jacob Blessing the Sons of Joseph* (Fig. 37) was donated to San Pascual in Madrid by the 9th Almirante's son, Juan Gaspar. Brought to England by Godoy ca. 1803, this picture is now in the collection of Denis Mahon, London. Mahon's painting by Guercino of *Saint Gregory the Great with Saint Ignatius and Saint Francisco Javier* (Fig. 38) was also from the 9th and 10th Almirantes de Castilla's collection as well as in San Pascual, and has been identified as no. 394 of this document. Neither work is identifiable in the 10th Almirante de Castilla's inventory published here (Doc. 117).
8. Ribera's *Martyrdom of Saint Andrew* (Fig. 39), now in the Szépmüvészeti Muzeum (523), Budapest.
9. Rubens, *Equestrian Portrait of the Duke of Lerma* (Fig. 40) in the Prado (3.137).
10. See no. 386 of this document, and its footnote.
11. This picture has been identified as Ribera's *Immaculate Conception* (Fig. 41) in the Prado (1.070) by Pérez Sánchez and Spinosa, *L'opera completa del Ribera*, 1978, no. 202, p. 124. See also *Ribera*, Exh. cat., The Metropolitan Museum of Art, 1992, p. 39 and p. 121.

44 Martín Real
1647

The inventory of Don Martín Real (d. 14 October 1647), a member of the *Supremo Consejo de la Inquisición*, was drawn up by the executors of his testament, the Conde de la Puebla de Montalvan, Doctor Don Pedro Pacheco, both members of the *Consejos de la General Inquisición* and the *Consejo Real de Castilla*, and Fray Francisco Real, Abbot of the convent of San Norberto of Madrid, in Madrid beginning on the same day.

Real was a bibliophile, owning a large library of books and a small picture collection, which were appraised by the painter Juan Bautista de la Cotera on 15 October 1647. Not surprisingly for a prominent member of the *Consejo de la Inquisición*, Real's figurative pictures were mostly of religious subjects. He did, however, own an example of the popular classical subject of the *Burning of Troy* (no. 16) and, more interestingly, a painting of *Seneca* (no. 3). While this latter painting perhaps reflected an educated interest in classical stocism, paintings of philosophers were generally popular by this date through copies after the works of Jusepe de Ribera. Seneca was especially admired for being austere and beyond reproach, and therefore an exemplary type for officials and ministers.

AHPM, Prot. 8.032, unfoliated

Tasazion de Pinturas

En la dha Villa de madrid el dho dia y mes y ano Juan Bautista de la cotera pinttor de su Mg.^{d} que bive en la calle del prado mas abaxo del conde de Juan Salida perssona nombrada por los ttestamentarios del dhos s^{r} Don Marttin Real para Ver y tassar las pinturas y otras cossas tocantes a su oficio El qual debaxo de Juramentto que hiço ttasso lo sig^{te}

[p.1]

[1] Primeramentte Vio la resurecçion de lazaro en original y la taso en ducienttos y cinquenta ducados 2750

[2] Mas Vio el quadro de la negacion de San Pedro original y le ttaso en ducienttos y Cinquenta ducados 2750

[p.2]

[3] Mas Vio el quadro de Seneca original y le tasso en cientto y Cinquenta ducados 1650

[4] Mas Vio La Pinttura de la çena del Rey Balttassar que es Copia y la tasso en ducienttos ducados 2200

[5] Mas Vio Una Caveca de christo eççeomo Con su marco dorado y la ttasso en ducienttos Reales 200

[6] Mas Vio Un quadro de sanctta rosolea Con su marco de ebano y marfil y la ttasso en duçienttos y Cinquenta ducados 2750

[7] Mas Vio Un quadro de San Juan con su marco dorado y le ttasso en noventta Reales 90

[8] Mas Vio doçe paisses que son del Mallorquin y ttasso a tres ducados cada Uno 396

[9] Mas Vio Una ymaxen en tabla Antigua del nacimientto con Una Moldura dorada y la ttasso en Seisçienttos reales 600

[p.3]

[10] Mas Vio dos quadros del fuego de Sodoma y ttasso entrambos en çiento y cinquenta ducados 1650

[11] Mas Vio Un quadro de s^{t} Sev^{an} Sin marco y le ttasso en seisçienttos Reales 600

[12] Mas Vio Un lienço de san Julian sin Marco y le ttasso en quinienttos reales 500

[13] Mas Vio Un marttir delante de Un emperador y sayones q tiene diez figuras en Un lienco sin madera en mill reales 1000

[14] Mas Vio Un quadro de San estevan sin Madera y le taso en quatroçientos R^{s} 400

[15] yten Vio quatro paisses y tasso a tres d^{o} cada uno 132

[16] ytten Vio la huyda de egipto y degollacion de los ynocenttes y el yncendio de troya y tasso cada Uno A cinquentta reales 150

[17] Yten Vio Un quadro de San Mattheo y le ttasso en çientto y Cinquenta reales 150

[18] Yten Vio otro dos paisses pequenos y los ttasso en quatro ducados 44

[p.4] [19] Mas quattro quadros de docttores de la Yglessia y los ttasso todos en duçienttos reales 200

La qual dha tassaçion el suso dicho dijo haver hecho bien y fielmentte a su saver y enttender sin haver hecho agravio socargo del Juram.^{to} que lleva fecho y lo firmo
Juan bautista de la Cotera
Ante mi Ju^{o} nuñez de guev^{ra}

45 Catalina Fernández de Córdoba y Aragón, Condesa-Duquesa de Olivares, Condesa de Morente and Marquesa del Carpio

1648

Luis Méndez de Haro y Guzmán was born in Valladolid in 1598, the son of Diego López de Haro, the fifth Marqués del Carpio, and of Francisca de Guzmán, Olivares' elder sister.[1] He served in the retinue of his uncle at court, learning the statecraft that he would put to use after Olivares' fall from power in the 1640s. Don Luis married Catalina Fernández de Cardona Cordova y Aragón, a daughter of the Duque de Segorbe, on 28 October 1624, having signed *capitulaciones matrimoniales* at San Lorenzo el Real (that is, El Escorial) and Madrid, 19–20 October 1624.[2] Through his mother, Don Luis inherited the title of Marqués de Eliche, which had belonged to Olivares, although he seems to have passed this title directly to his son, Don Gaspar, who is so styled in the inventory of 1648. Don Luis eventually inherited the titles of Conde de Olivares and Duque de Sanlúcar el Mayor as well.[3] On the death of his father in 1648, Don Luis became the 6th Marqués del Carpio and 2nd Conde de Morente. He was created Duque de Montoro in 1660.[4]

Don Luis succeeded his uncle, Olivares, as the *válido* of Philip IV.[5] The Spanish Empire, which had been on the verge of disintegration at the time of Olivares' fall, was restored to at least a superficial harmony during Don Luis's term of office, and he is credited with negotiating the peace treaty with France in 1660. The king's favor led to many lucrative court offices and other appointments, but Don Luis is said to have been particularly honest. In spite of many opportunities to enrich himself at the expense of the crown, he left massive debts upon his death in 1661.[6]

Although the art collections of the Carpio family have often been studied, most of the attention has focused on the holdings of Don Luis's son, Gaspar de Haro y Guzmán, whose many adventures made him famous in his own time (see essay of Doc. 49). If, however, the father's life cannot rival the flamboyance of the son's, the elder Carpio can claim, in addition to his political accomplishments, some merit as a collector. Indeed, his acquisitions attracted the attention of contemporaries as early as 1638.[7] Don Luis must be considered one of the most important collectors of his era, with works by the Bassani, Palma Vecchio, Schiavone, Titian, Tintoretto, Veronese, Barocci, Correggio, Gentileschi, Parmigianino, Perugino, Andrea del Sarto, Reni, and possibly Raphael and Procaccini among the Italians, as well as (by 1661) Rubens, Van Dyck, Holbein, Stanzione, Paul de Vos, and Dürer among the northerners. Among his few Spanish pieces, he may also have owned works by Bocanegra, Orrente, and possibly Murillo.

The first complete record we have of the Haro family collection is the present document: an inventory taken upon the death of Don Luis's wife, Doña Catalina, in 1648 (the inventory records their joint estate). Doña Catalina had brought a dowry of 100,000 ducats to her marriage to Don Luis in 1624, and at her death her personal worth accounted for nearly half the family fortune. Her dowry, however, included no paintings of value, and since Don Luis did not come into the estates of Carpio and Morente until 1648, we may assume that the 1648 inventory documents their collecting activities from 1624 to 1648, along with his acquisitions before their marriage.

Very few paintings – about one in eight – are attributed in the 1648 inventory. This may be explained in part by the uncontested nature of Doña Catalina's estate: no public auction was anticipated, and there was consequently little motive to establish the "official" authorship of each work. Even so, the lack of attributions offers a contrast to her son Don Gaspar's near-obsession with precise connoisseurship. Nor was the paucity of attributions merely the result of low values, since the unattributed entries accounted for four of the most expensive works in the collection (nos. 129, 133, 217, and 225).

Fortunately, we can augment the scarce information found in the 1648 inventory. A comparison with

subsequent accounts of the Carpio holdings adds several names to the list.[8] For example, the *Equestrian Portrait of the Marqués de Aytona*, no. 102 in 1648, may be identified with a work attributed to Van Dyck in the 1651 and 1689 inventories of Don Gaspar de Haro (Doc. 49, no. 177 and Doc. 115, no. 235).The *Christ Washing the Disciples' Feet*, no. 133 in 1648, is almost certainly the canvas of the same subject by Tintoretto, no. 11 in 1689.[9] No. 124, *Balthasar Carlos in the Riding School*, is by Velázquez.

The 1648 collection was typical among Spanish collections of the age. Over three-fifths of the works were religious, and most of the secular pieces were either portraits or the Flemish landscapes that were common in seventeenth-century Spain. The Venetian emphasis, the focus on late sixteenth-century works, and the presence of Sánchez Coello and Ribera were likewise common elements in aristocratic collections.

At the same time, the 1648 Carpio collection displays a remarkable bias toward Italian art. If we subtract large landscapes, still lifes, and other decorative pieces from the number of Flemish entries, we are left with only two Van Dycks, two Brueghels (themselves landscapes), and a few portraits. Of course, any argument from negative evidence is tenuous; we cannot be sure that unattributed works were not Flemish as well. But if we take only those attributed paintings that a connoisseur might value for reasons beyond purely decorative function, we find (as noted in the Introduction) that nearly three-quarters are Italian, and that most of the Spanish and Flemish artists named had strong ties to Italy: Navarrete, Velázquez, and Ribera, as well as Van Dyck (no works were given to Rubens).

Before presenting the data for the 1648 inventory, however, one must pause to consider at some length other documentation for Don Luis's collecting activities.

Alonso de Cárdenas has already been mentioned with regard to Don Luis's gifts to Philip IV and those for the Escorial, and with regard to the Viceroyalty of the Duque de Alcalá in Naples. His correspondence with Don Luis, preserved in the Palacio de Liria and other archives,[10] throws considerable light on Don Luis's acquisitions and attitudes as a collector. As Don Luis's letters imply, Cárdenas was in London from about 1638 and served as the Spanish Ambassador to Cromwell's England from about 1650 until the outbreak of war between England and Spain in 1655 made his removal to Flanders necessary.[11] He also served as Don Luis's personal agent in purchasing works of art from the Pembroke, Arundel, royal, and other collections. The letters in the Palacio de Liria that document Cárdenas' activities include descriptions of objects, accounts of monies spent on works of art, reports on problems of crating and shipping, and much other information.[12] Don Luis's replies are also preserved, but the disastrous fire that destroyed many of the Alba family's archives and library late in the eighteenth century badly damaged this part of the correspondence. The remaining fragments were published by the Duquesa de Berwick y Alba in 1891.[13]

In spite of the relatively slow pace of communication in the seventeenth century and the concomitant necessity of allowing Cárdenas to exercise his own judgment, Don Luis was able to keep in close touch with Cárdenas' activities. He applauded Cárdenas when the ambassador had done well and informed Cárdenas of his plans for the pictures, once they had arrived in Madrid:

> And I assure your Honor that all of them, as regards the quality of their [authorship], have seemed to me to be very good, and at very accommodating prices, particularly the ... pictures by Raphael ... The Mercury by Correggio, and the Lavatorio by Tintoretto, which I judge to be very great things, of high esteem, and which will, I believe, give much pleasure to the King and particularly to me in being able to give them to him, because in spite of their being things of such small importance, yet he has a very particular inclination to painting ... [14]

Don Luis also specified subjects and masters. He assured Cárdenas at one point that there was no need, "Thank God," for any more merely devotional works,[15] although he later urged the ambassador to be on the watch for devotional pictures by Rubens and Van Dyck that could serve to "illustrate" the life of St. Lawrence.[16] (Presumably both comments were related to the re-decoration campaigns at the Escorial, as discussed below.) He even specified approximate sizes.[17] Don Luis followed with interest Cárdenas' efforts to buy a *Holy Family* by Raphael from a member of Parliament, who had taken it out of the sale of Charles I's estate.[18] Finally, as we have seen, Don Luis kept Cárdenas informed of the fate of each purchase at the

hands of connoisseurs – particularly Velázquez and Nardi – at court. For example, to the correspondence we have already cited, we may add the following comment:

> ... And when the King returns to San Lorenzo [i.e., the Escorial], I will have the large Madonna by Raphael in place in his quarters, with which I believe he will have to be greatly pleased. Velázquez has already seen it, and it seemed a very great thing to him, as I hope will be the case with all the rest. Thank God ... [undated; probably 1654].[19]

Unfortunately, not all of Don Luis's purchases met such acclaim; see the discussion in the Introduction.

As we have seen, Don Luis was also aware of what other nobles were doing, particularly in the case of the Conde de Fuensaldaña. The haste with which Fuensaldaña's agent, the artist David Teniers the Younger, went about his activities – for example, leaving works with Cárdenas for shipment to Spain – gave Don Luis an opportunity to look over Fuensaldaña's purchases. A number of the Fuensaldaña works had also been sought by Don Luis; twenty-one of them would eventually enter the Carpio collection. These included a Bassano *Nativity* and an *Annunciation to the Shepherds*, a Palma Vecchio *Holy Family*, Titian's *Adoration of the Magi* (possibly now in the Prado), a portrait and a *Madonna* by Andrea del Sarto, six portraits by Tintoretto, two works by Van Dyck, and four by Veronese, possibly including the *Kneeling Magdalene* and the *Susannah and Elders* now in the Prado.

The Cárdenas correspondence also gives us occasional glimpses of Don Luis's personal life in the 1650s. The most important event to which the documents refer is the fire that, in December 1654, badly damaged Don Luis's recently obtained palace at Santa Maria in Madrid. According to contemporary accounts, the palace and its contents suffered considerably.[20] Don Luis, however, tells Cárdenas that the damage was principally in the roof and that the subsequent construction was in keeping with Don Luis's already developed plans to enlarge his new home. In February of 1655, Don Luis again assures Cárdenas about the fire:

> ... With regard to the fire at my *posada* ... nothing was lost ... neither of any value, nor any jewel, [nor tapestry], not even a single painting; and although some of the larger [paintings] suffered a little in being taken off the walls and out of the house, the damage touched no faces[21]

There follow comments on his family and his hope that his children will soon be able to reunite in his house to help him entertain the king and queen.

The inventory taken upon Don Luis's death in 1661 has survived only in a fragmentary and highly suspect form in documents of the early nineteenth century, conserved in the Alba Archives at the Palacio de Liria, Madrid.[22] The documents are three lists, each of which pretends to copy older information; all three were made up at the time of a lawsuit between the Duke of Berwick and the heirs of the 17th Duquesa de Alba, the famous "Doña Cayetana."

When Doña Cayetana died without issue in 1802, her titles passed to Berwick, who was her cousin as well as a member of the pretendent branch of the English royal family. A court battle ensued as the Duke of Berwick (now Duque de Berwick y Alba) attempted to obtain as much of Doña Cayetana's material estate as possible. Obviously, the lands, rents, castles, and other possessions pertaining to the houses of Alba, Liria, Huéscar, Carpio, Olivares, Monterrey, etc., all belonged to Berwick. But Doña Cayetana had also owned valuable property – including the picture collection – in her own right. This property could be willed to her legal heirs without regard to the succession of the family titles.

Don Luis de Haro, in his will of 1658, attempted to integrate parts of his picture collection into the *mayorazgo*, or primogeniture of the House of Carpio.[23] The paintings so reserved (*pinturas vinculadas*) thereafter became a part of the family title, like the land from which the title derived its name. By 1802, however, the *memorial* that Don Luis had prepared to specify which paintings were to be integrated into the estate seems to have been lost. The surviving documents in the Alba Archives formed part of the attempt by Berwick's lawyers to lay claim to any pictures in the Alba-Carpio art collection that Don Luis might have specified. Supporting documents – originally in the AHPM – are now missing. Indeed, the notarial archives

supposedly covering this period are fragmentary.[24] The years 1802–04 were a time of confusion in Spanish government. Might someone in power – someone with an interest in collecting pictures – have been able to remove documents from the protocols in order that the Carpio pictures might be pried free of the *mayorazgo*? A number of candidates for such an intervention exist, foremost among whom is Manuel Godoy, the Prime Minister and eventual owner of several of the Carpio pictures.

Two of the "inventories" are obviously spurious, but one of them (located in caja 161–48) appears to be a fairly accurate reflection of Don Luis's collection, since almost all the pictures may be traced to the 1689 inventory (Doc. 115) of Don Luis's son, Don Gaspar, and many of them are the same works mentioned in the Carpio-Cárdenas correspondence. Although we cannot be sure that some of Don Gaspar's acquisitions have not crept into the list, the inventory nevertheless gives us a field within which to locate Don Luis's efforts.

Among the papers of the Carpio estates in the Alba archives is another list of pictures. These were inventoried in several rooms of an unspecified palace: the rooms are the bedroom (*dormitorio*), large office (*aposento grande*), library (*librería*), and something called the "garden" (*jardín*), which probably meant a garden pavilion, perhaps the same *jardín* that Don Gaspar de Haro enlarged near the San Joaquín gate at the site of the present Palacio de Liria. The document itself is in a late seventeenth-century hand on typical seventeenth-century paper, but there is no contemporary label or context to indicate whether it relates to the estate of Don Luis de Haro or that of his son, Don Gaspar. (The notes on a number of the pictures indicating the origins of the works – "England," "the Almirante," "Monterrey" – may eventually yield a *terminus post quem*.) As indicated in the Introduction, the works on the list are principally by renowned masters of the Italian Renaissance, plus a suite of three works by Guido Reni. Could this list be Don Luis's accounting of entailed pictures? Even if the list dates from the time of Don Luis's son, Don Gaspar de Haro, enough of the works on it can be related to Don Luis's collecting activities to allow us to use it as a summary of the best in his collection.

Because the Cárdenas correspondence is incomplete, and the two inventories just discussed are not firmly datable – that is, because they cannot be considered reliable contemporary descriptions of Don Luis's collections – they have not been transcribed here.

Doña Catalina Fernández de Cardona Córdoba y Aragón, wife of Don Luis Méndez de Haro, died 19 November 1648. The paintings were appraised by Francisco Barrera on 19 May 1648.[25]

AHPM, Prot. 6.239, ff.411v–440v

f.411v [1] Mas se Pone Por cuerpo de haz.^{da} Un Quadro de nuestra senora y San Juan q le besa la mano de Bara y media de cayda y Una Bara y terçia de ancho original del tiçiano con su marco negro tassada la echura en dos mill y dosçientos R^{s} que balen setenta y quatro mill y ochocientos mrs 74800

f.412 [2] Mas otro quadro de Santa Rosolea original de Baldique de Bara y Media de Alto y Bara y quarta de ancho con Su marco negro tasada la echura en dos mill y dosçientos R^{s} que balen setenta y quatro mill y ochoçientos mrs 74800

[3] Mas otro quadro de Arquimedes original de Joseph de Rivera de Bara y Terçia de largo y Una bara de ancho con su marco negro tassado en quatroçientos y quarenta R^{s} que balen catorçe mill nueveçientos y Sessenta Maravedis 14960

[4] Mas otro quadro de la adoracion de los Reyes original de Pablo Beronis de Bara y terçia de Alto y Una Bara de ancho con su marco negro tassado en tres mill y tresçientos R^{s} que balen çiento y doze mill y dosçientos mrs 112200

[5] Mas otro quadro del despossorio de Sancta cathalina de Bara y Mmdia de ancho y bara y terçia de Alto con marco negro tassado En quinientos R^{s} q balen diez y siete mill maravedis 17000

f.412v [6] Mas otro quadro de nra Señora original de Joseph de Rivera de Bara y terçia de Alto y Poco mas de Bara de ancho con Su marco negro tassado En mill seisçientos y çinquenta R^{s} que balen çinq^{ta} y Seis mill y çien mrs 56100

[7] Mas Una Pintura de abraan sacrificando a su hijo Ysac de bara y terçia de Alto y Una Bara de ancho con su marco negro tassada en mill y çien R^{s} que balen treinta y siete mill y quatrocientos mrs 35400

[8] Mas otra Pintura En tabla de nuestra senora Con el niño en bracos de Bara y terçia dc alto y poco mas de Bara de ancho con Su marco negro tassada en mill y quinientos R^{s} que balen çinquenta y un mill mrs 51000

[9] Mas Un Pais de noche de Una Bara de Alto y Bara y terçia de ancho con Su marco negro tasado En Doscientos y Veinte R^{s} que balen siete mill y quartroçientos y ochenta mrs 7480

f.413 [10] Mas otro Pais En tabla de Burgul El Viexo de tres quartas de Alto y Una Bara de ancho con su marco negro tassado en dosçientos y veinte R^{s} que balen siete mill cuatroçientos y ochenta mrs 7480

[11] Mas Una Pintura de Un Angel con Una Beronica de Bara y media de Alto Una Bara de ancho con su marco negro en dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

[12] Mas Un Retrato de Medio Cuerpo de Un filossofo original de tintoreto con Su marco negro de bara y quarta de largo y una Bara de ancho en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos maravedis 18700

[13] Mas otra Pintura de quatro Musicos Con Su marco negro de Bara terçia de Alto y Bara y media de ancho tassada en tresçientos treinta Reales q balen once mill Dosçientos y veinte mrs 11220

f.413v [14] Mas otro quadro de nuestra señora y El niño Jhs. San Joseph y San françisco y Santa Clara original de Bordonon con su marco negro de una Bara de Alto y Bara y quarta de ancho tassada la echura En mill y cien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

[15] Mas Un Retrato de medio cuerpo de Una tudesca copia del ticiano dc Bara quarta dc Alto y una Bara de ancho con Su marco negro tassado En ochenta y ocho R^{s} quc balen dos mill nueveçientos y nobenta y dos mrs 2992

[16] Mas Una Pintura del nacim.^{to} de Moysen de mano de Pablo Boroni de Cossa de Una bara dc Alto y tres quarta de ancho con Su marco negro tassada en mill y quinientos R^{s} que balen çinq^{ta} y un mill mrs 51000

[17] Mas Una Pintura En tabla de Un Ramilletero de Poco Menos de Una Bara de Alto y tres quartas de ancho original de Rafel con su marco negro tassado En treiçientos R^{s} que balen diez mill y doscientos mrs 10200

f.414 [18] Mas Un Retrato del mismo ticiano que es copia de Bara y quarta de largo y Una Bara de ancho con Su marco negro tassado En ciento y treinta R^{s} que balen quatro mill Sietecientos y sessenta maravedis 4760

[19] Mas Una Pintura de Un Bodegon de Pichones y Una çesta de abes de Bara y quarta de ancho y lo mismo de largo con su marco negro tassada En tresçientos y treinta R^{s} que balcn onzc mill dosçientos y Veinte mrs 11220

[20] Mas otra Pintura de Jacob y Ysac original de Basan de poco mas de Bara de Alto y lo mismo de ancho con Su marco negro tassada En tresçientos y treinta R^{s} que balen onze mill Doscientos y v^{te} mrs 11220

f.414v [21] Mas Un Bosquexo En tabla al olio del triunfo de san fran^{o} De tres quartas de Caida y una Bara de ancho con su marco negro tassado En tresçientos R^{s} que balen diez mill y doscientos mrs 10200

[22] Mas un Pais de Una galera y Un nabio en la mar de tres quartas de Alto y Bara y media de ancho con Su marco tassado en Doscientos y sessenta R^{s} q balen ocho mill ochoçientos y quarenta mrs 8840

[23] Mas otro Pais del mismo tamaño que El de la partida antecedente en q passa muestra Una ynfanteria ambos de mano de un pintor de genoba tassado En trescientos y treinta R^{s} que balen once mill dosçientos y veinte mrs 11220

[24] Mas otro Pais en tabla de Una Marina con dos nabios de tres quartas de Alto y Una de ancho son Su marco negro tassado en doscientos R^{s} que balen seis mill y ochoçientos maravedis 6800

f.415 [25] Mas otro Pais en lienço de Pastores obexas y otros ganados de mano del Basan de Una Bara de cayda y Bara y media de ancho con Su marco negro tassado en quinientos y çinq^{ta} r^{s} que balen diez y ocho mill y sietecientos mrs 18700

[26] Mas otro Pais dc mano de Pablo Beronis de Unos Labradores y ganado de obexas de Una Bara de Alto y Una Bara y terçia de ancho Con su marco negro tasado en quinientos y cinq^{ta} R^{s} que balen diez y ocho mill y sieteçeintos maravedis 18700

[27] Mas otro Pais de Una marina con Borrasca de mar y dos Baxeles de tres quartas de Alto y una Bara de ancho con marco negro tassado en Dosçientos y veinte Reales que balen siete mill quatroçientos y ochenta mrs 7480

[28] Mas otro Pais del mismo tamaño y marco de unos Bajeles peleando tassado en docientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

f.415v [29] Mas otro Pais del mismo tamaño y marco de Unos Baxeles en el Puerto tassado en dosçientos y nobenta y ocho R^{s} q balen diez mill ciento y treinta y dos mrs 10132

[30] Mas otro Pais del mismo tamaño y marco con Baxeles en el puerto tassado en dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

[31] Mas Un Retrato de medio cuerpo de Una muger flamenco de una Bara en quadro con Su marco negro tassado en çiento y diez R^{s} que balen tres mill sieteçientos y quarenta mrs 3740

[32] Mas otra Pintura del sepulcro de Bassan de Una Bara de Alto y bara y quarta de ancho con su marco negro tassada en mill y quinientos R^{s} y balen çinq^{ta} y Un mill mrs 51000

f.416 [33] Mas otra Pintura del niño Jhs con un pie sobre El mundo y San Juan Baup.^{ta} de Bara y quarta poco menos de cayda y tres quartas De ancho con Su marco negro tassada La echura en çiento y diez R^{s} que balen tres mill sietecientos y quar^{ta} maravedis 3740

[34] Mas Un Pais Pintado En el el s.^{or} san geronimo de tres quartas de Alto y Una Bara de ancho con su marco negro tassado en ciento y diez R^{s} que balen tres mill sietecientos y quar^{ta} mrs 3740

[35] Mas Un Retrato de medio Cuerpo de una muger de mano de tintoreto de tres quartas de Alto y media bara de Ancho con su marco negro tassado en Sessenta y seis R^{s} q balen dos mill doscientos y quarenta y quatros mrs 2244

[36] Mas otro Retrato de la misma calidad y tamaño tassado en trescientos y treinta R^{s} que balen onçe mill Dosçientos y veinte mrs 11220

f.416v [37] Mas Una Pintura de unas tropas de caballeria escaramucando de poco menos de Bara de Alto y mas de Bara de ancho con Su marco negro tassada En tresçientos y treinta R^{s} que balen once mill Dosçientos y veinte mrs 11220

[38] Mas otra Pintura de Una marina con Pescadores En una Playa de Bara y quarta de ancho con Su Marco negro tassada en tresçientos y treinta R^{s} que balen onçe mill Dosçientos y viente mrs 11220

[39] Mas Una Pintura en lamina De Senor Sancto Domingo y nra ss^{ra} encima de Una nube de tres quartas de Alto y dos terçias de ancho tassada la echura en tresçientos y treinta R^{s} que balen once mill Dosçientos y veinte mrs 11220

[40] Mas Una Prespetiba de noche en tabla con su marco negro de dos terçias en quadro tassada en tresçientos y treinta R^{s} que balen onçe mill dosçientos y v^{te} maravedis 11220

[41] Mas Una lamina de San Juan Baup.^{ta} Predicando En el disierto de Dos tercias de ancho y media Bara de Alto con su marco de Ebano ondeado tassada en Doscientos y veinte R^{s} que balen siete mill quatroçientos y veinte mrs 7480

f.417 [42] Mas otra lamina del Martirio de Sancta cathalina de la misma calidad y tamaño q la de la partida anteçedente tassada en dosçientos y veinte R^{s} que balen siete mill quatrocientos y ochenta mrs 7480

[43] Mas Una Pintura de Una çesta de paxaros muertos y Un nebli vivo de Dos terçias de Alto y mas de media bara de Ancho con Su marco negro tassada En quatrocientos R^{s} que balen treçe mill y seiccçientos maravedis 13600

[44] Mas Una Lamina de nuestro señor quando llevo La cruz Al calbaro y nuestra señora San Juan ebanjelista y otras muchas figuras de media bara de Alto y otro tanto de ancho con Su marco de Ebano tassada la echura En mill R^{s} que balen treinta y quatro mill mrs 34000

[45] Mas otra lamina de la misma mano de la Predicaçion de señor San Juan Bauptista con muchas figuras del mismo tamaño y marco q la de la partida anteçedente tassada la echura en mill R^{s} q balen treinta y quatro mill mrs 34000

f.417v [46] Mas otra Pintura del un Baquillo con Una Pierna sobre Un leon de media Bara En quadro con su marco negro tassada En çinquenta y çinco R^{s} q balen mill ochoçientos y setenta Maravedis 1870

[47] Mas otra Pintura de la cabrilla de Mas de media bara En quadro con Su marco negro tassada En quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos maravedis 18700

[48] Mas Un Pais Pequeño de la Uyda de nuestra señora de Media bara en quadro con su marco negro tasada la echura en tresçientos y treinta R^{s} que balen onçe mill dosçientos veinte mrs 11220

[49] Mas Un Retrato de medio cuerpo de Una Duquessa de milan de tres quartas de Alto y media bara de ancho Con su marco negro tassado en cien R^{s} que balen tres mill y quatroçientos mrs 3400

f.418 [50] Mas Un Retrato de Una Xitana de Cossa de tres quartas de Alto con Su marco negro tassado en dosçientos y veinte R^{s} que balen siete mill quatro cientos y ochenta mrs 7480

[51] Mas Un paisillo en Piedra de gente de guerra a Pie y a caballo De media bara de Alto y un poco mas de ancho con su marco negro tassado En Dosçientos y veinte R^{s} que balen siete mill cuatroçientos y ochenta mrs 7480

[52] Mas Una Pintura En tabla de nuestra senora Con el niño En bra D.cos de media bara de Alto y dos tercias de ancho con su marco negro En dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta maravedis 7480

[53] Mas otra Pintura de Una marina Con Dos Baxeles y Lanchas a la mar de media Bara de Alto y dos tercias de ancho tassada en Dosçientos y veinte R^{s} que balen siete mill quatrocientos y ochenta maravedis 7480

f.418v [54] Mas otra Pintura En tabla de nuestra senora Con el nino Jhs en bracos y san Juan Baup.^{ta} de dos terçias de Alto y media Bara de ancho con su marco negro tassada la echura en çiento y Sesenta R^{s} que balen çinco mill quatroçientos y quarenta mrs 5440

[55] Mas otra quadro En tablas del nino Jhs de Una quarta de Alto con Su marco de ebano tassada la echura en ciento setenta R^{s} que balen çinco mill sieteçientos y ochenta mrs 5780

[56] Mas Una lamina de Un pais de Una terçia de Alto y media bara de ancho con su marco de ebano tassada En ochenta y ocho Reales que balen dos mill nueveçientos y nobenta y dos mrs 2992

[57] Mas otra lamina de Un Pais de ninfas de media bara de ancho y una terçia de Alto Con Su marco de Ebano tasado en ochenta y ocho R^{s} que balen dos mill nueveçientos y noventa y dos maravedis 2992

f.419 [58] Mas otra lamina de Una marina del mismo tamaño y marco que La de la partida antecedente tassada En ochenta y ocho Reales que balen Dos mill nueveçientos y nobenta y dos Maravedis 2992

[59] Mas otra lamina de otra marina del mismo tamaño y marco tassada en ochenta y ocho R^{s} que balen dos mill nueveçientos y nobenta y dos mrs 2992

[60] Mas otra lamina del mismo tamaño y marco que las de las partidas anteçedentes tassada en ochenta y ocho R^{s} que balen dos mill nueveçientos y nobenta y dos maravedis 2992

[61] Mas otra lamina del mismo tamaño y marco q las anteçedentes en ochenta y ocho R^{s} que balen dos mill nuevecientos y nobenta y dos maravedis 2992

[62] Mas Una Pintura En tabla De nra Señora con el niño Jhs en pie de media Bara de Alto con su marco algo dorado tassada La echura En Dosçientos y v^{te} Reales que balen siete mill cuatrocientos y ochenta mrs 7480

f.419v [63] Mas Una Pintura En Piedra del desçendimiento de la cruz con dos Angeles q tienen a xpto nro s^{or} de Cossa de media Bara de Alto con Su marco de Ebano y estremos dorados tassada la echura En mill y çien Reales que balen treinta y siete mill y quatroçientos mrs 37400

[64] Mas Una Pintura de ercules aogando a anteo En los Bracos de tres quartas de Alto y dos terçias de Ancho con su marco negro tassada En Dosçientos R^{s} que balen seis mill y ochoçientos mrs 6800

[65] Mas Una Pintura de Un eçeomo En lienço muy maltratado y Sin marco de Bara y quarta de Alto y lo mismo de ancho tass^{da} La echura En v^{te} R^{s} 680

f.420 [66] Mas otra Pintura de Senor San geronimo del mismo tamaño q la de la partida anteçedente tambien muy maltratada tassada la echura en veinte R^{s} que balen seisçientos y ochenta mrs 680

[67] Mas Dos Paisillos Pequeños Redondos tassados ambos En doze R^{s} q balen quatroçientos y ocho mrs 408

[68] Mas Una Pintura de un Ramilletero de flores en vitela con su marco De Ebano de tres quartas de largo y dos tercias De ancho tassado en mill R^{s} que balen treinta y quatro mill maravedis 34000

[69] Mas otro quadro de nra señora y el desposorio de Sancta cathalina de Mano del mudo de Bara y media de largo con su marco negro tassada la echura en quinientos cinquenta R^{s} que balen diez y ocho mill y sietecientos mrs 18700

[70] Mas Un Pais al amanecer de Bara y quarta de ancho y dos terçias de Alto con su marco negro tassado en Dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

f.420v [71] Mas Un cuadro de Una muger con la caveca de San Juan Baup.^{ta} de cossa de Una Bara de Alto y tres quartas de Ancho con Su marco negro tassado En çiento y treinta R^{s} que balen quatro mill cuatroçientos y veinte mrs 4420

[72] Mas Una Pintura de CLeopata con su marco dorado y negro de poco mas de tres quartas de Alto y dos terçias de ancho tassada En ochenta y ocho R^{s} que balen dos mill nueveçientos y noventa y dos mrs 2992

[73] Mas Un Quadro en que esta Pintado El Rey nro s^{or} a cavallo con su marco negro de tres quartas en quadro tassado en çiento y treinta R^{s} que balen quatro mill quatroçientos y veinte mrs 4420

[74] Mas otro quadro del mismo tamaño y moldura en que esta pintado El s^{or} Ynfante Don ffernando tassado en çiento y treinta R^{s} que balen quatro mill quatrocientos y veinte mrs 4420

f.421 [75] Mas Un Retrato de Una muger de medio Cuerpo con Un alcon en la mano con su marco de ebano de Dos terçias de Alto y media Bara de Ancho tassado En quinientos y çinq^{ta} R^{s} que balen diez y ocho mill y sietecientos mrs 18700

[76] Mas Una cabeça de tiçiano En tabla con su marco de madera Dorada tassada En tresçientos y treinta R^{s} que balen onze mill Dosçientos y veinte mrs 11220

[77] Mas Un quadro de nro s.^{or} quando Le desçendieron de la cruz con nra senora y san Juan a los Lados De media bara con Su marco dorado tassada de echura en çiento y diez R^{s} que balen tres mill sietecientos y quarenta mrs 3740

[78] Mas otro quadro de la sanctissima Trinidad de Bara y media de Alto y Bara y terçia de ancho con su marco negro tassada la echura en Dosçiento y cinquenta R^{s} y balen ocho mill y quinientos mrs 8500

[79] Mas otro quadro de Señor San Pedro de Dos Baras de Alto y bara y media de ancho con su Marco negro tassada la echura en quatroçientos y quarenta R^{s} que balen catorçe mill nueveçientos y Sessenta mrs 14960

f.421v [80] Mas otro quadro de nuestra señora con El niño en Braços y de Santa cathalina de Mas de dos Baras de Alto y Una y media de ancho son Su Marco negro tassado en dosçientos R^{s} que balen seis mill y ochoçientos maravedis 6800

[81] Mas otro quadro de nra Señora con Un conexo En las manos de mano de Bordonon de poco mas de bara de Alto y Bara y media de ancho tassado en quatroçientos R^{s} que balen treçe mill y seisçientos maravedis 13600

[82] Mas otro quadro de la oraçion del guerto y los durmientes de poco Mas de Bara de Alto y bara y media de ancho con su marco negro tassado En mill y çien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

f.422 [83] Mas otro quadro de la Magdalena en El diSierto de Poco mas de Dos Baras de Alto y Una y media de ancho con su Marco negro tasado en Dosçientos y veinte R^{s} que balen siete mill quatrocientos y ochenta maravedis 7480

[84] Mas otro quadro del Prinçipe nuestro señor con Perros de Caça de menos de Dos Baras de cayda y Bara y media de ancho con Su marco negro tassado En çiento y diez R^{s} que balen tres mill sieteçientos y quarenta mrs 3740

[85] Mas otro quadro del señor Ynfante cardenal con Baston de General de poco menos de tres baras de Alto y Una Bara y dos terçias De ancho con su Marco negro En dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

[86] Mas Una Pintura de Señor san Benito de Dos Baras y quarta de Alto y Bara y quarta de ancho sin marco en treinta y tres Reales q Balen mill çiento y veinte y dos mrs 1122

f.422v [87] Mas doçe paisses de flandes yguales de Bara y media de Alto y dos Baras y quarta de ancho con Sus marcos negros tassados Todos en mill y Doscientos R^{s} que balen quarenta mill y ochoçientos maravedis 40800

[88] Mas Un quadro de Señor San Geronimo con la piedra En la mano q tiene Bara y dos terçias de ancho y dos Baras de Alto con su marco negro tassado en dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

[89] Mas Una Pintura de San Pedro de Alcantara con El mundo a los pies q tiene dos Baras y terçia de Alto y dos Baras de ancho tassada en çiento y ochenta R^{s} que balen seis mill çiento y veinte mrs 6120

[90] Mas otra Pintura de señor san sevastian quando le sacan las flechas de mano de Borjan de dos Baras y media de Alto y dos y tres quartas de ancho con Su Marco negro tassada la echura en Dos mill y doscientos Reales que balen setenta y quatro mill y ochoçientos mrs 74800

f.423 [91] Mas Una Pintura de nuestra ss^{ra} de la concepçion q tiene dos Baras y media de Alto y Una Bara y tres quartas de ancho con Su marco negro tassada la echura en tresçientos R^{s} que balen diez mill y doscientos mrs 10200

[92] Mas otra Pintura del naçimiento de nro s.^{or} con Unos Pastores q le adoran que es copia de Ribera de tres Baras de Alto y dos y media de ancho con Su marco negro tassada la echura en quinientos R^{s} que balen diez y siete mill mrs 17000

[93] Mas Una Pintura de nro señor quando le allaron en el templo disputando con los doctores del mismo tamaño q la de la partida anteçedente Con su marco negro tassada la echura en mill y çien Reales que balen treinta y siete mill y quatroçientos mrs 37400

[94] Mas Un Retrato de Una señora de mano de Alonso Sanchez de Bara y media de Alto y Bara y terçia de ancho tassada en tresçientos y treinta R^{s} que balen once mill Dosçientos y veinte mrs 11220

f.423v [95] Mas Una Pintura de Unos doctores de mediçina q tiene Una Bara de Alto y otra de ancho y esta sin marco tassado en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[96] Mas Un Retrato de la Reyna nra señora sin marco tassado en dosçientos Reales que balen Seis mill y ochoçientos maravedis 6800

[97] Mas Una Pintura grande de la Batalla de Calo de tres Baras y Media de Alto y quatro Baras de ancho con su marco negro tasada en mill y quinientos R^{s} que balen çinquenta y un mill mrs 51000

[98] Mas Una Pintura de Una leona parida Con sus Leonçitos que tiene Poco mas de Bara de Alto y media de ancho con su marco negro tassada en ochenta y ocho Reales que balen dos mill nueveçientos y nobenta y dos mrs 2992

f.424 [99] Mas otra Pintura de mano del Basan quando nro s.^{or} echa los Judios del templo de Dos Baras de Alto y poco menos de tres de ancho con Su marco negro tassada en mill y çien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

[100] Mas otra Pintura grande de nra senora y el niño Jhs y san Juan Baup.^{ta} que le da Un plato de fruta q tiene tres Baras de alto y dos terçias de ancho son Su marco negro tassada en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[101] Ms otra Pintura del senor ynffante Don fernando a caballo que tiene tres Baras y media de Alto y dos y media de ancho con Su marco negro tassada en mill y quinientos R^{s} que balen çinquenta y un mill mrs 51000

f.424v [102] Mas otra Pintura del Marques de aytona a caballo q tiene tres Baras y terçia de Alto y tres menos quarta de ancho con su marco negro tassada en mill R^{s} q balen treinta y quatro mill mrs 34000[26]

[103] Mas otra Pintura de Sancta Margarita con el dragon a los pies que tiene tres Baras de Alto y dos y dos terçias de Ancho con su marco negro tassada en seisçientos R^{s} que balen veinte mill y quatroçientos maravedis 20400

[104] Mas otra Pintura del nacim^{to} de nuestro s.^{or} y Unos Pastores que adoran al niño y Unos Angeles arriba con Un Retulo que dize gloria Ynisçelçis dei que tiene tres Baras y terçia de Alto y çerca de tres Baras de ancho son Su marco negro tassada en mill y cien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

[105] Mas otra Pintura de la diossa Diana en monteria de Zerca de tres Baras de Alto y lo mismo de ancho con su marco negro tassada en quinientos R^{s} que balen diez y siete mill mrs 17000

f.425 [106] Mas otra Pintura de lucreçia con otras dos Pinturas a los Lados que tiene Dos baras de Alto y dos y media de ancho con su marco negro tassada en tresçiento y treinta R^{s} que balen onze mill Doscientos y viente mrs 11220

[107] Mas otra Pintura de tres figuras con ynstrumentos de musica q tiene Dos Baras de Alto y dos y media de ancho con Su marco negro tassada en tresçientos y treinta R^{s} que balen onçe mill dos-çientos y veinte mrs 11220

[108] Mas otra pintura de Una monteria de Un Jabali y perros de Bara poco mas de Alto y dos y dos y media de ancho con Su marco negro tassada en çiento y treinta R^{s} que balen quatro mill quatro-çientos y veinte mrs 4420

[109] Mas otra Pintura de Una aguila y gallinas del mismo tamaño y marco q la de la partida anteçe-dente tasada en çiento y treinta R^{s} que balen quatro mill quatroçientos y v.^{te} mrs 4420

f.425v [110] Mas otra Pintura de Unas espadañas de Bara y media de Alto y dos y quarta de ancho con su marco negro tassada en çiento y treinta R^{s} que balen quatro mill quatroçientos y veinte mrs 4420

[111] Mas otra Pintura del mismo tamano marco y Calidad q la de la partida anteçedente tasada en ciento y treinta R^{s} que balen quatro mill quatroçientos y v^{te} mrs 4420

[112] Mas Una Pintura de nra ss.^{ra} con El niño em braços q tiene dos Baras y terçia de Alto y Bara y dos terçias de ancho tassada En trescientos y treinta R^{s} q balen onçe mill dosçientos y veinte mrs 11220

f.426 [113] Mas otra Pintura a modo de pais con Dos Angeles y Un niño q tiene Una Bara y dos terçias de Alto y dos Baras y tercia de ancho con su marco negro tassada en tresçientos y treinta R^{s} que balen onçe mill dosçientos y veinte maravedis 11220

[114] Mas otra Pintura del sepulcro de nuestro s.^{or} con dos Angeles y nuestra señora de Bara y dos terçias de Alto y dos Baras de ancho tassada en quatroçientos R^{s} que balen treçe mill y seisçien-tos maravedis 13600

[115] Mas otra Pintura del conde duq^{e} de olivares a caballo de zerca de dos Baras de Alto y Bara y tres quartas de ancho con Su marco negro tassada en çiento y diez R^{s} que balen tres mill sieteçientos y quarenta maravedis 3740

[116] Mas otra Pintura del emperador Carlos quinto y la emperatriz su muger de Bara y tres quartas de Alto y dos Baras de ancho con Su marco negro tassada En tresçientos y treinta R^{s} q balen onçe mill Dosçientos y veinte mrs 11220

f.426v [117] Mas otra Pintura del moses con el salvador y dos figuras de bara y dos terçias de Alto y Bara y media de ancho con Su marco negro tassada en çiento y diez R^{s} que balen tres mill sieteçientos y quarenta maravedis 3740

[118] Mas otra Pintura de Señor san ffrancisco y Un Angel con un Biolin de Bara y tres quartas de Alto y Bara y media de ancho con su marco negro tassada la echura en quinientos y çinq^{ta} R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[119] Mas otra Pintura del Dios Baco con muchas figuras y Unos niños q tiene Bara y dos terçias de

Alto y çerca de Dos Baras de ancho con su marco negro tassada en mill y çien R[s] que balen treinta y siete mill y quatrocientos mrs 37400

[120] Mas otra Pintura del Padre eterno con Una muger caballera en Una yegua Blanca y unos Pastores y ganado q tiene Una Bara y terçia de Alto y cerca de Dos Baras de ancho son Su marco negro tassada en tresçientos y treinta R[s] que balen onçe mill Dosçientos y veinte mrs 11220

f.427 [121] Mas otro quadro de amaçonas peleando en Una puente de Bara y terçia de Alto y çerca de dos Baras de ancho con Su marco negro tassado en quatroçientos R[s] que balen treçe mill y seiscientos mrs 13600

[122] Mas otro quadro Pintado en medio del el s[or] Cardenal Ynfante a cavallo que es La Batalla de noslinguen de Bara y tres quartas de Alto y dos y dos terçias de ancho con Su marco negro tassado en mill Reales que balen treinta y quatro mill maravedis 34000

[123] Mas otra Pintura de Señor san Sevastian y Un Judio de dos Baras y quarta de Alto y Bara y terçia de ancho con su marco negro tasada en Dosçientos y çinq[ta] R[s] que balen ocho mill y quinientos mrs 8500

f.427v [124] Mas otro Pintura del Prinçippe nuestro s[or] a cavallo y El conde duque de olivares Reçiviendo la lança del damero mayor de Dos Baras y media de Alto tassada en mill y quinientos R[s] que balen çinquenta y Un mill mrs 51000[27]

[125] Mas otra Pintura de los Dioses neptuno y Jupiter con un tigre y Un cayman de Bara y tres quartas de Alto y dos y media de ancho con Su marco negro tassada en tresçientos y treinta R[s] 11220

[126] Mas otro quadro de nro s.[or] Jesu christo atado a Una coluna y acotandole Los sayones de Dos Baras en quadro con su marco negro tassada la echura en mill y çien R[s] que balen treinte y siete mill y quatrocientos mrs 37400

[127] Mas otro quadro de Un Perro Passando Una Puente con un pedaço de Carne que dexo caer de la boca de dos Baras y quarta en quadro con Su marco negro tassado en çiento y quar[ta] R[s] q balen quatro mill sieteçientos y sessenta mrs 4760

f.428 [128] Mas otro quadro de una Perra parida con seis Perrillos de Dos Baras en quadro con su marco negro tasado en çiento y çinquenta R[s] que balen çinco mill y çien mrs 5100

[129] Mas Una Pintura grande del naçimiento de xpto nuestro s.[or] con muchos pastores q le adoran y señor San Josephe Reçiviendo Los pressentes que haçen al nino q tiene tres Baras de Alto q quatro y media de ancho con Su marco negro tassada la echura en cinco mill y quinientos Reales que balen çiento y ochenta y siete mill maravedis 187000

[130] Mas otra Pintura de nra señora con el niño sentado ençima de Una Almoada y señor san Josephe a Un lado de Bara y media de alto y Bara y quarta de ancho con Su marco negro tassada la echura en Dosçientos y veinte R[s] que balen siete mill y quatroçientos y ochenta mrs 7480

[131] Mas Un Pais nebado con Soldados a caballo y a pie de Bara y terçia de Alto y dos Baras de ancho Con Su marco negro tassado en quatroçientos y quarenta R[s] que balen catorce mill nueveçientos y sessenta mararvedis 14960

f.428v [132] Mas otra Pintura del entierro de xpto nuestro señor con simon abbad mathia y nicudemus de Dos Baras de Alto y tres y dos terçias de ancho Con su marco negro tassada La echura en mill y quinientos R[s] que balen çinquenta y un mill maravedis 51000

[133] Mas otra Pintura grande de nro señor Jesu christo labando los pies a los Apostoles de tres Baras menos quarta de Alto y çinco Baras de ancho con Su marco negro tasada La echura en seis mill y seisçientos R[s] q balen dosçientos veinte y quatro mill y quatroçientos mrs 224400

[134] Mas Una Pintura de Señor san françisco en las çarças y un Angel de tres Baras de Alto y dos y media de ancho con Su marco negro tassada la echura en tres mill R[s] que balen çiento y dos mill mrs 102000

[135] Mas otra Pintura de lucreçia con Un Puñal en la mano de tres Baras de Alto y tres y media de ancho con Su marco negro tassada en Dos mill R[s] que balen sessenta y ocho mill mrs 68000

f.429 [136] Mas otra Pintura de un Sitio se dos Baras de Alto y dos y media de ancho con Su marco negro tassada en mill R[s] que balen treinta y quatro mill maravedis 34000

[137] Mas Un pais de Dos salteadores que desnudan a un caminante de Bara y media de Alto y dos

menos quarta de ancho con Su marco negro tassado en mill y seisçientos R[s] que balen çinquenta y quatro mill y quatrocientos mrs 54400

[138] Mas Un quadro en tabla de nra ss[ra] con El niño en Braços entre muchos Rossales y arboledas de Poco mas de Bara de Alto y Bara y media de ancho con Su marco negro tassado en quinientos y çing[ta] R[s] que balen diez y ocho mill y sieteçientos maravedis 18700

[139] Mas otra Pintura de Una marcha de Soldados de Ynfanteria de Bara y media de Alto y dos de ancho con Su marco negro tassada en mill R[s] que balen treinta y quatro mill mrs 34000

f.429v [140] Mas otra Pintura grande de la Caça de Un jabali arrimado a Una Arboleda Con perros q le siguen de tres Baras y quarta de Alto y quatro de ancho con Su marco negro tassada en quinientos çinquenta R[s] que balen diez y ocho mill y sieteçientos maravedis 18700

[141] Mas otra Pintura de Una musica de Paxaros de todo genero del mismo tamano y marco q la de la partida anteçedente tassada en quinientos y cinq[ta] R[s] que balen diez y ocho mill y sieteçientos mrs 18700

[142] Mas otra Pintura de Un osso y muchos Perros agarrados del Del mismo tamaño y marco de las de las partidas anteçedentes tassada en quinientos y cinq[ta] R[s] que balen diez y ocho mill y sietecientos mrs 18700

[143] Mas otra Pintura de Un Bodegon con Diferentes generos de abes y caça del mismo tamaño y marco q la anteçedente tassada en quinientos y çinquenta R[s] que balen diez y ocho mill y sieteçientos mrs 18700

f.430 [144] Mas otra Pintura de Diferentes generos de pescados del mismo tamano y marco q las anteçedentes tassada en quinientos y çinq[ta] R[s] que balen diez y ocho mill y sieteçientos maravedis 18700

[145] Mas otra Pintura de Una muger con diferentes frutas del mismo tamano y marco q las anteçedentes tassada en quinientos cinq[ta] R[s] q balen diez y ocho mill y sieteçientos maravedis 18700

[146] Mas otra Pintura de Unos Lobos comiendo Un Caballo Blanco del mismo tamano y marco q las anteçedentes tassada en quinientos y çinq[ta] R[s] que blaen diez y ocho mill y sieteçientos mrs 18700

f.430v [147] Mas Una Pintura de nra señora con el niño en Bracos de Dos terçias de Alto y tres quartas de ancho con su marco negro tassada La echura en Sessenta y sies R[s] que balen dos mill dosçientos y quar[ta] y quatro mrs 2240

[148] Mas Una lamina de nra Señora de media Bara de Alto y poco mas de ancho con su marco de piedra tassada la echura en quinientos y cinquenta R[s] que balen diez y ocho mill sieteçientos mrs 18700

[149] Mas otra Pintura en piedra de nuestro senor Sacando a San Pedro de la mar de Una terçia de Cayda y poco mas de media Bara de ancho con su marco de ebano tassada en tresçientos y treinta R[s] que balen onçe mill dosçientos y veinte mrs 11220

[150] Mas otra Pintura de la Visitaz[on] de Sancta Isavel de Dos Baras de Alto y poco mas de Dos Baras de ancho con su marco dorado y blanco tassada la echura en tres mill y tresçientos R[s] que balen ciento doze mill y dosçientos mrs 112200

[151] Mas Un Retrato del Padre Cogolludo Con Un xpto y Una calabera de Bara y quarta en quadro sin marco tassado en çiento y diez R[s] que balen tres mill sieteçientos y quar[ta] mrs 3740

f.431 [152] Mas otro quadro del naçimiento de nuestro senor Con san Josephe y dos angeles de Una Bara en quadro con Su marco negro tassada la echura en çiento y diez R[s] que balen tres mill sieteçientos quar[ta] mrs 3740

[153] Mas seis Retratos de san françisco solano de cossa de tres quartas de Alto y poco mas de media bara de ancho sin marco tassados todos en çiento y nobenta R[s] que balen seis mill quartoçientos y sessenta mrs 6460

[154] Mas Una Pintura de la caveca de Sancto Domingo Soriano de Cossa de media Bara de Alto y ancho con su marco negro tassada en ocho R[s] que balen doscientos y setenta y dos maravedia 272

[155] Mas dos Sepulcros de tiçiano de Dos Baras y media de ancho y dos de Alto con sus marcos negros tassados ambos en dos mill y dosçientos R[s] que balen setenta y quatro mill y ochoçientos mrs 74800

f.431v [156] Mas Una Pintura de San Sebastian de Bara y media de alto y Una quarta de ancho con su marco negro tassada en tresçientos y treinta R^{s} que balen onçe mill dosçientos y veinte mrs 11220

[157] Mas otra Pintura de sancta cathaLina de Dos Baras de Alto y una y media de ancho con su marco negro tassada en tresçientos y treinta R^{s} que balen once mill dosçientos y veinte mrs 11220

[158] Mas otra Pintura de s^{or} Sancto Domingo soriano y nuestra señora con orla de flores de Bara y quarta de Alto y una Bara de Ancho con su marco negro tassada en tresçientos y treinta R^{s} que balen onçe mill Dosçientos y veinte mrs 11220

[159] Mas Un quadro de Santa Ana enseñando a la Virgen nra señora de Bara y quarta en quadro con su marco negro tassado en tresçientos y treinta R^{s} que balen onze mill Dosçientos y veinte mrs 11220

f.432 [160] Mas otra lamina de nra Señora haçiendo Labor con Angeles alRededor de Poco mas de terçia de alto y una quarta de ancho con Su marco de plata tassada en quatroçientos y quarenta R^{s} que balen catorce mill nueveçientos y sessenta mrs 14960

[161] Mas otra lamina de la conçepçion Sobre Dorada de poco mas de Quarta con Su marco de plata tassada en tresçientos treinta R^{s} que balen onçe mill dosçientos y veinte mrs 11220

[162] Mas otra lamina en espexo de la anunçiaçion de nuestra señora con los apostoles de poco mas de terçia de Alto y Una quarta de ancho con Su marco de ebano y Piedra tasada en çiento y v^{tc} R^{s} que balen quatro mill y ochenta mrs 4080

f.432v [163] Mas otra lamina ochabada de nuestra señora y El niño Jhs en los Braços y San Juan q lo da una mançana pintado todo en una concha con su marco de plata y oro tassada en quatroçientos y quarenta R^{s} q balen catorce mill nueveçientos y Sessenta mrs 14960

[164] Mas otra lamina de Una santa y Un Angel q le pone la corona del mismo tamaño y marco q la de la partida anteçedente tassada en quatroçientos y quar^{ta} R^{s} que balen catorçe mill nueveçientos y Sessenta mrs 14960

[165] Mas Un naçimiento en piedra Jacentina de echura de Un Coraçon de un Raçimo de angeles con Un Retulo de gloria yniscelsis dei guarneçida de Bronçe sobre dorado tassada en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[166] Mas otra lamina de nuestra señora con El nino en los Braços y Una Rossa en uno mano y dos angeles a los lados con su marco aobado de Bronçe sobre dorado Con Unas Piedras y flores de plata tassada en mill y çien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

f.433 [167] Mas otra lamina de la conçepçion de Bulto con su marco ochabado de oro y plata y guarneçido con quatro piedras tassada en tresçientos y treinta R^{s} que balen onze mill dosçientos y veinte mrs 11220

[168] Mas dos Laminas a modo de libro q Se abre y çierra La Una de nra s^{ra} y la otra del Angel Gabriel con sus Bidrieras y marco de ebano guarneçido de Bronçe tassadas en quatroçiento y quarenta R^{s} que balen Catorçe mill nueveçientos y sess^{ta} mrs 14960

[169] Mas otra lamina en piedra Verde ochabada de la Uyda de nuestra señora a Egito por Una parte y por la otra Una corona de espinas y alRededor otra de Rossas tassada en Dosçientos y quarenta R^{s} que balen ocho mill ciento y sessenta mrs 8160

[170] Mas Un Relicario a dos açes Por Una parte Un anus dey con nro s^{or} Con la Cruz a cuestas y por la otra El anus con Su marco de ebano y Remates de Bronçe tassado en çien R^{s} que balen tres mill y quatroçientos maravedis 3400

f.433v [171] Mas Una santa Casilda em papel con Su Bidriera y marco de ebano de Cossa de ocho dedos de Alto y quatro de ancho en diez R^{s} 340

[172] Mas Un quadro de nuestra señora con El niño en braços de media bara en quadro sin marco tasad en treinta y tres R^{s} que balen mill çiento y veinte y dos mrs 1122

[173] Mas otro quadro de nuestra señora con El niño en braços y un Ramilletero en una de un Bufete de Bara y cuarta en quadro con Su marco negro en çiento y diez Reales q Balen tres mill sietecientos y quarenta mrs 3740

f.434 [174] Mas otro quadro de Señor Sancto Domingo con Un Libro en una mano y Una acucena En la otra de Bara de ancho con Su marco negro en ochenta y ocho Reales que balen Dos mill nueveçientos y nobenta y dos mrs 2992

[175] Mas otro quadro de nro señor con la cruz a cuestas y simon çirineo q Se La ayuda a llevar de poco menos de Bara en quadro con Su marco negro en quatroçientos y quarenta R^{s} que balen Catorce mill nueveçientos y sessenta maravedis 14960

[176] Mas Dos Ramilleteros en lienço de Una bara de Alto y tres quartas de ancho con sus marcos negros tasado ambos en çiento y treinta R^{s} que balen quatro mill Cuatroçientos y Veinte maravedis 4420

[177] Mas Una lamina pais de dos terçias en quadro con Su marco negro tassada En Dosçientos y v^{te} R^{s} que balen siete mill Cuatrociento y ochenta mrs 7480

f.434v [178] Mas otra lamina en piedra de la Uyda de moysen quando pasaba la mar de poco menos de media bara de Alto y dos terçias de ancho tasada En çiento y setenta y seis R^{s} que balen çinco mill nueveçientos y ochenta y quatro mrs 5984

[179] Mas otra lamina de la muger de Unas con Un plato en las manos y en el La caveça de san Juan Baup^{ta} de dos terçias de ancho y poco mas de terçia de Alto con Su marco de ebano tassada en çiento y Setenta y seis Rs que balen çinco mill nueveçientos y ochenta y quatro mrs 5984

[180] Mas otro quadro de la caveça de San Pedro y San Pablo de media bara en quadro con Su marco negro tasado en Sessenta y Seis R^{s} que balen dos mill dosçientos y quarenta y Cuatro maravedis 2244

[181] Mas Una Pintura en lamina de Judi quando Corto La cabeça a olofernes de tres quartas de Alto y media bara de Ancho con Su marco de ebano tassada en dosçientos y veinte R^{s} que balen siete mill quatroçientos y ochenta mrs 7480

f.435 [182] Mas otra lamina del despossorio de santa Cathalina del tamano y marco de la de la partida anteçedente tassada en Dosçientos y Ueinte R^{s} que balen siete mill Cuatroçientos y ochenta mrs 7480

[183] Mas otra lamina del naçimiento de Xpo nro S.^{or} y Unos Pastores de poco mas de terçia de cayda y cerca de media bara de ancho con Su marco de ebano en çiento y treinta R^{s} que balen quatro mill Cuatroçientos y veinte maravedis 4420

[184] Mas otra lamina Pequeña Pais de Una quarta de Alto y una terçia de ancho con Su marco de Ebano En quarenta y ocho R^{s} que balen mill seisçientos y treinta y dos mrs 1632

[185] Mas otra lamina de la conçepcion de media Bara de Alto y poco mas de terçia de ancho con Su marco de Ebano en çiento y cinquenta R^{s} que balen çinco mill y çien mrs 5100

[186] Mas otra lamina de la conbersion de San Pablo de mas de dos terçias de Alto y media Bara de ancho en çiento y sessenta R^{s} que balen çinco mill Cuatroçientos y quarenta mrs 5440

f.435v [187] Mas Una lamina grande de la asumpçion de nuestra señora con muchos angeles de poco mas de Bara de Alto y tres quartas de ancho con Su marco negro en quinientos y çinquenta R^{s} que balen diez y ocho mill y sicteçientos mrs 18700

[188] Mas otra lamina de la muerte de nuestra señora con los apostoles del mismo tamaño y marco q la de la partida anteçedente en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[189] Mas Un Pais de lienço del castillo de mans de poco mas de terçia en quadro con Su marco de Ebano tassado En çiento y diez R^{s} que balen tres mill sieteçientos y quar^{ta} mrs 3740

[190] Mas otro Pais en lamina quando El demonio tenia a Jesu christo En el dissierto de Una terçia de alto y poco mas de ancho con marco de ebano en sessenta y seis R^{s} que balen dos mill dosçientos y quarenta y quatro maravedis 2244

f.436 [191] Mas otro Pais en lienço de San Sevastian atado a Un Arbol de poco mas de terçia en quadro con marco de ebano en ochenta y ocho R^{s} que balen dos mill nueveçientos y nobenta y dos mrs 2992

[192] Mas Una Pintura En piedra de quando moysen Saco agua de la piedra tocandola con la Bara de poco mas de terçia de alto y menos de media Bara de ancho con Su marco de ebano Labado con açeno en tresçiento y treinta R^{s} q balen onçe mill doscientos y Veinte maravedis 11220

[193] Mas otra Pintura en piedra Cuando Se aogo faraon en el mar Bermexo del mismo tamaño y marco q la de la partida anteçedente en tresçientos y treinta R^{s} que balen onçe mill dosçientos y veinte mrs 11220

[194] Mas otra lamina de la Uyda de nra Señora a Egypto con Un angel y San Josephe de poco menos de media Bara de Alto y mas de Una terçia de ancho en tresçientos y treinta R^s que balen onze mill Dosçientos y veinte mrs 11220

f.436v [195] Mas otra lamina de nuestra ss.^ra y Santa Ana de mas de terçia de Alto y Una terçia de ancho con Su marco de Ebano y Unas flores de açero en tresçientos y treinta R^s q balen onçe mill dosçientos y v^te mrs 11220

[196] Mas Una lamina de nra señora de las desamparados de Valençia de tres quartas En quadro con su marco de Ebano en treçiento y treinta R^s que balen once mill dosçientos y veinte mrs 11220

[197] Mas Una pintura En tabla de San Gregorio con Un Libro En la mano y San françisco con Una cruz de media Bara de Alto y Una de ancho con su marco negro en sessenta y seis R^s que balen dos mill dosçientos y quar^ta y quatro mrs 2244

f.437 [198] Mas otra Pintura en Lamina de xpto crucificado de San Salvador de Balençia en tresçientos y treinta R^s que balen once mill Dosçientos y veinte mrs 11220

[199] Mas otra lamina Pais de Señor San francisco con las estimastis de dos terçias de Alto y media bara de ancho con marco de Ebano En çiento y Sesenta y seis R^s que balen çinco mill seisçientos y quarenta y quatro mrs 5644

[200] Mas Otra lamina pequeña de Un angel con Una Palma En la mano de Una quarta de ancho y poco menos de otra quarta de alto con Su marco de Ebano en çinq^ta y çinco R^s que balen mill ochoçientos y setenta mrs 1870

[201] Mas otra lamina de la cena de media Bara de ancho y poco mas de terçia de Alto ocn su marco de Ebano En çiento y sessenta q Seis R^s que balen çinco mill seisçientos y quar^ta y quatro mrs 5644

[202] Mas otra lamima de la Encarnaçion de nra Señora de media Bara de Alto y dos terçias de ancho con Su marco de Ebano En çiento y diez R^s que balen tres mill sieteçientos y quarenta mrs 3740

f.437v [203] Mas otra lamina del Salvador de Una terçia de Alto y Una quarta de ancho con Su marco de Ebano En quarenta y quatro R^s que balen mill quatroçientos y noventa y seis mrs 1496

[204] Mas otra lamina de nuestra señora del mismo tamano y marco q La de la partida anteçedente En quatrociento y quar^ta R^s que balen catorce mill nuevecientos y sess^ta mrs 14960

[205] Mas otra lamina de Santa ELena de Una terçia En quadro con Su Biril y marco de Ebano en ochenta y ocho R^s que balen dos mill nuevecientos y nobenta y dos maravedis 2992

[206] Mas Un quadro de nra Señora y el niño Dormido Ençima de Unos tafetanes de Una Bara de alto y bara y quarta de ancho con Su marco de Ebano en quatroçientos y quar^ta Reales que balen catorce mill nueveçientos y sessenta mrs 14960

f.438 [207] Mas otra lamina de nra señora con nuestro señor En los Braços de Poco mas de terçia En quadro con Su marco de Ebano en Sessenta y Seis R^s que balen dos mill dosçientos y quarenta y quatro mrs 2244

[208] Mas Señor san Antonio del escultura con El niño Ençima del Libro y Su peana dorada tassada la echura En tresçientos y treinta R^s que balen onçe mill dosçientos y veinte mrs 11220

[209] Mas señor San Juan Baup.^ta de Bulto de metal con su peana dorada tassada la echura En tresçientos y treinta R^s que balen onze mill doscientos y veinte mrs 11220

[210] Mas Un niño Jhs del mismo tama^Dno que san Juan Baup.^ta tambien de metal con Su peana dorada tassada la echura en tresçientos y treinta R^s que balen onçe mill dosçientos y veitne mrs 11220

[211] Mas Un niño Jhs de los de napoles con Una cestia con las Dorada metido En Un oratorio de Palo santo tassado todo En mill y çiento R^s que balen treinta y siete mill y quatroçientos mrs 35400

f.438v [212] Mas otro niño del mismo tamano tambien de los de napoles con Su peana dorada en mill çien R^s que balen treinta y siete mill y quatroçientos maravedis 37400

[213] Mas otro niño Pequeñito de Cossa de Una terçia de Alto con Su peana dorada en tresçientos y treinta R^s que balen onze mill onçe mill dosçientos y v^te mrs 11220

[214] Mas Un Sancto xpto de marfil Sin peana tassada la echura En ochenta y ocho Reales que balen dos mill nueveçientos y nobenta y dos mrs 2992

[215] Mas Una Ymagen de escultura de nuestra señora de la concep^{on} Con Su peana dorada en Un oratorio de palosancto con su Remate y tres Bolas en treçientos y treinta R^{s} que balen onçe mill dosçientos y veinte mrs 11220

[216] Mas Una Piedra Redonda con quatro figuras y culebras con marco de Ebano tassada en dos mill y dosçientos R^{s} que balen setenta y quatro mill ochoçientos mrs 74800

f.439 [217] Mas La adoraçion de los Reyes en espexo de tres quartas poco mas en quadro Con Su marco de Ebano estriado el frisso con Bronçe esmaltado sobre dorado tassada en çiento y ochenta y siete mill mrs 187000

[218] Mas dos quadreçitos El uno del Salbador y El otro de nuestra Señora de Una terçia En quadro con Sus marcos de Ebano tassada la echura de ambos en tresçientos y cinquenta Reales que balen doce mill y nueveçientos mrs 12900

[219] Mas Un quadro de la encarnaz^{on} en espexo de Una terçia de alto y poco mas de ancho con Su marco de Ebano guarneçido de Bronçe y los Remates de coral en quinientos y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[220] Mas La caveça de Un filosofo con su marco de Ebano de poco mas de terçia de Alto y Una de ancho en quar^{ta} y quartro R^{s} 1496

f.439v [221] Mas Dos Prespetibas en espexos de mas de media bara de Alto con sus marcos dorados tassadas ambas en ochoçientos R^{s} que balen veinte y siete mill y dosçientos mrs 27200

[222] Mas Dos figuras de Bronçe de quando cayn mato a Abel de una quarta de largo con pedrestales de Ebano tassadas ambas en mill R^{s} q Balen treinta y quatro mill mrs 34000

[223] Mas Un mercurio de Bronçe con Su predestal de lamina tasado en mill y çien R^{s} que balen treinta y siete mill y quatroçientos maravedis 37400

f.440 [224] Mas Dos Biombos Pintados sobre guadamaci de Diferentes Paxaros y Dorados Por El Rebes tassados ambos En mill R^{s} que balen treinta y quatro mill mrs 34000

[225] Mas otros Dos Biombos Realcados de oro con Doce oxas cada Uno tassados ambos en seis mill y seisçientos R^{s} que balen Dosçientos Veinte y quatro mill y quatroçientos mrs 224400

[226] Mas otro Biombo Realcado dorado de Diferentes Pinturas q tiene ocho oxas tassado En dos mill y dos dosçientos R^{s} que balen setenta y quatro mill ochoçientos mrs 74800

[227] Mas otro Biombo Realcado con pinturas y de ocho oxas tassado en mill R^{s} que balen treinta y quatro mill maravedis 34000

[228] Mas otro Biombo de paxaros y Arboledas Por Una parte y por otra Unas figuras y Retulos tassado en mill çien R^{s} que balen treinta y siete mill y quatroçientos mrs 37400

[229] Mas otro Biombo de ocho oxas Viexo de Pinturas de la china tassado En tresçientos R^{s} que balen diez mill y Dosçientos mrs 10200

f.440v [230] Mas otro Biombo de ocho oxas Realcado dorado y pintado de la yndia tassado En quinientoss y çinquenta R^{s} que balen diez y ocho mill y sieteçientos mrs 18700

[231] Mas otro Biombo nuebo de otras ocho oxas con Arboledas y figuras contra echo de la china en mill y quinientos R^{s} que balen çinquenta y Un mill maravedis 51000

1. Eight members of the Haro family held the title of Marqués del Carpio from its inception in 1552 until its merger into the House of Alba in 1733. Haro family history is complex, involving several female heirs and a series of intermarriages with the Houses of Monterrey (Azevedo) and Olivares (Guzmán). See Paz y Espeso 1948, passim, and García Carraffa, vol. 42, 1954, pp. 293–95 and 190ff. Paz y Espeso 1948 gives 1576 as the date of Don Luis's grandparents' wedding. His mother died in 1642, his father in 1648. Note that, possibly owing to a typographical error, Paz y Espeso gives Don Luis's birthdate as 1590 instead of 1598. Cf. García Carraffa, vol. 42, 1954, p. 295.
2. See Saltillo 1951, p. 170 n. and Saltillo 1953, pp. 233-34, listing 34 lots only.
3. The extensive lawsuits over the Conde-Duque's estate are documented in Marañon 1965, pp. 477ff. The lawsuit is mentioned in Don Luis's will (AHPM, Prot. 6.292, ff. 447f).
4. Atienza 1959, p. 914.
5. On Don Luis's career, see J. Deleito y Pinuela, *El declinar de la monarquía española*, 4th ed., Madrid 1966, pp. 150–59; Elliott 1970, pp. 350–56; J. Lynch, *Spain under the Hapsburgs*, vol. 2, Oxford 1969, pp. 116–19, 133–37; Marañon 1965, pp. 351–63ff.; F. Tomás Valiente, *Los válidos*, Madrid 1963, pp. 18–20, 97–104, 182–86 (documentation). According to the information provided by Tomás

Valiente, the Spanish term for "favorite" was *privado* in the first half of the seventeenth century but was replaced by *válido* sometime around the end of Philip IV's reign. Casal 1930 provides a brief overview of Don Luis's collecting.

6. See AHPM, Prot. 6.292, ff. 460-472. A good example of the honest reputation which has adhered to Don Luis's name may be found in the *Enciclopedia Universal Ilustrada*, vol. 27, 1958 (ca. 1925), p. 587. The article (inaccurate in various details) notes that Haro stimulated agriculture, arts, and letters, and asserts that he "never used his *privanza* with the king for personal ends."

7. E. du G. Trapier 1967b, p. 62.

8. See Burke 1984, vol. 2, the table following Document 3.1.

9. Ibid. . The Tintoretto (*Christ Washing ...*) should not be confused with a second *Lavatorio* by Tintoretto (now in the Prado, no. 2824), purchased in England in 1654 and given to Philip IV for the Sacristy of El Escorial – see Burke 1984, vol. 2, Document 3.4, item no. 32, and the discussion in the text.

10. See Palcio de Liria, Madrid, Alba Archives, *caja* 182-166 through 182-195; transcribed in Burke 1984, vol. 2, Documents 3.2–3.7.

11. Cárdenas' career is outlined by Alvárez y Baena 1789/1973, vol. 1, p. 53. His arrival and early activities in England are noted in S.R. Gardiner, *History of England*, New York 1901, vol. 8, pp. 377–387, and vol. 9, pp. 58–69. His appointment to England is announced in a draft despatch from Philip IV, dated 7 March 1638 (Simancas: Archivo Histórico Nacional, Sección Estado, *legajo* 2575). He had arrived in England by 16 May 1638 (*legajo* 2521). I am indebted to Prof. John Elliott for these references. Barrionuevo, vol. 1, 1892, p. 232 (Letter 115, 8 December 1655), reports that Cárdenas has been put under house arrest by Cromwell; on 8 January 1656 (Letter 123, p. 236), Barrionuevo asserts, "ya esta en Flandes don Alonso de Cárdenas, embajador de Inglaterra, esperando orden de lo que ha de hacer."

12. See Palcio de Liria, Madrid, Alba Archives, *caja* 182-166 through 182-195; transcribed in Burke 1984, vol. 2, Documents 3.2–3.7.z.

13. See Berwick y Alba 1891, p. 488 note 2.

14. Ibid., p. 488: "los juzgo por una cosa muy grande y de gran estima, y con que creo que su Magd. recibirá mucho gusto, y yo muy particular en poder dársele, aunque sea en cosas de tan poca importancia, porque tiene muy particular inclinacion á la pintura" undated; probably 1654.

15. Ibid., p. 489.

16. Ibid., p. 495; 22 January 1655. Don Luis's request for works by Rubens and Van Dyck probably reflects Cárdenas' recent arrival in Flanders. See above, note 11.

17. Ibid., p. 496 (3 March 1655 – i.e., to Cárdenas in Flanders): "Veo tambien cómo V.S.I. quedaba tambien con el cuidado de buscar las de Rubenes, Vandique y Guido Boloñés; y aunque no sean del tamaño que dixe primero, de qualquiera será bien ... "

18. See Palcio de Liria, Madrid, Alba Archives, caja 182-166 through 182-195; transcribed in Burke 1984, vol. 2, Document 3.2, item no. 9 (first mentioned in 1651); cf. Berwick y Alba 1891, pp. 491, 494–96.

19. Ibid., p. 491.

20. Barrionuevo, vol. 1, 1892, pp. 153–55 (Letter 33, 2 December 1654). The palace, which was built by the Duque de Uceda, was across from the Church of Santa María. Barrionuevo reports rumors that the damage approached 100,000 ducats. In Letter 34, p. 159 (5 December 1654), Don Luis is said to have paid out 12,000 ducats to initiate repairs. See also Berwick y Alba 1891, p. 492 note.

21. Berwick y Alba 1891, p. 495.

22. Cajas 182–93 and 161–48; Supporting documents originally in the AHPM are now missing. See AHPM, Prot. 9.799ff., especially no. 9.819 and 8.976-77.

23. AHPM, Prot. 6.292, ff. 447ff.

24. See the references in the Alba documents cited in Burke 1984, vol. 2, Documents 3.1 ff. and 3.9ff.

25. Cited and partially transcribed in Saltillo 1951, p. 170n., and 1953, pp. 233–34 (listing 34 lots only).

26. This picture is presently in the Alba Collection (183), considered a copy after Van Dyck. See also Doc. 49, no. 177 and Doc. 115, no. 235.

27. Velázquez's *Prince Baltasar Carlos in the Riding School* (Fig. 42), now in the collection of his Grace the Duke of Westminster, appears again in the collection of Don Gaspar de Haro y Guzmán, 7th Marqués del Carpio. See Doc. 115, no. 330.

46 Garçi Galló de Escalada Olaso y Manrique

1648

The postmortem inventory of Don Garçi Galló de Escalada Olaso y Manrique, knight of the Order of Santiago and Secretary of the *Cámara de Castilla*, was drawn up by his widow Mariana de Ribera y Vargas, and begun in Madrid on 26 September 1648. The paintings collection was appraised by the painter and member of the Flemish royal guard of *archeros*, Felipe Diriksen, on 28 October 1648 (ff. 283v–285v). The picture collection had barely altered from the time his paintings were listed in an inventory of capital drawn up on the occasion of his marriage in 1624.[1]

Galló de Escalada's paintings included portraits of the royal family (nos. 1–3, 13) which were a prerequisite of the collections of members of the royal administration. He is recorded owing the painter Andrés Ruiz 36 ducats for three unspecified portraits in the artist's testament of 1622.[2] Interestingly, the most highly valued of these was a full-length of Philip III (no. 1), during whose reign this collector may have risen to prominence at court. In the inventory of 1624, this was said to depict the king in the costume in which the Portuguese Cortes swore allegiance to him on his visit to Lisbon in 1619.[3] This portrait, therefore, was probably a version of a portrait of the king by Bartolomé González that hung in the Alcázar's New Room.[4] The only religious paintings were attributed to Pedro de Orrente (no. 5) and a copy after Titian (no. 30). A series of four paintings of the *Seasons* were said to be copies after Orrente (no. 24). Galló de Escalada clearly enjoyed the paintings of Juan van der Hamen, by whom he owned eleven fruit still lifes (no. 4), also listed in the inventory of 1624, and two flowerpieces (no. 22). In addition there were nine other flowerpieces (nos. 8 and 17), 16 flowerpieces painted on "lozenges" (no. 10), and six still lifes (no. 12). Although all of these latter paintings were listed anonymously, in the inventory of 1624 the "lozenge"-shaped flowerpieces were said to be Flemish, as were five fruit still lifes. A less innocuous painting was the single mythological subject in the collection, a painting of *Venus* (no. 7) which undoubtedly represented a nude female figure. The attribution to Orrente in no. 5 comes from the inventory.

AHPM, Prot. 7.137, ff.283v–285v

tass^{on} de pinturas =

En la v^{a} de madrid A veyte y ocho dias del mes de octubre de mill y seis^{o} y quarenta y ocho anos Ante mi el dho ss.^{no} La dha doña marina de rribera de bargas viuda del dho s^{r} secretario garçi gallo de es(f.284)colada y Su testamentario ynsolidum yco tasar los bienes tocante la pintura los quales se ttasaron en la forma y manera que se sigue

f.284

[1] Un rretrato Entero del Rey nro s.^{r} Don Phelipe terçero questa en el cielo con una rropa rroçagante tasado En ochenta ducados 880

[2] otros dos medios cuerpos del Rey nro s.^{r} Don Phelipe quarto que dios g^{dc} y de la Reyna nra s^{a} Doña Isavel de borbon que esta en el cielo tassados a diez ducados cada uno 220

[3] mas otros dos rretratos del mis^{o} tamaño el uno del s^{r} enperador carlos quinto y el otro de la s.^{a} enperatriz tassados a diez ducados cada uno 220

[4] Mas once frutas de manderamen diez con molduras y una sin ella tassadas a ocho ducados cada una montan nobeçientos y sessenta y ocho R^{s} 968

[5] Otro quadro [de pedro orrente] de rraquel y xacob con moldura tassado en çinquenta ducados 550

[6] Dos quadros el uno gibraltar y el otro Barçelona tassados con sus molduras a çiento y cinquenta R^{s} cada uno 300

[7] Otro quadro de benus con moldura En quinientos rreales 500

[8] Quatro rramilleteros a veynte R^{s} cada uno açen ochenta R^{s} 80

[9] otros quatro quadritos de bara de largo con un rramillete cada uno açen ochenta rreales 80

f.284v [10] diez y seis quadros que llaman lisonxas en cada uno un rramilletero tasados a dos ducados cada uno 352

[11] Dos quadritos de a tres quartas con sus molduras de oro limpio de a tres quartas cada uno tassados a dos ducados 44

[12] Seis paysses pequeños con cossas de comer diferentes a diez y seis R^{s} cada uno 96

[13] Un rretrato de la s^{a} Reyna d^{a} Ana de bara y media poco mas o menos con su moldura de oro y negro tassado en diez ducados 110

[14] mas quatro quadros de animales diferentes con sus molduras a quatro ducados cada uno 176

[15] mas otros dos quadros de dos figuras de tiempos del año a seis R^{s} cada uno 12

[16] Otro quadro de lucrecia con su marco negro tassado en seis ducados 66

[17] mas cinco quadros de unos rramilleteros grandes a dos ducados cada uno 110

[18] Dos medios rretratos de los duques de alba el uno con moldura y el otro sin ella a diez ducados cada uno 220

[19] Un quadro pequeno de tres quartas Poco mas o menos con moldura en dos ducados 22

[20] Un quadro de la ciudad de tortosa de dos baras poco mas o menos tasado en ocho ducados 88

f.285 [21] Mas doce apostoles cristo y su madre en lienços de a tres quartas con molduras pequeñas tasados a diez y seis rreales cada uno 224

[22] dos rramilleteros de balderamen a ocho ducados cada uno 176

[23] Un quadro de bara y media de largo del niño dormido, y la Virgen nra s^{a} con su moldura tassado en veyntte ducados 220

[24] quatro quadros de los tiempos del año de a siete quartas cada uno copias de pedro rrente a doçe ducados cada uno 528

[25] otro quadro de la çarça de moysen en quatro ducados 44

[26] otro quadro de quatro baras de largo poco mas o menos de los traxes de bizcaya sin moldura bale çient ducados 1100

[27] otros dos quadros de paysses a onçe R^{s} cada uno 22

[28] doçe sevilas de a vara de alto a tres ducados treçientos y nobenta y seis R^{s} 396

[29] Otro quadro de Judic quando degollo a olofernes de a tres quartas Poco mas o menos con moldura tasado en doçe ducados 132

[30] Un quadro del desçendim^{to} de la cruz que biene del tiçiano de dos baras poco mas o menos con moldura de oro y negro en quarenta ducados 440

[31] otro quadro de nra s^{a} de la umilidad de tres quartas con moldura en dos du^{s} 22

f.285v [32] otro de nra s^{a} del populo de bara y media poco mas o menos con moldura en ocho ducados 88

[33] otro de nra s^{a} de atocha con moldura dorada en quatro ducados 44

[34] mas otros tres quadritos de deboçion el uno de a media bara y los dos de a quarta en seis ducados 66

Todos los quales dhos bienes fueron tassados y baluados En los preçios y cantidades contenidas por phelipe de dirikssen que el se dixo llamar y ser pintor y soldado de la guarda de corps de su magestad el qual juro por dios nro señor sobre la señal de una cruz aver echo La dha tassaçion bien y fielmente y su saver y entender sin haçer agravio alg^{o} a las partes y lo firmo assi mes^{o} la dha s^{a} testamentaria
Dona marina de Ribera de Vargas
Phelipe diriksen
Ante mi Luis Gallo

1. AHPM, Prot. 3.266, ff. 598–602v, 12 August 1624; cited in J. López Navío, "Velázquez tasa los cuadros de su protector Don Juan de Fonseca," *Archivo Español de Arte*, 34 (1961), pp. 62–63, no. 17.
2. AHPM, Prot. 4.323, ff. 168–177, 15 September 1622.
3. AHPM, Prot. 3.266, f. 600, "Un Retrato del rey don felipe t.º nro s.r con su marco dorado y negro bestido del traxe con que le juraron en portugal."
4. Orso 1986, p. 47.

47 Antonio González Cárdena

1651

The combined inventory and valuation of the estate of Antonio González Cárdena (d. 5 January 1651) was drawn up by his widow Margarita de Rebenga y Proaño, beginning in Madrid on 5 January 1651. Paintings were appraised on 4 February 1651, by the painter Antonio Arias.

An unusual aspect of González Cárdena's collection is the comparatively small number of conventional religious subjects represented. There were paintings of the martyrdoms of *St. Bartholomew* (no. 1) and *St. Lawrence* (no. 27), *Eden* (no. 4), landscapes with the Apostles (no. 21), the *Nativity* (no. 24), and four landscapes with the story of the Old Testament hero Samson (no. 28). The figurative subject matter of 12 perspectival paintings is unspecified (nos. 18, 19).

Paintings of *Europa* (no. 25) and another of a nude woman with a young man playing an organ (also included in item no. 25) may have been copies of paintings by Titian in the Spanish royal collection. The influence of the Spanish royal collection could also be reflected in González Cárdena's painting of *Queen Tomyris with the Head of Ciro* (no. 6), since a Flemish painting of this subject had hung in the Hall of Mirrors of the Madrid Alcázar in the 1620s (Madrid, Prado).[1] The same subject is found again in the collection of Diego de Cortavila y Sanabria (Doc. 77, no. 14) as well as Miguel de Salamanca where it is called a copy after Rubens (Doc. 63, no. 9) and inventoried with four other Rubens' copies.

There was a painting of sea gods (no. 5) and another of *Nautilus* (no. 8). The classical flavor of the collection was continued in two paintings that appear to have represented scenes from the life of Helen of Troy (no. 5). The large painting of the classical subject of gladiators (no. 2) brings to mind scenes of life in ancient Rome that decorated the royal palace of the Buen Retiro, at least one of which, by Giovanni Lanfranco, represented a *Banquet with Gladiators* (Madrid, Prado). An unusual painting of the *Coronation of Charles V* (no. 5) perhaps reflects pride in the Spanish imperial past.

González Cárdena also owned a copy of a large *bodegón* by Frans Snyders (no. 3). Originals by this artist were sought after by the wealthiest of aristocratic collectors and may have been beyond his means. Two hunting scenes in the collection (nos. 7, 23) may also have been copies after Flemish prototypes, and would appear to reflect this collector's imitation of the taste of his noble contemporaries. There were also four modest fruit still lifes (no. 10), ten flowerpieces (nos. 12 and 22), and four still lifes with birds, sweets, fruit, and vessels (nos. 13 and 14) whose descriptions strongly suggest that they were painted by Spanish artists active at court at this time, such as Juan de Espinosa or Antonio Ponce.

AHPM, Prot. 7.500, ff.3–7v

Prosigue el ynventario Con tasaçion de los vienes del

Pintura

En la villa de Madrid A quattro dias del mes de Henero de mill y ss^{os} y çinquenta y un años Doña Margarita de revenga Viuda muger, que fue de Antt^{o} Gz Cardena Como su tetamentaria y ttutora y Curadora que es de las personas y vienes de Don Bernardino y doña Margarita goncalez Cardena Sus hijos y de dho su marido antte mi el escriv^{o} Dijo que para que en todo tpo conste los vienes que quedaron por muerte del dho su marido y continuando en el ynbentario dellos y para que se sepa El precio (f.3v) y balor de cada cosa deseando acerlo con toda claridad pone por ynbentario los vienes que a que se diran tasados y baluados los quadros y pinturas de a pedim^{o} y

en virtud de auto y nombram.º questa antes desto y por Antonio Arias Vº desta villa y pintor en ella = el qual aviendo jurado en forma prometio acerla a su saver y entender y la yço = en la forma sigte

f.3v *Pinturas*

[1] Primeramente Un lienzo de tres baras de alto y ttres menos sesma de Ancho Con moldura negra que es del Martirio de San Bartolome el qual se taso por el dho pintor En mill seis.º y cinquenta Rs de Vellon 1650

[2] Mas Se pone por ynbentario otro lienço de tres baras de alto y dos baras y ma de ancho Con su moldura negra ques de las glariatoras y se taso en mill seiscientos y cinquenta Rs 1650

[3] Otro lienço de ttres baras y media de ancho y dos baras y media de alto Con su moldura negra y es de un bodegon Copia de esneyres y se taso en mill y cien Reales de Vellon 1100

[4] Otro lienço de tres baras y sesma de ancho y dos baras y sesma de alto Con moldura negra que es del parayso terrenal y se taso En ochocientos Reales de Vellon 800

f.4 [5] Mas Cinco lienços de tres baras esCasas de ancho y siete quartas de alto cada uno y todos Con molduras y negras que el uno la de unos dioses Marinos = la ottra de la coronacion del enperador carlos quinto = El ottro Robo de elena = y el Ottro la cesion del Rey D PH.e Segundo = y ottro de la ystoria de elena y paris = Y cada uno de los dhos Cinco lienços se tasaron En mill R.s que Juntos acen çinco mill Reales 5000

[6] Mas un lienço de dos baras y quarta de alto y ttres baras menos ochava de ancho Con moldura negra que es la ystoria de la Reyna Tomuris Con la caveça de ciro y se taso En quinientos Rs 500

[7] Otro lienço de tres baras de ancho y dos baras y media de alto Con su moldura negra que es de Un Javali peleando Con Unos perros y se taso en doçientos y ochenta Reales 280

f.4v [8] Mas Un lienço de dos baras de alto y ttres baras de ancho Con su moldura negra que es Una ystoria del dios natulo en el agua y se taso en doçientos y ochenta R.s 280

[9] Mas Se ponen por ynventario Seis payses de bara y quarta de Ancho y ttres quartas de alto todos con sus molduras negras y se tasaron cada uno en çiento y beinte R.s que juntos acen Seteçientos y Veinte Rs 720

[10] Mas quatro fruteros de ttres quartas de ancho y media bara de alto con sus molduras negras tasose Cada uno a diez reales 40

[11] Mas quattro paysillos del mismo tamaño que los fruteros Con mulduras negras taso se Cada uno en dos ducados 88

[12] Mas quattro liençeçicos de flores con mulduras negra de menos de media bara de alto y un poco menos de pie de ancho y se taso cada uno de dhos Liencos: en diez ducados que Juntos acen quatrocientos y quarenta r.s 440

f.5 [13] Mas otros dos liençeçicos El uno de Unos pajaros y un barro y el otro de Un canastico Con dulçes de media bara de ancho y pie de alto con sus molduras negras y se taso Cada Uno en ciento y cinquenta Rs que acen trecientos 300

[14] Otros dos lienços de menos de bara de ancho y mas de media bara de alto que el Uno es bidrios y barros y el ottro de ubas y melocotones Con mulduras negras y se taso Cada uno en doçientos Rs que acen quatroçientos Rs 400

[15] Otro lienco de tres quartas de de ancho y media bara de alto Escasa Con moldura negra y se taso en ciento y novta Rs de vellon 190

f.5v [16] Mas Se pone por ynventario dos lienzos de batallas de vara y terçia de largo y una bara menos doçava de alto Con sus molduras negras y se taso cada uno en ochenta ducados que acen todos mill setezientos y sesenta Rs 1770

[17] Mas un lienco de pajaros cantando de siete quartas de largo y bara y quarta de alto con su moldura negra y se taso en docientos y ochenta rreales 280

[18] Mas Seis liencos de perspitivas A mas de bara y tercia de largo cada uno y ttres quartas de alto Con mulduras negras y ay en ellos pintados difertes ystorias y se taso Cada uno dellos en docientos y cinquenta Rs que Junto acen 1500

f.6 [19] Mas otros seis liencos de prespectivas Un poco mayores que los que van dhos Con sus molduras negras que ay pintado en el Uno Una ystoria y el los de mas seis figuras Tasados Cada uno En ttrecientos reales de Vellon que acen mill y ochocientos R^{s} 1800

[20] Mas dos lienços pequeños Uno Con unas gallinas y ottro con palomas y sus molduras negras de mas de media bara de largo y menos de media bara de alto Cada uno tasados En Veinte y dos Reales 22

[21] Mas se ponen por ynVentario Catorce piedras de çerca de media bara de largo y mas de un pie de ancho Con sus moldurass negras y son de unos payses y apostoles en ellos tasaronse cada uno a seis ducados 921

f.6v [22] Mas se ponen por ynbentario otras seis piedras del mismo tamaño Con mulduras negras y son de floreros tasose Cada uno En cinquenta Reales que montan treçientos 300

[23] Un lienço de Un leon peleanado Con unos lobos de a dos baras de largo y bara y media escasa de alto Con sus mulduras negras se taso En Veinte ducados 220

[24] Una tabla del naçimiento de ttres quartas de alto poco mas y mas de media de ancho con su moldura negra se taso En dozientos reales de Vellon 200

[25] Mas dos lienços de vara y media de largo y bara y quarta de alto Con sus molduras negras El uno de la uropa y el ottro de una mujer desnuda y un moço tocando Un organo tasaronsse Enttranbos a dos en quinientos R^{s} de vellon 500

f.7 [26] Un lienço de Una marina de bara y media de largo y bara y sesma de ancho Con sus molduras negras que se taso en quatrocientos Reales de vellon 400

[27] Otro lienço de dos baras y quarta de alto y bara y dos terçias de ancho que es de san laurenzio en el martirio Con sus molduras negras y se taso en treçientos Reales 300

[28] Mas quatro lienços de la ystoria de sanson en payses de bara y media de largo y bara y quarta de alto con sus mulduras negras tasose cada uno = en çinco ducados que açen doçientos y Veinte R^{s} 220

Todos los quales dhos vienes Se ynventariaron por la dha doña margarita de Revenga y tasaron y baluaron por el dho antonio Arias en la forma que ba declarado que todo ynportta (f.7v) Veinte y ttres mill Seiscientos y sesenta y un rreales de vellon Con lo qual se quedo en este estado dho ynventario y tasaçion Con protestaçion de proseguir en el [illeg.] que convenga y dhos bienes quedaron en poder de dha D^{a} Margarita de rrevenga de que doy fee y firmo a qui el [illeg.] dellos un t[illeg.] Con el dho tasador A los quales doy fee conozco siendo testigos diego perez [illeg.] y m^{n} de cubrero y felipe perez Res^{te} en esta corte = testado = quanta = en testigo el q.^{l} avi.^{do} Jurado en forma prometio acerla a su saver y entender y la Yço = bala
doña margarita de rebenga
Antonio Ariass
Antte mi
Sebastian Sarpintero

1. Orso, 1986, p. 46.

48 Francisco de Prado Bravo de Mendoza

1651

The postmortem inventory of Don Francisco de Prado Bravo de Mendoza, a knight of the Order of Santiago and member of the *Consejo Supremo de Italia*, was begun in Madrid on 15 September 1650. This was undertaken by his executors, his son and heir Don Bartolomé de Prado Bravo de Mendoza, knight of Santiago and royal secretary, Don Francisco Gracian Berruguete, a royal secretary and interpreter/translator, and the *contador* Garci Sánchez de Mena. The inventory of the goods in Prado Bravo de Menodoza's house was taken room by room in an orderly fashion, beginning with the oratory. Paintings were inventoried hanging in each room, except for a number that were leaning up against the wall of one room (f. 405), but the function of each room is not given in the document. Unfortunately, the inventory has suffered water damage and is now difficult to read. In the appraisals of goods from the estate, Don Francisco's paintings were valued by the royal painters Angelo Nardi (*Pintor de su Majestad*) and Juan Baptista del Mazo (*Ujier de cámara y pintor*) on 3 April 1651. In the Nardi/Mazo valuation only a selection of paintings that were to be offered for sale from this large collection were valued.

Despite the combined expertise of two royal painters and Nardi's acknowledged reputation as a connoisseur, only two paintings were clearly attributed in their appraisal. One was a painting of the *Virgin* by Eugenio Caxés (no. 7). The other was evidently a copy of Titian's *Gloria* (Madrid, Prado) from the Spanish royal collection, which was one of the most famous paintings at the Escorial (no. 4). The relatively high valuation given to the painting suggests that it was a high-quality work. It was not the only Titian in the collection, however, since a *Tribute Money* by the artist was also present in the earlier inventory (f. 393, "otro quadro del tributo del cesar de bara y media de largo y bara y quarta de ancho del ticiano"). In the same gallery ("la galeria que sale al patio de la fuente") there were also four paintings representing paired apostles by Juan Fernández de Navarrete (f. 393, "quatro liencos de tres [sic] apostoles cada uno con dos con molduras doradas y bruñidas todos quatro del mudo"). These appear to have been pictures based on his apostle altarpieces at the Escorial, and were anonymous in the appraisal (no. 3). Furthermore, in the same place was a *Meleagar and Atalanta* by Rubens (f. 593, "Una pintura de quatro baras de ancho y ocho pies de cayda de Rubens – la qual es de una fabula de meliajar y atalantar"). The reason that this painting did not appear in the valuation may have been that it was reserved for the estate, to be inherited by Don Bartolomé de Prado Bravo. This painting would appear to have been a copy of the landscape version of this mythological subject by Rubens that was inventoried in the Madrid Alcázar in 1636,[1] or perhaps a painting by a follower of Rubens, such as Jacob Jordaens.[2]

Bravo de Mendoza's collection included another mythological painting, a *Cupid and Psyche,* that measured under one *vara* and was listed in the inventory only. Another classical subject, a *Triumph of Scipio* (i.e. Scipio Africanus) (no. 9) also appeared in the inventory, where it was said to be a large painting, four *varas* by three *varas*, with "many figures". A pendant painting valued as a *Triumph of Melchizedek* (no. 10) was inventoried as "de el tributo del cessar" (f. 389). The size and subject matter of these multi-figure paintings are entirely consistent with the work of Juan de la Corte. Prado Bravo de Mendoza's painting of the story of the Ethiopian princess Chariclea from Heliodorus' *Aethiopica* was a very unusual subject and perhaps reflects the depth of its owner's classical erudition.

From the evidence of Prado Bravo de Mendoza's inventory, the hanging of pictures in rooms of his house does not appear to have been responsive to thematic imperatives. Religious, profane, and decorative subjects were mixed together on the walls of all of the rooms. In some cases, however, series paintings gave a degree of thematic consistency to the rooms, but even this could not be described as a decorative pro-

gram. For instance, one room ("otra pieça questa Junto a la rreferida acia la calle") was decorated with four paintings of the story of *Adam and Eve*, which hung alongside a painting of the *Five Senses* and a large painting of a Flemish kermesse. In the previous room ("en la pieça antes de entrar en la galeria") four paintings of the *Creation* hung with the genre painting of poor people and four fruit still lifes. Fruit still lifes were a major decorative element in the house, hanging in nine of the eleven rooms inventoried. The courtyard of the house ("el patio de la fuente") was decorated solely with four fruit still lifes and three flowerpieces in a manner reminiscent of Sevillian houses. One small room ("la alcobilla questa cerca de la pieça grande de la calle") was entirely decorated with fruit and flower paintings, made up of five fruit still lifes and six flowerpieces, one of which was from Italy. In the appraisal document, eight paintings of birds were specifically mentioned as forming part of the decoration of a room (nos. 21, 24), while there were so many still lifes that the majority were not itemized (nos. 15, 16, 40).

AHPM, Prot. 6.944, ff.447–448

En la villa de madrid A tres de abril ano de mill y seis^{o} y cinquenta y uno yo el escriv^{o} Recivi Juram^{to} en forma de dro de anjelo nardi pintor de su mag^{d} y de ju^{o} bautista de el maço ujier de camara y pintor tasadores nombrados y haviendo jurado dijeron aber hecho tasa de los pinturas que quedaron por muerte del secretario d. fran^{co} de prado en la manera sig^{te}

f.447

[1] Primeramente tasaron una pintura del nacimento en ochoçientos Reales 800
[2] Otra pintura del mismo tamano de tres virit et unum adorabid en mill R^{s} 1000
[3] Las pinturas de los apostoles del mismo tamaño Las que tienen las molduras doradas a ochocientos R.^{s} cada una y las negros a seisçientos R^{s}
[4] La gloria del tiçiano del mismo tamano en mill y quatroçientos reales 1400
[5] La pintura de la tentaçion de s^{n} ant.^{o} abad grande la tasaron en mill y quinientos 1500
[6] La pintura de san fran^{co} pequeña en çien R^{s} 100
[7] El quadro de nuestra senora de Cajes en seis^{o} R^{s} 600
[8] La fabula de Clariqueo mayor que ninguna en dos mill R^{s} 2000
[9] el triunfo de cipizion del mesmo tamaño en dos mil R^{s} 2000
[10] el triunfo del melquisedeq del mesmo tamaño en dos mill R^{s} 2000
[11] la adoraçion de los reyes que sale al jardinello en mill y ducientos R^{s} 1200
[12] la pintura de Ju^{o} bautista en quatroz^{tos} 400
[13] Una tabla de un ss^{to} xpo a la coluna g^{de} en mill R^{s} 1000

f.447v

[14] La pintura de la madalena en çien R^{s} 100
[15] los fruteros grandes de ubas y los demas del tamano a treynta R^{s} cada uno
[16] los fruteros chicos a doçe R^{s} cada uno
[17] la tabla de san pedro en çien R^{s} 100
[18] el bodegon de esguiçaros tasaron en dos mill reales 2000
[19] Las tablas de la creaçion del mundo cada una en seis^{os} R^{s}
[20] La Caveça de una mujer en çien R^{s} 100
[21] quatro quadros de unas abes que estan en las quatro esquinas de la pieca de en medio a cinq^{ta} R^{s} cada una 200
[22] el quadro grande del bayle de los flamencos tasaron en mill y quatroz.^{tos} R^{s} 1400
[23] otro de los cinco sentidos en mill y quatroçientos R^{s} 1400
[24] los quatro quadros de las esquinas de abes que estan en la pieca den m^{o} a dos du^{os} cada uno 88
[25] el de las anades en quarenta R^{s} 40
[26] la tabla de santa çiçilia en qtroz^{tos} R^{s} 400
[27] el de s^{t} ss.^{an} en çiento y cinq^{ta} R^{s} 150
[28] la pintura grande de s^{n} Ju^{o} ebanjelista tasaron en quinientos reales 500
[29] otra de s^{n}tiago del mismo tamaño en quinientos reales 500
[30] un quadro pequeno de s^{t} ger^{mo} en duçientos y cinquenta reales 250
[31] otra pintura quadro grande de s^{n} m^{n} tasaron en mil y quinientos R^{s} 1500

f.448

[32] Una tabla en que esta un eceomo en çiento y çinquenta R^{s} 150
[33] Los dos retratos de los s^{res} reyes en cien R^{s} cada uno 200
[34] Los dos fruteros grandes a ochenta R^{s} cada uno 160
[35] otros dos fruteros pequeños a dos du.^{os} cada uno 44
[36] otra tabla del sacrifiçio de abrahan en duçientos y çinquenta R^{s} 250
[37] otra de la adoraçion de los reyes en treçientos rreales 300
[38] otra de la degollaçion de s^{n} Ju^{o} bautista en duçientos y çinquenta R^{s} 250
[39] Las dos pinturas triunfos de la yglesia tasaron en quinientos reales 500
[40] todos los fruteros grandes ademas de las dhos a ochenta R^{s} cada uno

Y en la forma dha dijeron haver hecho la dha tasa Vien y fielmente a su saver y entender y declararon ser verdad socargo del juramento fho y lo firmaron
Angelo Nardi
Juan Baup^{to} del Mazo
Ante mi
Vaena P^{da}

1. Díaz Padrón 1975, pp. 264–265.
2. Ibid., p. 162.

49 Gaspar de Haro y Guzmán, Marqués del Carpio, Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares and Conde de Morente

1651–1653

Don Gaspar de Haro y Guzmán, who was known to his contemporaries as the Marqués de Eliche, was baptized at Madrid on 1 June 1629. He was raised at court during the ministry of his great-uncle, the Conde-Duque de Olivares, from whom Don Gaspar was ultimately to inherit the Eliche estates and title.[1] In 1648, Don Gaspar's wealth was further increased by bequests from his mother's will. His inheritance, which consisted mostly of annual rents and mortgage income, was liquidated at nearly 500,000 *reales* (about 45,000 ducats). In 1650, Don Gaspar married Doña Maria Antonia de la Cerda, the Duque de Medinacoeli's fifteen-year-old daughter, whose beauty was celebrated internationally.[2] Doña Maria brought a dowry of 100,000 ducats to the wedding, and Don Gaspar in turn gave her 10,000 ducats in rents and another 3,000 ducats for her personal expenses.[3] In 1651, Don Gaspar inventoried his personal household; this inventory (the present document) probably indicates the point at which his and his wife's finances were separated from those of his father, Don Luis.[4]

Don Gaspar's artistic interests appear to have been among the few worthy character traits of his youth.[5] He was, for example, a notorious womanizer. Even after his marriage to a woman described as a great beauty,[6] Don Gaspar maintained a string of scandalous liaisons, often with actresses.[7] Perhaps the *Rokeby Venus* – one of the rare nudes in seventeenth-century Spanish art – may be related to this unbounded sexual appetite.

Alternating with the reports of scandalous behavior in contemporary chroniclers' accounts are reports of mysterious illnesses.[8] Don Gaspar was said to have been "hexed" by the women he frequented, and his infirmities were often explained in terms of other witchcraft or demonic possession,[9] all of which suggests that Don Gaspar either had an unbalanced mind or was suffering from venereal disease. Reports of public altercations with the Príncipe de Astillano and the Duque de Béjar, not to mention a long-standing rivalry with the Duque de Medina de las Torres, further strengthen the image of mental instability.[10] Later events would prove Don Gaspar capable of dangerous behavior.

As long as his father was alive to protect him, Don Gaspar's actions escaped royal censure. He also had an ally in King Philip himself. As a adolescent, Don Gaspar had been close to the Príncipe de Asturias (that is, the Crown Prince), Balthasar Carlos, a fact that evidently entitled him to a special place in Philip IV's affections, even after Balthasar Carlos's death in 1646.[11] What is more, Don Gaspar seems to have shared his father's ability to keep Philip IV amused, or at least distracted. Bertaut reported that, by 1659, Don Gaspar had "ingratiated himself into the spirit and pleasures of the king."[12] This royal favor was curried not only by the spectacles and dramas mounted at the Buen Retiro, but also by gifts, of which a trivial example may be cited. Late in 1655, the Duque de Uceda sent Don Gaspar a trained monkey, which Don Gaspar then presented to Philip IV, to the monarch's great pleasure.[13] Philip's affection for the young nobleman occasionally resulted in gifts of money. In April of 1658, the king gave Don Gaspar 30,000 ducats (or so it was reported) to help defray the costs of treatment at the medicinal baths in Aragon.[14]

After his father's death, however, Don Gaspar's position at court quickly deteriorated. (His management of the Retiro had already suffered a scandal, possibly involving a fire of suspicious origin, which sent Dionisio Mantovano temporarily to prison and torture in 1658 or 1659.)[15] The break with Philip IV came, appropriately, over a painting. The writer of a contemporary *aviso* reported the incident in this way:

> The King is annoyed with Eliche over a number of things, and particularly in the matter of a highly esteemed painting which Don Luis had ordered him to give to the king as soon as Don

> Luis was dead. And I don't know what kind of trade Eliche made, but the King greatly regretted it, although he held his peace, and Eliche has observed that the king no longer speaks to him with such tenderness and friendship as he was formerly accustomed to.[16]

This disagreement led to Don Gaspar's dismissal as *alcaíde* of the Buen Retiro, the governance of which was then entrusted to Don Gaspar's arch-rival, Medina de las Torres.

Don Gaspar's reaction was dramatically reckless. In February of 1662, with the help of a Turkish slave named Ibas, Don Gaspar mined the Buen Retiro theater with four barrels of gunpowder. Apparently, Don Gaspar hoped the charges would be ignited in the course of a performance, but they were discovered beforehand by a carpenter. It was immediately assumed that an attempt was being planned on the king's life, although Don Gaspar may only have been seeking to embarrass Medina de las Torres, who was now responsible for the entertainments at the palace. Royal investigators soon focused their inquiry on Ibas, who had formerly served on the Buen Retiro staff and had been seen loitering in the vicinity of the palace. He was surrendered to the authorities by Don Gaspar on 20 February. The next day, fearing that Ibas would confess under torture, Don Gaspar sought to have him murdered, but this new plot was immediately betrayed. Don Gaspar was imprisoned in March 1662, and a lengthy process was drawn up against him.[17]

As a result the court was thrown into confusion. Indeed, because of the prominent role played by the Carpio family in the government of Philip IV, the scandal became something of a political crisis. Don Gaspar's relatives, such as Castrillo and Monterrey, alternately sought mercy and offered to resign their state offices.[18] The Marquesa de Eliche is said to have made a particularly eloquent plea for her husband's life.[19] Court gossips speculated that Don Gaspar had once again been bewitched or possessed by demons[20] – or, as we would say, that he was mentally ill. This opinion, along with the family's social position and Philip IV's fondness for Don Luis, seems to have saved Don Gaspar's life. A sentence was passed on 23 January 1663, dictating a fine of 10,000 ducats plus court costs and sentencing Don Gaspar to two more years in prison. He was also condemned to yet another eight years in exile.[21] Although his sentence was commuted in exchange for his offer to raise troops for the Spanish campaign against Portugal in June 1663, he was captured in battle and imprisoned at Lisbon for nearly five years.[22] Don Gaspar's internment had its theatrical touches, including two attempts to escape,[23] but he was also able to negotiate a peace treaty on behalf of the Spanish government. This was accomplished in 1668, and Don Gaspar returned to Madrid in triumph.[24] Contemporary reports indicate that, in spite of his difficult personal circumstances, Don Gaspar carefully attended to the needs of the Spanish soldiers captured with him.[25]

The years 1668–76 found Don Gaspar preoccupied with rebuilding both his personal life and his political career. His first wife died without issue in 1669, and in 1671 Don Gaspar married Doña Teresa Enríquez de Cabrera, daughter of the Almirante de Castilla.[26] An heir, Doña Catalina, was born in 1672.[27] His single court appointment, as *alcaíde* of the royal forests, had little importance because the young Charles II was sickly, and the royal family made scant use of hunting preserves.[28] Don Gaspar did mount a few festivals and public works, but at least one of these projects, offered jointly by Don Gaspar and the Príncipe de Astillano in 1673, was pre-empted by Don Fernando de Valenzuela, the Queen Regent's favorite.[29] Contemporary reports portray Don Gaspar as a man respected but feared and even shunned by his peers;[30] the prevailing attitude seems to have been that Don Gaspar was best excluded from the centers of power. It was perhaps for this reason that he was appointed Ambassador before the Holy See in Rome. As has been suggested, Don Gaspar may have engineered the interim embassy of Padre Nitard as a means of delaying his own departure from court.[31] As frustrating as these political setbacks may have been, however, they would have allowed him to devote more effort to his collection of works of art.

Don Gaspar left Madrid in September 1676 but did not arrive in Rome until March 1677, remaining there until 1682. His presence in Rome brought him to the peak of his career as a patron and collector.

Ironically, the part of Don Gaspar's career that has been the most studied by political historians – his Neapolitan period – is in some ways the least known from the point of view of his collecting, in part because he left much less precise documentation for this period. One reason for this may have been his

preoccupation with affairs of state. After a long series of exploitative and negligent viceroys, Naples found in Don Gaspar a leader prepared to rectify the kingdom's many ills, one who proceeded in short order to discipline the militia, repress the bandits, and reform the finances.[32] (Don Gaspar's first act upon arriving in the city, after a shockingly unelaborate "triumphal" entry, was to go to the Church of the Carmine and prostrate himself before the altar, praying for divine guidance.)[33] Clearly, Don Gaspar had other things on his mind beside pictures, much less idle time than had been his in Rome, and perhaps less money to devote to artistic endeavors.

Nevertheless, the arts continued to flourish under Don Gaspar's patronage in Naples, and his lifelong love of the theater found new expression. There was, for example, the portable theater that appears among the miscellaneous entries in the 1687 inventory. This stage, which was mounted on six wooden sawhorses (*cavalletti*), measured 26 *palmi* wide by 22 *palmi* deep.[34] The frames and flooring were made of fine hardwoods, and there were six wings which slid in pre-cut channels on the stage floor, eight overhead proscenium curtains (*telaro del cielo con otto telaretti*), and some 24 different sets, including a city view, a garden, interiors, and so forth. The basic structures may have been brought from Rome, but at least one of the scene curtains was *fatti di nuovo* from a *tela di casa* previously belonging to the Condestable de Castilla (probably a scribal error for the Almirante de Castilla, who served as Viceroy in the 1640s). Don Gaspar died in Naples, 16 November 1687.

As has already been noted in the Introduction, the 1648 collection of Don Luis and Doña Catalina and the 1651 collection of Don Gaspar do not overlap, except for two works specified as gifts from Don Luis (Doc. 49, nos. 332 and 333) Furthermore, Don Gaspar's gallery was notably profane: only about 20 percent of the works had sacred subjects.

A number of the pieces in the 1651 inventory can be identified. Chief among these is Velázquez's *Rokeby Venus*, now in the National Gallery, London.[35] No. 228, an *Equestrian Portrait of Philip IV*, has been identified as the work attributed to the school of Rubens in the Uffizi, the head of which was painted by Velázquez.[36] The two other works attributed to Velázquez in the inventory (nos. 96 and 172), have not been identified conclusively, but the *Portrait of a Youth* might be either of the pictures later in the Bridgewater collection, London (now Sutherland collection, Scotland), or the Galerie Harrach, Vienna.[37] *Olivares on a White Horse* (no. 239) is probably the work now in the Metropolitan Museum, New York, and two of the copies by Mazo after Titian, (nos. 238 and 244), are possibly related to copies after Titian, attributed to Mazo, now in the Prado.[38] *The Equestrian Portrait of the Marqués de Aytona*, attributed to Van Dyck (no. 177) in the inventory, is still in the Carpio (now Alba) collection (no. 183), as a copy after Van Dyck. *Orpheus Flaying a Satyr* by Ribera, no. 225 – probably an error for *Apollo and Marsyas* – may be one of two versions of this subject by Ribera at Brussels and Naples; such a work also appeared in the Serra collection inventory, as discussed in the Introduction. More identifications are indicated in the footnotes to the document.

Don Gaspar's gallery of 1651 showed him to be a collector of a different kind with many copies and uncertain attributions represented by incomplete entries in the inventory. Most of the works were small, as were the reputations of many of the masters. The influence of Don Luis (or at least of the canon of taste to which Don Luis subscribed) was apparent: the Venetians dominated the older pieces, and the tenebrist Stanzione was foremost among the seventeenth-century masters. As in Don Luis's collection, works by Van Dyck led the Flemish school. One cannot assume, however, that Don Luis actually assembled the collection. Two of the works were said to have been gifts from Don Luis, thus implying that the rest were purchases, and the Flemish emphasis, as has been noted, further separated Don Gaspar's taste from that of his father.

The subject matter of many of the works is likewise what one might expect to find in a "young" collection. Hunts, battles, satyrs, and the like appeared in Don Luis's collection, but only in a decorative capacity. In Don Gaspar's more modest gallery, they assumed a greater relative importance. Paintings with genre or "decorative" subjects were, of course, less expensive than monumental figured compositions, so it

is logical that the young collector's gallery would have included many such works. (Don Gaspar would, however, continue to take an interest in this type of art, as indicated in his later inventories. Another aspect of the 1651 collection – the presence of many paired works and multiple-canvas series – would also carry over into his later acquisitions.)

The inventory of paintings taken by his *contador*, Don Carlos de Baracena,[39] appears to be the fifth section of the first book of a complete accounting of Don Gaspar's household. The document is covered by a folio sheet with the following inscription:

> Md 1° de Junio de 1651 Libro Primero del menaje de la cassa del exmo. Sr. Don Gaspar Mendez de haro y Guzman Marques de Eliche mi Sor. Para la contaduria de la Cassa de S. E. Su Cont[ador] Don Carlos de Baracena [rúbrica].

Each entry in the document ends with the words, "tassado en ... ," but there are no values given. Either the inventory was only a working copy, or there was subsequently no reason to liquidate the estate.

ACAM, caja 221–222, unfoliated		Md 1° de Junio de 1651 Libro Primero del menaje de la cassa del ex^{mo} S^{r} Don Gaspar Mendez de haro y Guzman Marques de Eliche mi S^{or} Para la contaduria de la Cassa de S.E. Su Cont Don Carlos de Baracena
[p.2]		*Pintturas y Laminas*
	[1]	1 Primeramente Una pintura de Un Satiro con Un cayado en la mano y Un Satirillo ripando Una cuerda pintada en papel de Media bara de cayda y Una terçia de ancho obra del ticiano Con marco negro
	[2]	2 Un paysillo de brugel pintado en lamina de moscaje y savandejas de Una quarta de Cayda y algo menos de terçia de ancho con su marco de hevano
	[3]	3 Una caveca con barva Rubia y cuello muy poca salido de tintoreto pintado en tabla de Algo menos de media bara de Cayda y Una terçia de Ancho con su marco de hevano
	[4]	4 Una pintura en lienço de Una cavaña con carneros y pastores y Un borrico con Un perro de Algo menos de bara de Cayda y poco mas de otra de acho de orrente con su marco negro
[p.3]	[5]	5 Una Marineja pintada en tabla con dos nabios Juntos y otro navegando = de Una terzia de cayda y algo mas de ottra de ancho con su marco negro
	[6]	6 Una Battalla de noche pintada en lienço Con Artilleria y estacada y Una torre con Un farro y Un alferez con Una banda Roxa de Ju.° de toledo con su marco negro
	[7]	7 Una s.^{bre} Puerta pintada en lienço de poco menos de Una terçia de Cayda y mas de bara de de ancho de Valderamen con Una salvilla con biscochos redondos dos bidros y Una Jarrulla con Zinta azul con su marco negro
	[8]	8 Una cavaña pintada en lienço con pastores y carneros Una hierva blanca en esta Una muger de espaldas con Una alda y Un borico con Un biejo y Una cesta en el y Un becerro a la par de orrente de poco menos de bara de Cayda y algo mas de ancho compañero de la otra con su marco negro
	[9]	9 Un pais pintada en tabla y Unas arboledas sobre los Riscos hecho en flandes con Una muger y Un hombre con Un perro en el camino de menos de Media Vara de cayda Y lo mismo de Ancho con su marco negro
[p.4]	[10]	10 Una Prospetiva de noche Con gente a la Lumbre questabe dando a San Pedro questa en la prission y Una bela encendida en la pared Junto a la puerta de la carçel de poco mas de Una terçia de cayda y [words crossed out] algo menos de Media Vara de ancho con su marco negro pintada en lamina de [blank]
	[11]	11 Un Ramillete de flores en Una Jarra de bidro de Bruguel de menos de media bara de cayda y Una terçia de ancho pintada en tabla con su marco de euano

[12] 12 Una Caveça de Un hombre con sus Barvas Largas que enpiesan desde las ysnes con un bonete negro en la caveça y Una Ros[illeg.] de m[antta?] sobre los hombros pintada en tabla de Una sesma de largo y Una quarta de ancho con su marco negro

[p.5] [13] 13 Una pintura de Unos pajaros pintados sobre Unos Ramos de gindas y Rossas blancas de Una cesma de Cayda algo mas y cerca de media bara de ancho [N.B. "en" crossed out] pintada en tabla de Vicente Bollo con su marco negro

[14] 14 Una pintura sobre lienço pintada en el nra señora bestida de blanco con su mantto azul aforrado en amarilla Una taca oscura en la caveça y assentada con el niño en el Regaço que esta mamando y sa Joseph mirandole con la mano yzquierda puesta en la mejilla se [blank] y tiene de ancho dos terçias y tres quartas de cayda con su marco negro

[15] 15 Un Ramillete de Rosas tulipanes claveles y Jasmines y ottras generas de flores metido todo en Un bidro labrado y Un nicho [par?]da y en el suelo Un sortija con piedra blanca y Una Rama con Una Rossa muy pequeña de Bruguel pintado en tabla de algo mas de media bara de ancho y mas de tres quartas de cayda con su marco negro

[p.6] [16] 16 Una nuestra s.ra con el niño desnudo en braços poniendo La sortija en la mano de santa catalina y al lado yzquierdo Una muger con Una sesta en las manos y a la derecha a espaldas de santa cattalina Una muger con otro niño en braços del mudo de Una terçia de cayda y algo mas de tres quarttas de largo

[17] 17 Una Nuestra s.ra pintada en lienço con Una toca en la caveça y sobre ella Un manto azul aforrado en leonado con Una Rosa en la mano derecha que la da al niño que le tiene en el Braço yzquierdo en camisa, de [blank] de tres quarttas de cayda y algo menos de tres terças de ancho con su marco negro

[18] 18 Una Ramillete pintado en tabla puesta en Un nicho y metida en Un fo[illeg.] de bidro de Un tulipan Una Rossa Blanca ottra de alejandria y Un cabel Con muchas floress Menudas y Un Ramitto de Romero del teatino del mismo tamaño que el del n.º 45 con su marco negro

[p.7] [19] 19 Ottro Ramillete de Bruguel pintado en tabla con diversas flores medianas y menudos metido en Una Rodoma con dos afra[illeg.] que Corre de la Una a la ottra Una çintta encarnada conpañera del n.º 11 de menos de media bara de Cayda y Una terçia de ancho con su marco negro

[20] 20 Un Rettrato de Lutero pintado en tabla Una gorra negra en la caveça La bestidura negra y la capa terçiada desde bajo del braço derecho sobre el yzquierdo de Una terçia de Cayda y menos de otra de ancho de [blank]

[21] 21 Unos pajaros pintados sobre Un Ramo de flores y al del medio tiene en el poca Una savandeja con otras compañero del n.º 13 de menos de quarta de cayda y mas de terçia de ancho con su marco negro de Viçente Vollo

[22] 22 Un Bodegon pintado en lienço y Una messa con tapeta berde sobre Una parte del Una salvilla esquinada sobre la servilleta y en la salvilla Un paneçillo y ostiones en sus cascaras un capen assado fiambre en Un plato y atravessado Un cuchillo con [illeg.] blanco y sobre el rapete berde Un plato de talavera y en el dos langostas y Una frasquera hoguerada con la llave con Una çinta açul metida en la çerradura y Junto a ellas Una copa de ynbenciones con pie dorado y colocado Un limon cortado de algo menos de terzia de Cayda y mas de otra de ancho con su marco negro de carlos yude

[p.8] [23] 23 Un pais nevado pintado en tabla y en ella Una casa de paja con Unos Arboles de poco mas de terçia de Cayda y algo menos de media bara de largo de flandes con su marco negro

[24] 24 Un pais pintado en lienço y en el nuestra sn.ra assentada en Un borrico con s.n Jph a pie que salc de Una cassa Junto a Una hermita de menos de Una terçia de cayda y mas de ottra de ancho de pablo brill con su marco negro

[25] 25 Una sobre Puerta pintada en lienço y en el Una salvilla con Un cano de barquillas y Un barro y Una carrafa de aloja y Unas conservas de Valderramen compañero del n.º 7[40]

[p.9] [26] 26 Un Bodegon pintado en lienço de Juan hens con Una messa con Un tapete berde s.re ella y Un platillo con Unas Rayas de limon y Un Relox y Un plato con Una lengua fiambre de algo menos de Una bara de cayda y mas de ottra de ancho compañero del n.º 22

[27] 27 Un pais en lamina de Paulos brill de terçia de cayda y media bara de ancho con su marco negro

[28] 28 Un frutero de Ju.º de espinosa pintada en tabla con Un barro y Un Racimo de Uvas y Un gilguero muerto con su marco negro[41]

[29] 29 Una pintura en tabla con Una ntra s.ra en medio y tres festones de flores de [blank] de bara de cayda y dos terçias de ancho con su marco negro

[30] 30 Un pais de [blank] pintada en lamina con Unos pastores que estan a la lumbre y Unas bacas postando de terçia de cayda y algo mas de media bara de ancho con su marco negro

[31] 31 Un pais de [blank] pintado en lienço que es quando sale el sol con Una Rayo que biene despeñandose y Unas peñas Vajas y Unas bacas con su baquero con su marco negro

[p.10] [32] 32 Un pais de Pablos brill pintado en lienço de ce a Un hombre durmiendo arrimado a Un arbol de Dos terçias de Cayda y algo mas de Una bara de ancho

[33] 33 Un pais pintado en tabla de P.º meulener con Un carrovaje y otras figuras de media bara de cayda y dos terçias y media de ancho con su marco negro

[34] 34 Un Lugar con Un yncendio y Un Rio con Una puente y barcos pintado en tabla con otras figuras de [blank] de dos terçias de Cayda y Una bara de largo con su marco negro

[35] 35 Un pais de [blank] pintado en lienço con Unos hombres qu estavan lachando de poco mas de media bara de cayda y menos de bara de ancho con su marco negro

[36] 36 Una pintura del teatino pintada en lienço con tres festones de rosas y flores y Una ymagen oscura en media de poco menos de bara de cayda y dos terçias de ancho con su marco negro

[p.11] [37] 37 Una marina de coniquen leoner pintada en lamina con Jonas Una terçia de cayda y media bara de ancho con su marco negro

[38] 38 Una sobrepuerta de Gabriel terraças de Una terçia de cayda conpanera del n.os 7 y 25 pintado en el Unos pollos conejos y Una cesta con albaricoques con su marco negro

[39] 39 Un frutero de Carlos hens pintada en tabla Una çesta de Ubas y menbrillos Una Libre y diferentes paxaros y la caveza de Un perro con la caveça [illeg.] q. le esta mirando a un gato de poco menos de bara de Cayda y mas de bara de ancho con su marco negro

[40] 40 Un pais en lamina de Brugen con orfeo tocando La lira y diversos animales escuchandole de menos de terçia de cayda y menos de media bara de ancho con su marco negro

[41] 41 Una tormenta de Pablo brill con Un navio de [illeg.] de hechan a la ballena a Jonas de menos de terçia de cayda y menos de m.ª bara de ancho con su marco negro

[p.12] [42] 42 Una prospetiva de [blank] pintada en tabla con nra s.ra sentado en la messa y santa marta sirviendo a la mesa con madalena senta en el suelo escuchando Le de media bara de Cayda y bara menos sesma de ancho con su marco negro

[43] 43 Un pais pintado en tabla de Bruguen con nuestra s.ra con el manto s.re los hombres el niño en braços entre Rosales y flores y dos cestas a los pies de dos terçias de cayda y Una bara de ancho con su marco negro

[44] 44 Una pintura en lienço de Antonio maria Vassallo de circe La encantadora que conbierte hombres en animales de menos de bara de Cayda y bara y quarta de ancho con su marco negro

[p.13] [45] 45 Una pintura en tabla de sneyre con [illeg.] perdiçes y Una liebre en Una çesta y Un gato que casse de Unos pajaros de media de Cayda y Una bara de ancho con su marco negro

[46] 46 Una yglessia con tres naves y diferentes personas de clerigos que andan por ellos con esta marca Pne al pedestal de Una coluna de mas de media vara de Cayda y tres quartas de ancho con su marco negro

[47] 47 Una pintura en lienço de P.º orrente dice es La ystoria de Abram con tres angeles a la messa y sarra a la puerta de la cassa escuchando de poco mas de dos terçias de Cayda y Una bara de ancho con su marco negro

[48] 48 Una pintura pequenita de sesma de ancho y menos de quarta de ancho de tabla pintada en ella Un Bodegoncillo y Un perrillo Blanco assentado en almuado

[49] 49 Una musica en tabla de tres figuras [illeg.] de Una quarta de Cayda y poco mas de sesma de ancho con su marco negro

[p.14]

[50] 50 otra pintura en tabla conpañera del num.° 48

[51] 51 Una pintura en lienço de Jusep de Rivera pintado en el con Una caña en la ma derecha Un Retulo que dize caritas de po tres quartas dc Cayda y poco mas de dos terçias de ancho con su marco negro

[52] 52 Un frutero de cristian ludoc en lamina con Un tapete berde con Una porçelana con fresas sobre el plato Un Raçimo de Ubas media naranja y otras frutas con su marco de evano y la pintura de tres de Cayda y poco mas otra m.ª de ancho

[53] 53 Un Ramilletero de mucha cantidad de flores de diversas metida en Una olla de barro con Una Joya y Una sortija en el suelo y Unas piedras sueltas de Bruguel de dos terçias algo mas de cayda y mª bara de ancho con su marco de evano

[p.15]

[54] 54 Una pintura en tabla con Unos pajaros s^re^ Una serbilleta que esta sobre Un tapete leonado y mas Una çesta con Unos paxaros de mttro de cristian ludoc de media bara de Cayda y tres q^tas^ de ancho con su marco negro

[55] 55 Un Lienço de Un san Joseph con Un çipillo en La mano derecha de Joseph de Rivera conpanero del n° 51 con su marco negro

[56] 56 Un frutero en lamina de cristian ludoc del mismo tamaño y marco del n° 52 con Un Raçimo y Una langosta

[57] 57 Un pais con Un biejo que sesta Calçando teniendo a Una yegua blanca del Cabrestro en que ay otras figuras y Un moço con Un galgo negro de mas de media vara de cayda y algo mas de tres quartas de ancho con su marco negro

[58] 58 Un pais en lienço de claudio que es de nro señor con dos apostoles que Caminan al castillo de enaus a la puesta del sol conpañero del n° 35 con su marco negro

[p.16]

[59] 59 Una Marina de Pablo brill con Unos barcos y Una torre Ruynada y los marineros q guisan la Comida pinta en lienço de Algo menos de dos terçias de Cayda y mas de otra dos terçias de ancho con su marco negro

[60] 60 Un Retrato de Una muger en lienço con Una Ropa de levantar Roja de tintoreto de tres quartas de cayda y mas de media bara de ancho con su marco negro

[61] 61 Una pintura en tabla de Un moço con Un casquete negro en la caveca en las manos Un alcon dandole de Comer coraçon de media bara de Cayda y poco mas de Una terçia de ancho con su marco negro

[62] 62 Una pintura en lienço de [blank] con Una nra s^ra^ con el niño en brazos que le Recive S.^n^ Joseph y aldrededor tres festones de Rosas y flores de tres quartas de Cayda y Una bara de ancho con su marco negro

[p.17]

[63] 63 Una Marina Con diferentes navios que estan pelando pintado en tabla de mas de media bara de Cayda y Una de ancho con su marco negro

[64] 64 Una pintura de Ju° del Campo de lienço pintada en el Un gitana de mas de dos terçias dc Cayda y media bara de ancho con su marco negro

[65] 65 Un Ramillete en Vitela de Bruguen con diversas flores metida en Una ollita de Varro y sobre las flores diversas sabandijas de media bara de Cayda y Una terçia de ancho con su marco negro

[66] 66 Un pais pintado en lienço del Juiçio de paris sobre la mançana de oro de menos de bara de Cayda y de mas de otra de ancho con su marco negro

[67] 67 Una marineja en tabla de Una borrasca de menos de quarta de Cayda y mas de terçia de ancho con su negro

[p.18]

[68] 68 Una pintura de marineja en tabla del mismo tamaño y marco

[69] 69 Una Pintura en lamina de Bruguen con tres monos los dos que Juegan a los naipes y otro con Una taça en la mano de menos dc quarta de Cayda y poco menos de ancho con su marco negro

[70] 70 otra lamina de Bruguen con otros monos haziendo diferentes exercicios algo mayor q la ottra con su marco

[71] 71 ottra lamina flamenca de musica de pajaros con su marco de evano

[72] 72 Una nuestra s.^ra^ en tabla con el niño en braços y aldrededor de ella Una guirnalda de flores

de Bruguen de tres quartas de cayda y mas de dos terçias de ancho algo mas con su marco de evano

[73] 73 Un pintura en lamina con Una muger desnuda que esta durmiendo y Un moço arrimado al [illeg.] mirandola de Una sesma de Cayda y Una q^{ta} de ancho

[p.19] [74] 74 Una pintura en lienço de Balderamen con Un membrillo en Un plato de poco mas de terçia de Cayda y media bara de ancho con su marco negro

[75] 75 Una pitura en tabla flamenca de Una batalla de navios y galeras de poco mas de terçia de Cayda y mas de media bara de ancho con su marco negro

[76] 77 Un frutero hecho en ytalia pintado en lienço con Un Raçimo de Ubas pardas[?] en Un [illeg.] blancos en el suelo y Un baso de Agua de dos terçias de Cayda y tres quartas de ancho con su marco negro

[77] 78 La cena de Baltasar pintada en tabla del mismo tamaño y marco

[78] 79 Una Monteria en lienço de Un Javali que le monttan Unos hombres y deana con galguillos de poco menos de Una bara de Cayda y bara y quarta de ancho

[p.20] [79] 80 El Martirio de S^{n} Esteban de Baçan pintado en tabla de bara y terçia de Cayda y menos de bara de ancho con su marco negro

[80] 81 Una pintura hecha en ytalia con Un canasto con Ubas y brevas y en el suelo melocotones Una granada avierta y otras frutas de dos terçias de Cayda y mas de tres q^{tas} de ancho

[81] 82 Una Marina en tabla hecha en flandes de dos tercias de Cayda y bara y cesma de ancho con su marco negro

[82] 83 Una pintura en lienco de Juan de toledo de Unos cazadores algunos dellos assentados estan beviendo de tres q^{tas} de Cayda y bara y media de ancho con su marco negro

[83] 84 Una pintura en lienço de [words crossed out] de Retrato de Un pintor con Una gorra negra y Pluma en esta de mas de media bara de cayda y tres q^{tas} de ancho con su marco negro

[p.21] [84] 85 ottro Retrato de ottro pintor del mismo [N.B. "pintor del mismo" crossed out] tamaño y ancho con Un Lapiçero en la mano y Un Retrato lienço atado en El pescuezo con su marco negro

[85] 86 Una pitura en lienço con Un angel que da Una bestidura a Una muger desnuda con tres festones de flores y Rossas de bara de ancho y bara y media de Cayda con su marco negro

[86] 87 Un p[illeg.] de Pablos brill pintado en tabla de cerca de tres quartas de ancho y cerca de media bara de Cayda con su marco negro

[87] 88 Un Bodegon en lienço hecho en flandes con Una coriflor y Repollo colorado y Unas puntas de esparrago encima de Una messa sobre Un tape azul tres pajaros muertos de Una bara de Cayda y bara y q^{ta} de ancho con su marco negro

[p.22] [88] 89 Un frutero en lienzo hecho en flandes con tres monos [illeg.] de Unos Ramos de frutas y Un plato de talabera con abellanas berdes de mas de tres quarttas de Cayda y Una y q^{ta} de ancho con su marco negro

[89] 90 Una pintura en lienço de Juan que es el que es Un cuerpo de Guardia con Una bandera desplegada y soldados que estan Jugando [illeg.] Una bara de Cayda y bara y quarta de largo con su marco negro

[90] 91 Una pintura de teodoro am vanl con Una messa con tapete berde sobre el diferrentes frutas y Un paneçillo y Un plato Con mateca yncado en ella Un clavel [words crossed out] de mas de dos terçias de Cayda y al menos de media bara de ancho con su marco negro

[91] 92 Un quadro en lienço del mismo tamaño que El de n^{o} 88 pintado en el Un banco con diversas berduras y Una cesta con Una coriflor alcachofas y Un maço de asparragos y ottras Cossa con su marco negro

[p.23] [92] 93 Una pintura en lienço conpañera del de n^{o} 89 y del mismo tamaño Con Una porçelana de frutas trastornada Con Una ardilla y papagayo que Rinen con su marco negro

[93] 94 Un Ramilletero en lienço de flores marchitas en Una Redoma de mario de tres q^{tas} de cayda y media bara de ancho con su marco negro

[94] 95 Un pais en lienço pintado en el Un pastor asentado tocando Una flauta [words crossed out] Junto a Una Ruyna y otro bailando de media en quadro con su marco negro

[95] 96 Una caveça escorçada de Una muger de Val[illeg.]diq en lienço de Una terçia de ancho y poco mas de cayda con su marco negro

[p.24] [96] 97 Una Caveça de Una Gallega de Diego Velasquez en lienço de Una terçia de ancho y cerca de media bara de Cayda con su marco negro

[97] 98 Una Jarra con diversas flores marchitas conpanero del num° 94 pintado en lienço de mario de mismo tamaño que la otra de m° con su marco negro

[98] 99 Una pintura en lienço hecho en ytalia con Una figura questa beviendo Junto a Una fuente y dos muchachos dando de puñadas del tamaño del n° 95 con su marco negro

[99] 100 Un pais hecho en flandes pintado en tabla con quattro figuras en Una gruta y otras fuera della en pie de dos terçias de Cayda y bara y q^{ta} de ancho con su marco negro

[p.25] [100] 101 Una pintura de Mandique pintada en lienco La caridad de bara y media de ancho y algo menos de cayda con su marco negro [N.B. entire entry crossed out]

[101] 101 La conversion de S.^{n} Pablo de Ju° de toledo de dos baras de ancho y Una de Cayda sin marco

[102] 102 pintura de luqueto con Una muger desnuda bendando los ojos a cupido de vara y media en quadro sin marco

[103] 103 Una pintura copia del corezo en lienço q es el desposorio de santa Catalina de bara y q^{ta} de ancho y siete de Cayda con su marco negro

[104] 104 Una pintura en tabla de noche con tres asentados tomando [illeg.] Con Una bela encendida de media bara de Cayda y dos terçias de ancho con su marco negro

[105] 105 Un Retrato de Un hombre en lienço de Antonio moro con toquilla con boton de oro aforrada en armino sin marco

[p.26] [106] 107 Una pintura de Valderan en lienço con Unas castañas asadas en cascara y otras sin ella con Un baso de bino de media bara de ancho y poco menos de Cayda con su marco negro

[107] 108 Un pais en tabla con Un peñasco y tres figuritas q Caminan assia el de Una terçia de Cayda y mas de media bara de ancho con su marco negro

[108] 109 Un pais en lamina flamenco de Una terçia en quadro con su marco de evano

[109] 110 Un pais en tabla con Unas casserias y Un perro [illeg.] de tres quartas de ancho y media bara de Cayda con su marco negro

[110] 111 Un pais en lienço de Ju° de Toledo con Uno con hacha encendida q entra En Una cassa y tres hombres q le siguen de Una bara de ancho y tres q^{tas} de cayda sin marco

[p.27] [111] 112 Una Marina en tabla con Un navio en tartana de algo mas de tres q^{tas} de ancho y tres q^{tas} de Cayda sin marco

[112] 113 Un pais en lienço de Claudio con nra s.^{ra} y san Joseph q es la huyda a ejito con Unos angelitos que desojan Unas flores de mas de tres q.^{tas} de ancho y tres quartas de Cayda sin marco

[113] 114 Una Marina [illeg.] con diferentes enbarcaçiones arimadas a tierra de mas de media bara de ancho y mas de terçia de Cayda con su marco negro

[114] 115 Una pintura en tabla con diferentes mugeres y niños que ofreçen a Un ydolo de mas de media bara de ancho y mas de Una terçia de Cayda con su marco negro

[115] 116 Un pais en lienço con dos pastores que llevan de Vever a Un Rio todos Urcas[?] de media bara de largo y Una terçia de Cayda con su marco negro

[p.28] [116] 117 Una Marina con quattro navios q pelean de tres quartas de ancho y dos terçias de Cayda con su marco negro

[117] 118 Una pintura en lienço de Gabriel de terraças pintado en el Un plato con seis melocotones y Una jarra de porcelana con cazquete de plata y cadenilla con [illeg.] y perol de cobre de Una bara de ancho y media bara de Cayda

[118] 119 Un pais conpañero del n° 100 con Unos hombres [illeg.] q estan mirando a la [illeg.] que Cae de Unos Riscos con su marco negro

[119] 120 Un Retrato de Una muger con Un cuello y Un Rossario con casquetes de platta de antonio moro de media bara de ancho y tres q^{tas} de cayda sin marco

[120] 121 Un pais en lienço con Uno que tira de Unas [illeg.] y Un perro de bara y quarta de ancho y Una de Cayda sin marco

[p.29] [121] 122 Una Vattalla en lienço de Ju° de toledo y el passo de Un Rio de bara y quarta de ancho y dos terçias de Cayda con su marco negro

[122] 123 ottra Vattalia de cristianos y moros de Ju° de toledo pintado en lienco companero del antecedente y del mismo tamano y marco

[123] 124 Un Retrato de Una muger de tintoreto en lienço de media bara de ancho y tres quartas de Cayda con su marco negro

[124] 125 Un asalto de ju° de toledo pintado en lienço conpanero = del n^os^ 122 y 123 del mismo tamaño y marco

[125] 126 Una Monteria en tabla de dos ossos y perros de flandes de mas de bara de ancho y tres quartas de Cayda con su marco negro

[p.30] [126] 127 Un pais en lienco con san Pedro y san pablo y Un lugar en alto de Claudio de bara de ancho y tres quartas de Cayda con su marco negro

[127] 128 Un pais en tabla de flandes con Una tartana en Un Rio de bara y quarta de ancho y media de Cayda con su marco negro

[128] 129 Un frutero en lienco con Un canasto de Ubas y peras y Un Ramo con quattro albaricoques de cerca de tres q^tas^ de largo y media bara de Cayda con su marco negro

[129] 130 Un Retrato de tintoreto en lienzo pintado en el el condestable de Castilla con Un cuello y armado de bara y ttres quartas de Cayda y Una y quarta de ancho con su marco negro

[130] 131 Un Bodegon de pescados en lienço con Un cubo de madera y haros de lo propio de bara y quarta de ancho y tres quartas de Cayda con su marco negro

[p.31] [131] 132 Un Retrato en lienço de Una famenca con el tocado con cintas azules de tres quartas de ancho en quadro con su marco negro

[132] 133 Un Bodegon de pescados en lienço con Un cangrejo digo langosta con Una givia sobre Una olla y Un caldero de Cobre y Un guesso quebrado de poco mas de bara de ancho y tres q^tas^ de cayda con su marco negro

[133] 134 Un frutero en lienço compañero del de 131 con Una cidra y peçes y Un cuchillo grande y Una Jarra de Cobre del tamaño del de arriva con su marco negro

[134] 135 Un frutero en lienço conpañero del de arriva con Una çesta de abas berdes y otro con granadas y fuera dellas dos con dos limones del tamaño del anteçedente con su marco negro

[135] 136 Una copia en lienço del Rey Don Ramiro a cavallo con ottros y Un osso assido del Un hombro del Rey de dos baras de ancho y bara y qrta de Cayda con su marco negro

[p.32] [136] 137 Una copia en lienco de tres cavalleros a cavallo que montean Unos leones y tigueres de dos baras de largo y bara y quarta de Cayda con su marco negro

[137] 138 Un Rettrato en lienço que es de pluton quando lo Robo a Clusetina de dos baras y quarta de ancho y Una y q^ta^ de Cayda con su marco negro

[138] 139 Un lienço de Ladrador con Una Jarra de Rossas claveles y azuçenas con ottras flores y Unos Raçimos de Ubas y Unas granadas aviertas de bara y quarta de ancho y Una de Cayda con su marco negro[42]

[139] 140 Un lienço de Una pintura con el padre eterno nro s.^r^ Jesu xpo y el espiritu ss^to^ de bara y quarta de Cayda y Una de ancho con su marco negro

[p.33] [140] 141 Una Batalla en lienço con moros y cristianos con dos pieças de artillerias de falcon de bara y q^ta^ de ancho y Una de Cayda con su marco negro

[141] 142 ottra Batalla del mismo tamano y maestro

[142] 143 Un pais en tabla de flandes con muchas Arboledas y Uno a Cavallo q Corre Unas Libres de dos terçias en quadro con su marco negro

[143] 144 Una pintura pequeña en tabla de la caridad de Algo menos de media bara de ancho y Una terçia de Cayda con su marco negro

[144] 145 Una pintura en lienço de mano de tintoreto que es de Un frayle fran^co^ Vicjo de Vara y q^ta^ de ancho y Una de Cayda sin marco

[p.34] [145] 146 Una pintura en lienço de nra s.ra con nro s.or en braços muerto con las llagas abiertas san Juo y la madalena y Una Vieja con tocado de lienco de mano de Rubenes de bara y terçia de ancho y Una qta de cayda sin marco[43]

[146] 147 Una pintura en lienço de Un gigantte con Un cupidillo que le atan las manos atras de tres quartas de ancho y media bara de cayda sin marco

[147] 148 Una caveça de Una muger con Un tafetan azul sobre los ombros y por arracadas Unas cintas encarnadas pendiente a ellas dos perlas o aljofar muy y pequeñas de mano de tintoreto de Dos terçias de ancho y tres quartas de Cayda con su marco negro

[148] 149 Un cupidillo en lienco con dos flechas en la mano y Un paño Rojo q. atraviesa el pecho de mano de Valdique con su marco negro

[p.35] [149] 150 Un quadro en lienço de Un Boscaje muy espesso con dos satiros y Un satirillo que se esconde detras de Un paño azul y Un perrillo pardo a los pies y muchos animales q estan escuchando a orfeo q esta tocando la lira de bara y quarta de ancho y tres qtas de Cayda con su marco negro

[150] 151 Un lienço Grande de la anunçiata con Unos pilares y açiprestes de mano de Pablo Berones de tres baras de ancho y dos y q.ta de cayda con su marco negro

[151] 152 Un Retrato en lienço de muchacho flamenco con Una cadena y espada dorada Un paño berde al lado derecho de mano de Bandique de Varra y q.ta de ancho y dos y media de largo con su marco negro

[152] 153 Una pintura en lienço de nuestra s.ra con el nino en las faldas sobre Un paño La caveça Recortada sobre la almoada q la tiene santa catalina y a los pies san Ju.o de mano del tiçiano de tres qtas de Cayda y dos terçias de ancho

[p.36] [153] 154 Un Retrato de medio cuerpo en tabla de Un estudiante con Una montera negra y Un cuellecito en buelto en el manteo con la mano derecha sacada de mano de Mandique de poco mas de tres qtas en quadro con su marco negro

[154] 155 Una pintura en lienço de Moysen y Aron a las faldas de monte sinay y Una muger echada sobre Un ato abraçada de Un niño de bara y media de ancho y dos de cayda de mano de [blank] con su marco negro

[155] 156 Un lienço de Una pintura de sta Catt.a que esta haziendo oraccion a Un ssto xpo. en frente de Un arbol de Una prespetiva y tiene Un manto azul arodillada s.re Un pecado de la Rueda que esta Junto a Una espada de mano del tiçiano de mas de Vara de ancho y Una y media de Cayda con su marco negro[44]

[156] 157 Una marina en lienço con diferentes navios cojidas Las Velas de mano de Pablos bril de dos terçias de ancho y poco mas de media bara de Cayda con su marco negro

[p.37] [157] 158 Un Retrato de medio cuerpo de Una muger con Un paño colorado sobre los hombros y en Una oreja dos Jasmines y por arecada Una perla en Un anillo de mano de tintoreto de media bara de ancho y dos tercias de Cayda con su marco negro

[158] 159 Una pintura En tabla de Un s.n Juan Bap.ta con Un paño q atraviesa por los hombros y el braço derecho y dedo alçado que señala Una cruz de mano de Rafael de tres quartas de ancho y bara y quarta de Cayda con su marco negro

[159] 160 Un lienço de Una pintura de piramo y tisbe Junto a Una fuente de noche del mano del cav.o maxsimo de dos baras de ancho y dos y media de Cayda con su marco negro

[160] 161 Un pais en lamina que es la tentaçion de san atonio con muchos demonio en diferentes figuras y yncendios de dos terçias de ancho y media bara de Cayda de mano de Rubenes con su marco negro

[p.38] [161] 162 Un Retrato de medio cuerpo de Una muger que tiene Un paño berde s.re el hombro derecho y Una Joya en el cavello sre la frente y Una Racada de tres perlas en Un anillo de mano de tintoreto de dos tercias de ancho poco menos y tres quartas de Cayda con su marco negro

[162] 163 Una pintura En lienço de tiçio atado de manos y pies a Unas cadenas de pies arriva con Una Aguila q le saca la tripas de bara y q.ta de ancho y Una y media de Cayda de mano de tiçiano

[163] 164 Una pintura en lienço de Un nettuno en el agua y espadañas con Una concha en las manos

llena de diferentes pescados y a espaldas del otro Viejo de mano de Ruvenes de dos baras de Cayda y Una y media de ancho con su marco negro

[p.39] [164] 165 Un lienço de Una pintura de ycado quando Cayo sobre el Po en que ay Un pais y en el Rio debaxo del mismo tamaño que la del n° 151 y de la mano de tintoreto de tres baras de ancho y Una y media de Cayda con su marco negro

[165] 166 Una pintura en tabla de Un Vaquillo con Una guirnalda en la caveça ojas de yedra Una flauta en las manos y Una çitra s^re^ Un tapete berde y ottro d[illeg.] de mano de mandique de dos tercias de ancho y tres quartas de Cayda con su marco negro

[166] 167 Una pintura en lienço de Un herido con uno con Un sayo colorado que lesta sacando y en el ay Un perro con Un hombre y todo el quadro es Un pais de mano del Bassan biejo de bara y q^ta^ de ancho y poco menos de bara de Cayda con su marco negro

[167] 168 Una pintura en tabla del despossorio de s.^ta^ catalina de figuras pequeñas nuestra s^ra^ asentada en Un trono de piedra y a sus espaldas S^n^ Joseph y a dos Gradas mas abajo dos niños en cueros asidos de Un Cordero y mas abajo san Juan Bap.^ta^ con el Vrazo yzquierdo alçado y al lado derecho de nra señora san Pedro y san Pablo y mas abajo san Jorge armado con el dragon a los pies de mano de Rubenes de tres quartas de ancho y mas de bara de Cayda con su marco negro[45]

[p.40] [168] 169 Una pintura en lienço y nuestra s^ra^ assentada en Un trono de piedra con el niño en el braço Yzquierdo y a su lado derecho s.^ta^ catalina con la palma en la mano mirando a Una muger y al lado yzquierdo san Roque de la mano de Bordono de de Vara de ancho y poco menos de ottra de Cayda con su marco negro

[169] 170 Una pintura en lienço de medio cuerpo de Una Labradora lombarda con el tocado llano p^r^ gargantilla Una sartta de Corales gruessos cuello y gorguera con majaderillos de oro y el justillo con Unos botones de lo mismo de dos terçias de ancho y tres quartas de Cayda de mano del tintoreto con su marco negro

[p.41] [170] 171 Una pintura en lienço de medio cuerpo de Una muger francessa que dizen ser retrato de la Marquesa de Canticrue despues mug^r^ del Duque de lorena con Una Velona por las espaldas en medio de los pechos Una Rossa de puntas encarnadas y Ribite blanco de mano de Vandique de dos tercias de ancho y tres quartas de Cayda con su marco negro

[171] 172 Una pintura en lienço de Una marina con Un marinero ariarado a Un Remo que tiene la mano yzquierda y Uno assentado s^re^ Una piedra Junto a Unas Ruynas leyendo Una carta de la mano de Ju° de toledo de Una bara de Cayda y dos terçias de ancho con su marco negro

[172] 173 Una pintura en lienço de Un Retrato de medio cuerpo de Un moço desbarbado sin sombrero con Una balona Cayda de mano de Velasquez de cerca de bara de Cayda y tres quartas de ancho con su marco negro

[173] 174 Una pintura en lienço de Un Retrato de Un niño Rubio de la Cassa de oria bestido de colorado y a sus pies Un perrillo hechado blanco y Rojo con la lengua sacada arrimado a Un balaurte de piedra de la mano de Vandique de dos baras y media de Cayda y bara y terçia de ancho con su marco negro

[p.42] [174] 175 Un Rettrato de Una muger de mas de medio cuerpo con la mano derecha arrimada Una silla bestida de naranjado y por el afollado de La mangas sacada la camissa de mano de Antonio Moro de bara y q^ta^ de Cayda y tres quartas de ancho con su marco negro

[175] 176 Una pintura en lienço de Una muger con el brazo yzquierdo sobre Un libro abierto y sobre Una messa Una esquadra y ottros ynstrumentos de matematica de bara y q^ta^ de Cayda y menos de bara de ancho de la mano de la mano del cav° maxsimo con su marco negro

[176] 177 Una pintura en lienço de Un pais con Un osteria delanto a la puerta Una para y a la cassa Un carro con tres personas assentadas que Juegan y otras figuras en el de mano de Ju° de toledo de mas de bara de ancho y Una de Cayda con su marco negro

[p.43] [177] 178 Una pintura en lienço que es el Retrato del marques de Aytona en Un cavallo blanco Armado La caveça descubierta con balona Cayda La mano derecha sobre el baston de General y

en el braço yzquierdo Una banda colorada debajo de Unos arboles de mano de Valdique de cinco baras de Cayda y poco mas o menos de quatro de ancho con su marco negro[46]

[178] 179 Una pintura en lienço compañera del n° 176 de Una muger con Un conpas en la mano q mide Un glovo de la mano de magsimo con su marco negro

[179] 180 Una pintura en lienço de Unos soldados de Una arboleda en que ay Uno en Un caballo blanco con Un baton en la mano y Una pluma blanca en el sobrero de mano de Ju.° de toledo de dos terçias de ancho y bara y m.ª de Cayda con su marco negro

[180] 181 Una pintura en tabla de Un Retrato de Un hombre bestido de negro con Un cuelleçito y Una cadenilla en la mano yzquierda tiene los guantes de antonio moro de bara y quarta de cayda y mas de bara de ancho con su marco negro

[p.44]

[181] 182 Un Retrato de Una muger de medio cuerpo con barrito en la mano de Antonio moro de Una bara [N.B. "tres quartas" crossed out] de Cayda y de ancho tres q^tas^ con su marco negro

[182] 183 Un lienço pintado Una Batalla de Cavalleria peleando con Un trompete tocando al primer termino Junto a Un peñasco de Ju° de toledo de tres quartas de ancho y bara y q^ta^ de Cayda con su marco negro

[183] 184 Un Retrato de Una turca pintada en lienço con Una perrita muy pequeña en las manos con los Braços desnudos copia de ticiano de bara y quarta de Cayda y bara de ancho con su marco negro

[184] 185 Un Bodegon pintado en lienço Un gallo muerto sobre Una messa de piedra Un [illeg.] pajarillos y frutas y s.^bre^ esta Una liebre Junto a Una fuente colorada y un canastillo con Unos pajaros de [blank] de bara y media en quadro con su marco negro

[185] 186 un lienço pintado Un Retrato de Una muger con su cuelleçito Una toca q parte asta la sintura de mano de Antonio moro de tres quartas en quadro con su marco negro

[p.45]

[186] 187 Un Retrato de Un pelegrin en lienço con barba larga negra con Una concha en el sombrero de mano de Rubenes de tres quartas en quadro con su marco negro

[187] 188 Una pintura en lienço del martirio de san estevan de mano de orente de dos baras y media de ancho y Una y quarta de Cayda con su marco negro

[188] 189 Una pintura en lienço de Un pais con dos fuentes arrimadas a Un edifiçio con aguadores y ottras personages de la mano de Ju° de toledo de bara y quarta de acho y Una de Cayda con su marco negro

[189] 190 Un Retrato en tabla de Un medico desbarbado con Una gorra colorada en la caveça y Un Librillo en la mano de mano de Rubenes de Una bara de ancho y Una y q^ta^ de Cayda con su marco negro

[190] 191 Un Retrato en lienço de Una muger bestida a lo turco con braços desnudos asta el Codo y las mangas de la camissa abiertas y Caydas y Un tocado de plumas copia de otra del tiçiano de Una bara de ancho poco mas o menos y Una de Cayda con su marco negro

[p.46]

[191] 192 Una pintura en lienco de Un Bodegon con Un ganso colgado de Un pie Junto a Un paño colorado y en el suelo Una fuente dorada de mano de [blank] de bara y media en quadro con su marco negro

[192] 193 Una pintura en lienco de medio cuerpo de Una muger con Un tafetan amarillo sobre los pechos anudado s.^re^ El pecho y Una gargantilla de perlas p^r^ arracadas de mano de tintoreto de Dos terçias de ancho y tres quartas de Cayda con su marco negro

[193] 194 Un Retrato de medio cuerpo en tabla del s.^r^ conde Don P.° de Guzman y Una Gorra negra en la caveça y Una balonçita blanca sacando De el dedo yndes de la mano yzquierda Una sortija de mano de [blank] de dos terçias de ancho y tres quartas de Cayda con su marco negro *Annot: digo de 3/4 de ancho y una bara de caida*

[p.47]

[194] 195 Un lienço de Un quadro de s^n^ fran^co^ de la sarça con Un angel en el ayre que le ofreçe guirnalda y palma y Unos deablos en Una grupa de mano de orente de bara y quarta de Cayda y siete quartas de ancho con su marco negro

[195] 196 Un Retrato en lienço de Una muger bestida de blanca con el tocado blanco y en la mano derecha Una banderola copia del tiçiano de Una bara de ancho y Una y quarta de Cayda con su marco negro

[196] 197 Un Retrato en tabla del Duque de Alburquerque con la barba larga Una gorra negra en la caveça y Un puñal sin cruz al lado derecho de la mano de Antonio moro de Una bara de ancho y Una y q^{ta} de Cayda con su marco negro

[197] 198 Un pais en lienço con Una Aguila s.^{re} Un tronco de Un Arbol que despedaça Un añade y otra de bara y media de Cayda y dos de ancho compañera del n^{o} 189 y 192 con su marco negro

[198] 199 Un Retrato en lienço de medio cuerpo que es de Don fran^{co} de Melo bestido de deante con Valona Con puntas y Una banda Roja de Valdique de tres q^{tas} en quadro

[p.48] [199] 200 ottro Rettrato en lienço de mismo tamaño q anteçedente pintado en el el principio Thomas Armado con su banda Roja de Valdique con su marco negro

[200] 201 Un pais pintado en el fr. Guarin quando Los caçadores Le traparen entre Unas piedras l[?] Con los perros de mano de orrente de Vara y quarta de Cayda y dos baras de ancho con su marco negro

[201] 202 Una pintura en tabla Retratto de Una mug^{r} de mas de medio cuerpo con Un cuelleçito y Un abanico en las manos de mano de Antonio moro de Una bara de ancho y Una y quarta de cayda con su marco negro

[202] 203 ottra pintura en tabla Retrato del s^{r} conde D P^{o} descubierto la caveça y Unas cadenas en el cuello con la benera de Calatrava y la mano yzquierda sobre la espada de mano de antonio moro de bara de ancho y Una y quarta de [N.B. "ancho" crossed out] cayda con su marco negro

[p.49] [203] 204 Una pintura Retrato de medio cuerpo de Una muger en el tocado Una pluma blanca y tienc Un cuelleçito y Una banda de Una toca noguerada sobre Una cuera de algo menos de media bara de ancho y tres quartas de Cayda De la mano de Antonio moro con su marco negro

[204] 205 Una pintura en lienço de Un pais con Un pastor Viejo assentado al pie de Un Arbol a los pies del Un perro con Unos carneros que estan paçiendo de la mano de Gabriel de terracas de Una terçia de ancho algo mas y bara y quarta de Cayda con su marco negro

[205] 206 Una pintura de pais en lienço en que ay Un carro Con dos Ruedas con dos tapiçes amarillos y Un hortelano y el çelaje es como quando sale el sol y ay otras figuras de la mano de Ju^{o} de toledo de bara y q^{ta} de ancho y Una de Cayda con su marco negro

[p.50] [206] 207 Una pintura En lienco de Claupatra con Una bibora assida del pecho yzquierdo y sobre el braço del mismo lado Una toalla y en el hombro derecho Un manto azul de la mano del cav.^{o} magsimo de Una bara de ancho y bara y quarta de Cayda con su marco negro

[207] 208 Una pintura en lienço Grande con Un Arbol debajo del el Retrato de Don Rodrigo de Calderon en Un cavallo Ruçio armado de medio cuerpo arriva con Un cuello y Una banda encarnada con puntas al braço yzquierdo y con la mano derecha levanta Las Riendas de la mano de Rubenes de 3 baras de ancho y quattro poco mas o menos de Cayda con su marco negro[47]

[208] 209 Una pintura en lienço de pais con Un arroyo y Unos pescadores y ottro que pesca con caña de la mano de Ju^{o} de toledo compañero del n^{o} 177 y 189 y 206 con su marco negro

[p.51] [209] 210 Una pintura en lienço de Una gitana con Un paño que recoje los cavellos y en el braço yzquierdo Un gitanillo desnudo de medio cuerpo q muerde de Una mançana de la mano de [blank] de Una bara de ancho y Una y quarta de Cayda con su marco negro

[210] 211 Una pintura en lienço Retrato de Una muger Con Un cuelleçito y Una gorra negra guarneçida y Una pluma blanca en ella y en la mano derecha Un abanico de la mano de antonio moro de dos tercias de ancho y Una y media de Cayda con su marco negro

[211] 212 Una pintura En lienço de Un Retrato de Un muchacho picaro con la boca abierta y en la mano derecha Una bela blanca de dos terçias de ancho y mas de bara de Cayda con su marco negro

[212] 213 Una pintura de Un pais en que ay un pilar de fuente con Unas cañas y dos picaros y Un cavallo blanco ensillado dos soldados asentados y Uno en pie de la mano de Ju^{o} de toledo Compañero del n^{o} 172 y 183 de dos terçias de ancho y bara y q^{ta} de Cayda con su marco negro

[p.52] [213] 214 [blank]

[214] 215 Una pintura en lienço de Una muger desnuda y postrada sobre la mejilla con una paloma atada con Una cinta de mano del luqueto de vara y quarta de Cayda y Una de ancho con su marco negro

[215] 216 Una pintura en lienço de Una prospetiva en la mar que es Una alonja de negociantes y en la [illeg.] Unas cholupas de mano de [blank] de bara y media de ancho y Una de Cayda con su marco negro

[216] 217 Una pintura en lienço de cirse la hechizera que conbierte a los hombres en animales copia de Gabriel terraza de dos baras de ancho y Una y media de Cayda con su marco negro

[p.53] [217] 218 Una pintura grande en lienço de horfeo questa desollando al satiro p^{r} haverle bençido con la musica de mano de [blank] de dos baras y m^{a} de ancho y tres de cayda con su marco negro

[218] 219 Una pintura grande en lienço con Una muger Con Un sayo colorado con Un banco ensima del muchas frutas y por el suelo de [blank] de dos baras y m^{a} de Cayda y tres y media de ancho con su marco negro

[219] 220 Un lienço pintado Un pais y en el Una cabra de las fabulas quando mamaba Un Lobo y Unas cigueñas copia de dos baras y media en quadro con su marco negro

[220] 221 Una pintura en lienço copia conpañera del circe y del mismo tamaño en questa pintado orfeo muchos animales dos satiros y Un satirillo que se esconde detras de Un paño azul que cuelga de Un altar de piedra en que se Rasca Una cabra con su marco negro

[221] 222 Una pintura en lienço de Una muger desnuda tendida sobre Un paño pintada de espaldas Recostada s.^{re} El braco derecho mirandose en Un espejo q. le tiene Un niño de la mano de Velazquez de dos baras y media de ancho y Una y media de Cayda con su marco negro[48]

[p.54] [222] 223 Una pintura en lienço de Un fauno y Una muger con muchas diversidades de frutas y Una cornucopia compuesta con cantidad de frutas de [illeg.] bara y m^{a} de Cayda y dos de ancho copia con su marco negro

[223] 224 Una pintura en lienço de la ystoria de [blank] quando fueron a consultar al tenplo de amon sobre La propagaçion y conzelto que andando echassen Piedras asi atras que se conbertieran en hombres y mugeres copia de tres quartas de Cayda y dos baras de ancho con su marco negro

[224] 225 Un lienço de Una pintura de lucretia y tarquino que la tiene cassada y ella con el puñal en el pecho Junto a su padre Copia de bara y media de Cayda y dos de ancho con su marco negro

[p.55] [225] 226 Una pintura en lienço grande del mismo tamaño del n^{o} 219 y pintado en el Un orfeo con Una guirnalda en la caveça que desuella al satiro q bençio en la musica y esta atado a un arbol caveça abajo y assentados Dos Jueces q le condenaron de la mano de Juseph de Rivera con su marco negro

[226] 227 Una pintura en lienço del tamaño del n^{o} 220 pintado en el Una clueca que acoje los polluelos debajo de las alas p^{ra} defenderlos de Un gavilan que bolando biene s.^{re} ellos con su marco negro

[227] 228 Una pintura en lienço compañera del n^{o} 215 [illeg.] de la misma mano en que ay pintado Una benus con Un candil encendido en la mano q alumbra a un cupidillo durmiendo con su marco negro

[228] 229 Un lienco grande del Rey nro s.^{r} en Un cavallo castaño y su Mag.^{d} Armado Con Un baston en la mano y el sombrero puesto y en el ayre Unos mugeres que llevan La esfera s.^{re} Su caveça y detras del cavallo Un yndio que lleva en las manos La çelada [N.B. "el cavallo y cuerpo del Rey y mugeres de la mano de Ju^{o} Bap^{ta} del maço y la cara del Rey de Velazquez" crossed out] copia de Rubenes y la cara del Rey del Diego Velazquez de quatro varas de Cayda y tres de ancho con su marco negro[49]

[p.56] [229] 230 Una pintura en lienço de Un santo xpo en Un pais de la mano de tiçiano con su marco de evano de algo menos de Una bara de Cayda y dos terçias de ancho

[230] 231 Una pintura en lienço de diversas cantidades de abes y pescados y Ramietas de coçina con Un moco q tiene en las manos Una liebre y Un borrico cargado de Caza de mano de [blank] de tres baras de ancho y dos y media de Cayda con su marco negro

[p.57] [231] 232 Un pintura en lienço con diverssos bassos de cobre y torteras con Una cantimplora de cobre en [illeg.]bo de la misma p[illeg.] amarillo y diferentes generos de pescados de la mano de [blank] de dos baras de ancho y Una y media de Cayda con su marco negro

[232] 233 Una pintura en lienço compañero del n.º 231 de la mismo tamaño que ay diversas frutas y abes y Un muchacho con Una jarra de bino tinto q esta aguando con Una que sale de Un Jarro de cobre a los pies del Una fuente y Jarro dorado y ottras cossas con su marco negro

[233] 234 Una pintura en lienço del Robo de Europa sobre Un toro blanco con dos niños copia del tiçiano de mano de Ju.º Bap.ta maço de dos baras y m.a de ancho y dos de cayda con su marco negro[50]

[234] 235 Una pintura en lienço de Un pais con la magdalena debajo de dos Arboles de mano de [blank] de bara y tercia de Cayda y Una de ancho con su marco negro

[p.58]

[235] 236 Una pintura en lienço con Una guirnalda de diversas frutas en lo alto Una Unas granadas y abajo Unos menbrillos y melocotones y en medio della Unos pajaros de mano de [blank] de bara y tres quartas de Cayda y una y terçia de ancho con su marco negro

[236] 237 Una pintura en lienço con Unas aves muertas ensima de Una messa y En Una canasta Un Anade y devajo della Un pavo y Un perro Rojo q le mira de [blank] de dos baras de Cayda y Una y quarta de ancho con su marco negro

[237] 238 Un pais oscuro en tabla con tres figurittas pequeñas de bara y media de Cayda y Una y de ancho poco menos de la mano de [blank] con su marco negro

[p.59]

[238] 239 Una pintura en lienço de Unas ninfas que se Bañas en Una fuente q esta debajo de Un arbol Pendiente del Una cortina colorada y arrimado a ella Un sagal con carcax de flecchas al hombro copia del ticiano de la mano de Ju.º Bap.ta maço compañero del nº 234 y del mismo tamaño con su marco negro

[239] 240 Una pintura en lienço del Retrato del Conde Duque Armado con Un baston en la mano en Un caballo blanco copia de Velazquez de la mano de Ju.o Bap.ta maço de bara y media en quadro poco mas o menos con su marco negro[51]

[240] 241 Una pintura en lienço de Una Aguila que cae sobre Unas anades que esta en Una espadañal de dos baras de Cayda y Una y media de ancho copia de sdeñe con su marco negro

[241] 242 Una pintura en lienço Una hortelana desnuda de medio cuerpo arriva y Un moço q le esta hablando y tiene la mano derecha sobre Un melon copia de Rubenes de dos baras y media de ancho y Una y q.ta de Cayda con su marco negro

[p.60]

[242] 243 Una pintura En lienço de Un satiro Con Un satiro al lado copia del tiçiano de Vara y media de Cayda y poco mas de ottra de ancho con su marco negro

[243] 244 Una pintura en lienço de Una bolateria de dos alcones y caen sre Una garca R[1] de dos baras de Cayda y Una y q.ta de ancho copia con su marco negro

[244] 245 Una pintura En lienço de la istoria de diana con Unas ninfas desnudas a la orilla de Un Rio y Un perro echado Junto a el copia del ticiano conpañero del nº 239 y del mismo tamaño con su marco negro

[245] 246 Una pintura en lienço de dos caçadores a Cavallo el Uno dellos s.re Uno blanco y tiene Un alcon en la mano y dos perros de traylla y Un tabernero de bara y media de Cayda y poco menos de Vara y qta de ancho de la mano de [blank] con su marco negro

[p.61]

[246] 247 Una pintura en lienço de Una guirnalda de frutas en lo alto della Una granada abierta y abajo Un melon abierto y en el medio Unos pajarillos de la mano de [blank] de bara y media de Cayda y bara y terçia de ancho con su marco negro

[247] 248 Una pintura en lienço companera del nº 246 y del mismo tamaño de Unos salteadores con Un perro blanco que montan a Un hombre que esta s.re Un cavallo Junto a Un edifiçio arruynado de la mano de [blank] con su marco negro

[248] 249 Una pintura en lienço Compañera del nº 245 de la ystoria de adonis q tiene trayllo tres perros abrasado del Una muger desnuda que esta assentada sobre Un paño [N.B. "azul" crossed out] morado copia del tiçiano con su marco negro

[249] 250 [blank]

[p.62]

[250] 251 [blank]

[251] 252 Una Marina

[252] 253 Una pintura en lamina de Un plato de frutas y ottro de p^r^celana con Ubas Un Jarro blanco y Junto a el Una copa con bino blanco en ella de Una sesma de Cayda y una q^ta^ de ancho con su marco negro

[253] 254 [blank]

[p.63] [254] 255 Ottro quadroçito pequeño conpañero del n^o^ 253 con Un plato de Ubas blancas y pesigos y ottras frutas y Una copa larga con bino [N.B. "blanco" crossed out] tinto con su marco negro

[255] 256 Una marineja en tabla que Vale con Una ciu^d^ en el puerto Un barco de Una terçia de ancho y media de Cayda con su marco de evano

[256] 257 Una pintura en lamina de Un pais es quando el diablo tento a nro s^r^ en el desierto de Una q^ta^ de ancho y poco menos de Cayda con su marco de evano

[257] 258 Una Marina en tabla de Unas Galeras que pelean con Un navio de Una quarta de ancho y media de Cayda con su marco de hevano

[258] 259 ottra marina compañera de la de arriva con Unos navios y Una galera con su marco de evano y del mismo tamaño

[p.64] [259] 260 [blank]

[260] 261 Una pintura en lienço de Un pais atado a los arboles san sebastian de Una q^ta^ de ancho y poco menos de Cayda con su marco de hevano

[261] 262 ottra pintura en lienço de Unos edificiçios del mismo tamaño y marco

[262] 263 Un pais en lamina de Unas ninfas que se estan banando en Una fuente y Uno que se [illeg.] p^r^ que las esta mirando del mismo tamaño y marco

[263] 264 Un pais en tabla de Una sesma poco mas de ancho y algo menos de Cayda con su marco de hevano y [illeg.]

[264] 265 Una nra s^ra^ en tabla assentada en Un pilar con el niño en braços y santiago de Rodillas y dos angeles en el ayre con Una guir en las manos de Una q^ta^ de [N.B. "Cayda" crossed out] ancho y poco menos de media bara de Cayda con su marco negro

[p.65] [265] 266 Una marina en lamina de Un navio grande y ottros pequeños en Borrasca de Una q^ta^ de ancho y media de Cayda con su marco de hevano *Annot: ay debajo del n^o^ 278 otro de este n^o^*

[266] 267 Una Marina en tabla de Una Borrasca Con Un navio que naufraga de Una sesma en quadro con su marco negro

[267] 268 ottra Marina del mismo tamaño y marco de Un navio a la Vela

[268] 269 Una pintura en tabla de dos Rasimos de Ubas blancas y negras y Una oja de parra de Una q^ta^ de ancho y poco menos de Cayda con su marco negro

[269] 270 Una Marineja de Un navio a la Vela en Lamina de Una sesma de Cayda y poco menos de ancho con su marco de hevano

[p.66] [270] 271 ottra Marineja en lamina compañera de la de arriva de Un navio dado fondo y con mismo marco

[271] 272 Un pais en lamina con Un honbre en Un cavallo blanco y ottros quattro figuritas de Una sesma de Cayda y poco mas de ancho con su marco de hevano

[272] 273 Un paisito en lamina de Una sesma en quadro con su marquesito de hevano

[273] 274 ottro paisito en lamina del mismo tamaño q La de arriva con mucha jente en Un coche en Una playa con su marco de hevano

[274] 275 ottro paisito en lamina algo mayor q la de Arriva con Carreton de Un cavallo blanco y Una muger s.^re^ el con su marqueçito de hevano

[275] 276 Unas casserias Junto a Un Rio y Unos barcos en el pintado en lamina de Una q^ta^ de ancho y media de Caydo con su marqueçito de hevano

[p.67] [276] 277 Un paisito en lamina del mismo tamaño y marco con Unos caçadores de a pie y a Cavallo

[277] 278 Una pintura en lienço de Un pais hecho en flandes con Una Urna Juntto a ella y Una muger durmiendo y Un perro y al otro lado Un Rio y arboles de bara y m.^a^ de ancho y Una de cayda con su marco negro tassado en de la mano de peter espierneco

[278] 266 Una nuestra s.^ra^ en tabla Junto a unos arboles con el niño en pie y S.^n^ Ju.^o^ assentado y Un

angel q le mira de poco menos de Una q^{ta} de ancho y cerca de media bara de Cayda con su marco negro

[279] 279 Un Ramillete en lamina de Unas asuçenas claveles y otras flores metidas en Un bidro de Una bara de Cayda y tres q^{tas} de ancho de la mano de [blank] con su marco negro

[280] 280 Un pais en lienço con muchas figuras Junto a Un pilon de Una fuente y ottros a la puerta de Un meson assentados en la messa con Un çiego q toca Ravel del tamaño del n.^{o} 278 y marco lo mismo de la mano de tihaut

[p.68] [281] 281 Una monteria en lienco de Un Javali con diana Unos perrillos y Uno a cavallo copia de Rubens de bara y quarta en quadro con su marco negro

[282] 282 Una pintura en lienço con el hijo prodigo que da de Comer a Unos lechoncs Juntto a Una torre que esta metida en Unos arboles y ay otros diversos animales y figuras hecha [N.B. "en" crossed out] flamenca de bara y m^{a} de ancho y Una de Cayda con su marco negro

[283] 283 Un pais en lienço de la mano de [blank] con Un Lugar en Una sierra y Unos passajeros de a cavallo y de a pie de Dos baras de ancho y Una q^{ta} de Cayda con su marco negro

[284] 284 Una pintura en lienço flamenca de orfeo con mucha cantidad de animales que le estan escuchando compañera del n^{o} 287 con su marco negro

[p.69] [285] 285 Una pintura en lienço de Una monteria de Un javali en Un espadañal Con dos honbres a cavallo y ottros a pie copia de Rubens compañera del n^{o} 281 con el mismo marco y tamaño

[286] 286 Un pais en lienço de Unas bacas que passan Un Rio y Una muger con Un niño en braços y Un baquero de cerca de bara y media de ancho y Una de Cayda de la mano de peter espiernex con su marco negro

[287] 287 Un Ramillete en lamina de Rosas y tulipanes y ottras flores metidas en Un bidro de la mano de [blank] compañera del n.^{o} 279 del mismo tamaño y marco

[288] 288 Un pais en lienço de la mano de peter spiernex con Un caño de agua q Cae en Un pilon y Uno q beve del Caño Junto a el Un perro compañera del n^{o} 278 del mismo tamaño y marco

[289] 289 Una batalla en lienço Junto a Un Rio de moros y cristianos de a cavallo y de a pie de cerca de dos baras de ancho y Una y q^{ta} de Cayda de Gabriel de terraças con su marco negro

[p.70] [290] 290 Una pintura en lienço de la Visitaçion de santa ysavel de la mano de [blank] de dos baras y m^{a} de Cayda y cerca de dos de ancho con su marco negro

[291] 291 Un lienço Grande de Una monteria de dos Javalies Uno grande y Junto a Un Rio y Un pequeño Junto a Un arbol caydo de quatro baras de ancho y tres de Cayda copia de esneide y Rubens con su marco negro

[292] 292 Una pintura en lienço del Basanelo con muchas figuras y animales que es quando los hijos de noe enpeçaron a labrar Una cassa con su marco negro

[293] 293 Una pintura grande en lienco de bolcan Una fragoa y benus a Una bentana y muchas Remientas en el suelo copia de Baçan del mismo tamaño y marco del n^{o} 291

[p.71] [294] 294 Un lienço de Una pintura del Basanello compañera del n^{o} 292 que es de la fabrica del Arca del mismo tamaño y marco

[295] 295 ottra pintura conpañera de la de arriva y de la misma mano tamano y marco q es quando entravan los animales en el Arca

[296] 296 ottra pintura de la misma mano tamano y marco compañera de la de arriva que es del dilubio

[297] 297 Un lienço grande Una monteria de Un benado acossado de Unos perros Un hombre y Una muger a Cavallo del tamaño y marco del n^{o} 291 copia de esneyde y Rubens

[298] 298 Una pintura en lienço de nra s.^{ra} con el niño en braços y san Juan q.^{e} le ofrece Un plato de fruta y a los pies de nra s^{ra} cordero y Junto a san Juan san Joseph pintura flamenca de dos baras y media de Cayda y dos de ancho con su marco negro

[p.72] [299] 299 Una pintura en lienço de quatro muchachos assentados desnudos con Un cordero a los Lados dos festones de fruta copia de Rubens de dos baras y m^{a} de ancho y bara y q^{ta} de Cayda con su marco negro[52]

[300] 300 Una pintura en lienço copia de Badic de Un san sebastian con Unos berdugos que le atan a Un arbol y Junto a los pies La caveça de Un perro con su marco negro

[301] 301 Una pintura En lienço copia de Rubens de Unas ninfas Junto a Un Rio y Unos perros que cassan a Un benado de dos baras y media de ancho y Una y q^{ta} de cayda con su marco negro
Annot: historia de anteon

[302] 302 Una pintura en lienço de la ystoria de moysen quando saco agua de Una peña tocandola con la bara al pie de la peña y Una muger con el niño en braços y ottras fig^{ras} de la mano de Ju^{o} de toledo de bara y media de ancho y Una dc Cayda con su marco negro

[p.73]

[303] 303 Una pintura en lienço de Santa Rosolea que la suben a los çielos Unos angeles copia de Bandiq de Una bara y q^{ta} de Cayda y cerca de Una bara de ancho con su marco negro

[304] 304 Una pintura en lienço de la disputa de nro s.^{or} en tenplo que es de Una prospetiva grande de tres baras de ancho y dos de Cayda de la mano de [blank] con su marco negro

[305] 305 Una pintura en lienço copia del tiçiano con nro s.^{or} con Unos Judios q le enseñan Una moneda de Una bara en quadro con su marco negro

[306] 306 Una pintura en lienço grande de la adoraçion de los Reyes a nro s.^{or} copia de Rubens con muchas figuras y dos angeles en el ayre de tres baras de Cayda y algo mas de quattro de ancho con su marco negro

[307] 307 Una pintura en lienço copia del tintoreto de Un san sebastian atado a Una coluna con el Berdugo q recoje los bestidos de tres baras de Cayda y Una de ancho con su marco negro

[p.74]

[308] 308 Una pintura en lienço grande copia de Rubens de Una nra s,^{ra} asentada en Un trono de piedra a espaldas de nra s.^{ra} san Joseph y despues dos niños con Un cordero y san Juan Baup^{ta} En la escalera del trono en el ayre dos angeles con guirnaldas y el niño q da a besar La mano a santa catalina y otros s^{tos} y santas aldredor de tres baras de Cayda y tres y m^{a} de ancho con su marco negro

[309] 309 Una pintura en lienço de nra s^{ra} del pilar y santiago asentado mirando al niño q Le tiene en braços nra s.^{ra} y dos angeles en el ayre con Una guirnalda y festones de flores de tres baras de Cayda y dos y m^{a} de ancho copia de Rubens

[310] 310 Una pintura en lienço de la mano de Juan de toledo de Una batalleja y Un soldado q sube en Una pia de bara y q^{ta} de Cayda y bara y m^{a} de ancho

[p.75]

[311] 311 Una pintura en lienço de la mano de Gabriel de terraças q es la ystoria de quando La hija del Rey faraon allo a moysen que yba p^{r} el Rio abajo en Una çesta de tres baras de ancho y Una de cayda poco mas con su marco negro

[312] 312 Una pintura en lienço de la mano de Juseph de Riviera de Un enfermo con Un medico q esta Recetando Un cirujano y dos platicantes q miran La orina de bara y m^{a} de ancho y Una de Cayda con su marco negro

[313] 313 Una pintura en lienço de nra s^{ra} con el niño en braços que le pone la sortija en el dedo a santa catalina sin ottra fig^{ra} de bara y m^{a} de ancho y Una de Cayda con su marco negro

[314] 314 Una pintura en lienço grande de la mug.^{r} adultera copia de bandiq de tres baras y m^{a} de ancho y dos y m^{a} de Cayda con su marco negro

[p.76]

[315] 315 Una pintura en lienço de Una nra s^{ra} con el niño en braços y san Joseph q recoje Una cortina berde y ottros santos con Un plato de fruta s^{re} Una mesa de bara y m^{a} de Cayda y bara y quarta de ancho con su marco negro

[316] 316 La adoraçion de los Reyes Junto a Unas Ruynas y a los pies del Rey negro Un cordero de Una bara algo mas de Cayda y Una de ancho copia de paulo berones con su marco negro

[317] 317 Un lienço de Una pintura Grande copia de Paulo berones del martirio de san esmerijildo con muchas fig^{ras} de piedra a Cavallo de quattro baras de Cayda y tres y media de ancho con su marco negro

[318] 318 Una pintura en lienço de la mano de Gabriel de terraças q es del Rey david tocando Una Arpa del arte de Una Arca q la tiran Unos bueyes del arte della muchas fig^{ras} de dos baras y media de ancho y bara y q^{ta} de cayda con su marco negro

[p.77]

[319] 319 Una Batalleja en lienco y Un moro a Cavallo con Unas plumas blancas en el murrion de la mano de Ju^{o} de toledo de bara y quarta de Cayda y m^{a} de ancho con su marco negro

[320] 320 Una pintura en lienco flamenca del naçim.^{to} de Unas fig^{ras} pequeñas de la mano de [blank] de menos de bara de ancho y dos terçias de Cayda con su marco negro

[321] 321 Una pintura en lienço copia del tiçiano de Un nro s^{r} con la cruz a cuestas y Un biejo q le ayuda a llevar de menos de bara de ancho y dos terçias de Cayda con su marco negro

[322] 322 Una pintura en lienço de [N.B. "Bord" crossed out] mano de [blank] de Una nra s.^{ra} en Un pais con el niño en braços que bendiçe a santa clara y a espaldas de la s^{ta} san antonio de Padua Una cruz colorada y san Joseph al lado de nra s.^{ra} de poco menos de Una bara de ancho y cerca de tres q^{tas} de Cayda con su marco negro

[p.78]

[323] 323 Un pais flamenco y en el La ystoria de quando salio la muger de [blank] con Cestas de panes y ottros bastimenttos p^{ra} aplacar La yra al Rey david de [N.B. "tres" crossed out] dos baras y media de ancho y Una y m^{a} de Cayda con su marco negro

[324] 324 ottro lienço de la mano tamano y marco q La de arriva pintado en el Una monteria de Un benado de Unos perros Una mug^{r} y Un hombre a Cavallo q bienen asta el

[325] 325 Una pintura en lienço de Una asunçion de nra s,^{ra} Rodeada de muchos angelitos entre Unas nuves y abajo los dos apostoles admirados de mano de angelo Leonardi de tres q^{tas} de Cayda y media bara de ancho con su marco negro

[326] 326 Una pintura en lienço del Rey david quando yba contra [blank] y la muger arodillada ofreçiendole Bastimentos p^{ra} aplacar la yra de Ju^{o} de toledo tamaño de menos de bara de Cayda y bara y media de ancho con su marco negro

[p.79]

[327] 327 Una pintura en lienço del sitio de panploma pintada los trajes de navarra con algunos Retrattos de criados de palaçio de mano de Ju^{o} Bap^{ta} del maço de bara de Cayda y bara y q^{ta} de ancho con su marco negro

[328] 328 Una pintura en lienço pintado Una nra s^{ra} con Un niño assentado a Un almuada blanca y s^{n} Joseph detras copia de tres q^{tas} en quadro con su marco negro

[329] 329 Un triunfo de Un Rey en Un carro tirado de dos cavallos blancos y muchos cautivos alrededor del carro de bara y m^{a} de ancho y Una de Cayda de mano de [blank] con su marco negro

[330] 330 Una pintura en lienço de Una boda flamenca con muchas personas asentados a las messas comiendo y ottros hay Baylando de bara y m^{a} de ancho y mas de Una de Cayda con su marco negro

[p.80]

[331] 331 Una pintura En tabla de ottro triunfo de Un capintan en Un carro tirado de quatro cavallos Con Un angel q le pone Una corona de laurel en la caveça companera del n^{o} 329 del mismo tamaño marco y mano

[332] Una pintura de ss^{ta} Cathalina Con dos Anjeles a los Lados con su marco de bara de largo de que le hico gracia Don Luis mi s^{or} al Marq^{s} mi s^{r} y es la mesma que su ex^{mo} Mando tomar de la Almoneda del ex^{mo} ss^{or} Conde de Monterrey de donde se Compro em preçio de 1200 R^{s} *Annot: Heches buenos los 1200 R^{s} que Cobro esta pintura a Don fran^{co} lezcano y en seis q^{tas} de la thess^{rra} de Don Luis mi ss^{or} del ano de 1653 p^{ra} n^{o} 211*

[333] Una pintura de nra ss^{ra} asentada Con el nino En braços San Roque y santa Cathalina con Una mujer arrodillada de que hico gracia Al Marq^{s} mi ss^{or} Don Luis mi ss^{or} y es de las que su ex^{mo} hico tomar de la Almoneda del ex^{mo} s^{or} Conde Monterrey de donde se Compro en precio de 1800 R^{s} *Annot: Hechos buenos estos 1800 R^{s} al dho D fran^{co} en dhas q^{tas} y de mp^{da} n^{o} 213*

1. The title of Marqués de Eliche (also spelled "Heliche" and "Liche") was created for Olivares' daughter on the occasion of her marriage in 1624, but when she died without issue, the title was inherited by the sister of Olivares (her aunt) who was married to the 5th Marqués del Carpio. Don Gaspar was styled "Marqués de Eliche" by the time of his mother's death in 1647 (Saltillo 1951, p. 170 n. and Saltillo 1953, pp. 233-34). It has not been determined what income the title may have generated in 1645.
2. See the remarks of the French visitors, Gramont and Bertaut, quoted in Andrés 1975, pp. 8–10.
3. Maura Gamazo 1911, p. 629.

4. Andrés 1975, p. 9, assumes that Don Gaspar and Doña Maria lived in Don Luis's house, at least until the fire of 1654. If this is true, the inventory of 1651 might have been an attempt to separate Don Gaspar and Doña Maria's belongings from the common household.
5. See Barrionuevo, letters nos. 153, 178, 181, 184, 189, 191, 200, 207–209, 212–13, 222, 251, and 260ff. – see also vol. 1, 1892, pp. 81, 98, 215, and 259 (miscellaneous notices of 1654–55). Whether from general moral outrage or some particular dislike for Don Gaspar, Barrionuevo's account seems biased against the Marqués ("Cosa mala nunca muere." – letter no. 178, 7 March 1657). Barrionuevo's anonymous successor presents what appears to be a more objective account.
6. Bertaut, quoted in Andrés 1975, p. 11, described Doña Maria, Don Gaspar's first wife, as "the most beautiful woman in the world."
7. See Barrionuevo, letters no. 181 and 222, as well as the contemporary reports quoted in Andrés 1975, pp. 11ff.
8. Ibid., vol. 1, 1892, pp. 81 and 98 (October 1654), 215, 259; vol. 3, 1893, pp. 226 (letter 178, cited above), 331, 447; vol. 4, 1894, p. 92 (letter 213, 10 April 1658).
9. Ibid., vol. 1, pp. 81 and 259, wherein Barrionuevo makes the following observations: "El Marqués de Liche dicen está hechizado. Aún otros hablan más claro, diciendo son espíritus, y le conjuran de secreto.
El Marqués de Liche ... ha estado estas dias muy al cabo de una enfermedad que no la entienden.... Es mozo y hace mil desórdenes, en particular de mujeres, que piensan le tienen hechizado, gastando con ellas cuanto tiene y le dan, que no es poco." On 21 October 1654, Barrionuevo (vol. 1, 1892, p. 98) reports that, because of Don Gaspar's worsening illness, an exorcism is sanctioned by the Inquisition.
10. Barrionuevo, letters 184 (26 May 1657) and 209 (30 January 1658) – vol. 3, 1893, p. 271, and vol. 4, 1894, p. 59, respectively. See also letters 212 and 251 – vol. 4, pp. 89 and 379 – and cf. Andrés 1975, p. 13, who describes Medina de las Torres as Don Gaspar's "greatest enemy." See also Marañon 1965, p. 124, for observations on mental instability in Olivares' family.
11. See Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. no. 18722-56, f. 204: "Don Gaspar was highly favored by the Crown Prince Balthasar Carlos in his younger years, and this favor was granted with the highest approval of his father, Philip IV. After the death of the Prince at Zaragoza in 1646, the Marqués had the will of the King as much as he had that of his father, Don Luis."
12. Quoted in Andrés 1975, p. 11.
13. Barrionuevo, letter 114 (vol. 2, 1892, p. 220).
14. Ibid., letter 213, 10 April 1658 (1894, vol. 4, p. 92). 30,000 ducats is an immense sum for such a purpose; perhaps the grant was in *reales* or *maravedíes*.
15. Mantovano was eventually exonerated. His deliverance via the miraculous intervention of the Virgin Mary is recounted in pious detail by Palomino 1947, vol. 3, pp. 1012–13. See also British Library, London, Egerton ms. 349, f. 84 and additional ms. 28, 452, f. 329.
16. Barrionuevo, letter 351, vol. 4, 1894, p. 379.
17. Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. 6751, ff. 110-111 and ms. 2280, entire vol.; British Library, London, Egerton ms. 349, f. 84 and additional ms. 28, 452, f. 329; see also Maura Gamazo 1911, pp. 629ff.; Andrés 1975, pp. 13–23; and Ezquerra 1929, pp. 14–16, for varying accounts of the investigation into Don Gaspar's guilt. All three rely on Barrionuevo's anonymous successor, letters 260 (5 March 1662) and following. At the time of his imprisonment, Don Gaspar was said to have possessed an estate worth "two million in gold and silver, and the best alhajas in the world, and 150,000 ducats in yearly rents." (Anonymous chronicler, in Barrionuevo, letter 260 – also quoted by Andrés 1975, p. 19, whose source adds mention of large debts owed to artisans in Madrid.) This information, based as it is on court gossip, is highly unreliable.
18. Anonymous chronicler, in Barrionuevo, letter 261 (vol. 4, 1894, pp. 433–35; 1969, vol. 2, pp. 273–74).
19. Ibid., letter 262.
20. Ibid., letter 261.
21. British Library, London, Egerton ms. 349, f. 84, additional ms. 28,452, f. 329; cf. Maura Gamazo 1911, p. 635, and Andrés 1975, p. 21.
22. See Maura Gamazo 1911, pp. 635–36, and Andrés 1975, pp. 21–23. Gaps in the sequence of reports from Barrionuevo's anonymous successor (letters skip from 26 August 1662. to 19 May 1663, to 28 July 1663) leave many of Don Gaspar's activities after his sentencing in the dark. Maura Gamazo assumes (1911, p. 635) that Don Gaspar was captured at the battle of Estremoz, 8 June 1663, but does not cite documentation.
23. Anonymous chronicler, in Barrionuevo, letter 274 (16 October 1663), vol. 4, 1894, p. 488 – cf. Biblioteca Nacional, Madrid, ms. no. 2280, entire vol. . In his second attempt to escape, Don Gaspar disguised himself in women's clothes, marched out of his prison behind a corps of guardsmen, and was hidden on a ship, being apprehended only when a customs guard opened the suspicious-looking trunk in which he was hiding.
24. See the account in Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. no. 18722-56, f. 204. According to the *Grande Enciclopedia Portuguesa e Brasileira*, Lisbon n.d., vol. 5, p. 990, Don Gaspar negotiated the peace in 1667 and signed the treaty at the Convent of St. Eloy, Lisbon, 13 February 1668. The treaty was ratified by Spain on 23 February of the same year, thus providing a *terminus post quem* for Don Gaspar's return to Madrid.
25. Anonymous Chronicler, in Barrionuevo, letter 269 (4 August 1663) – vol. 4, 1894, p. 469.
26. The wedding may have had political significance. According to Maura Gamazo, vol. 2, 1915, p. 83, the Almirante was a supporter of the Queen Mother, whereas Castrillo and Monterrey often opposed her in the deliberations of the *junta del gobierno*. The Almirante was also the owner of one of the most important private collections in Madrid (see Docs. 43 and 117).
27. Paz y Espeso, n. p.
28. See Andrés 1975, p. 24.
29. Maura Gamazo 1915, vol. 2, p. 220.
30. Madame d'Aulnoy (quoted in Andrés 1924, p. 24) left the following remembrance of Don Gaspar: "He was both generous and miserly: in matters of ostentation, he could carry magnificence to excess; but on other occasions he scrimped in the most stingy way. He was ugly, although he was talented, insightful, and extraordinarily lively – a great man, very ambitious and enterprising. He was feared at court, to the extent of being avoided whenever it was possible."
31. Maura Gamazo, vol. 2, 1915, p. 130 – see also Andrés 1975, pp. 24–25. Cf. Biblioteca Nacional, Madrid, Sección de Manuscritos, ms. no. 18722-56, which speaks of a Padre "Everard" as interim ambassador.
32. Saxl 1939–40, pp. 75–76. The standard studies of Don Gaspar's Viceroyalty are Ghelli 1933 and 1934; F. Nicolini, *Aspetti della vita*

italo-spagnuolo (Naples 1934), pp. 258ff.; and B. Croce, *Storia del regno di Napoli* (Bari 1925), p. 145. E. Nappi, "I viceré e l'arte a Napoli," *Napoli Nobilissima*, vol. 22, 1983.

33. Ghelli 1933, p. 288.

34. This item has not been transcribed here in Doc. 114, however see Burke 1984, vol. 2, Document 4.12, pp. 100–101.

35. 1651, Doc. 49, no. 221; National Gallery, no. 2057.

36. See López-Rey 1963, pp. 191–92, no. 198.

37. Pita Andrade, "Los cuadros de Velázquez y Mazo que poseyó el séptimo Marqués del Carpio," *Archivo Español de Arte*, vol. 25, no. 99 (1952), pp. 223-236.

38. Prado nos. 424 and 423, respectively. The Prado canvases are 96 x 107 cm.; the Carpio pieces would have measured about 170 x 210 cm.

39. Published, with transcriptions of selected entries, by J.M. Pita Andrade in *Archivo Español de Arte*, vol. 25, 1952, pp. 223–36; also referred to by E. Harris in *Archivo Español de Arte*, vol. 30, 1959, pp. 136–139; and by Pita Andrade in *Varia Velazqueña*, vol. 1, Madrid 1960, pp. 400–413; also published in an English translation in Burke 1984, vol. 2, Document 4.1. As Pita Andrade has remarked, there can be little doubt of the relation between this covering sheet and the inventory, as they are in the same hand and on paper bearing the same watermark (1952, p. 226).

40. This is probably Juan van der Hamen y León's *Still Life with Sweets and Glassware* (Fig. 43) in the Prado (1.164). It does not appear in the royal inventories until 1702.

41. Juan de Espinosa's *Still Life with Dead Finch and Grapes* (Fig. 44) now in the Prado (2.861).

42. This is very likely Juan Fernández's *Vase of Flowers* (Fig. 45) in the Prado (2.888). See Jordan and Cherry, *Spanish Still Life from Velázquez to Goya*, 1995, p. 212, no. 24.

43. This can be positively identified as Rubens' *Entombment* (Fig. 46) in the J. Paul Getty Museum (93.PA.9). Interestingly, this is the first known work from Carpio's collection with a corresponding Madrid inventory number; the number 146 is written in white paint in the lower left corner. Previously, only works from the Italian inventories of Carpio's collection were known to have corresponding inventory numbers inscribed on them, and then only on the reverse.

44. Pérez Sánchez (1977) conjectures that this is Titian's *Saint Catherine of Alexandria at Prayer* (Fig. 47) in the Boston Museum of Fine Arts (48.499) and that it passed through the Conde de Monterrey's collection to the Marqués del Carpio. (Although this Carpio inventory was started in 1651, additional entries were made in 1653 - the same year that Monterrey's collection was inventoried. See also Doc. 57, no. 69 and Doc. 115, no. 560.) Carpio's Titian went to the king in 1691 as noted in the annotation for this painting in Doc. 115, and the Boston picture is said to have come from El Escorial. However, it should also be noted that there was a picture of *St. Catherine* by Titian recorded in the Sacristy of El Escorial as early as 1599, and in the *Iglesia Vieja* in 1800.

45. This is now tentatively attributed to Hendrik van Balen as a copy after Rubens, *Virgin and Child with Saints* (Fig. 48) in the Prado (1.703). See also Carpio's later Madrid inventory where this picture again appears, Doc. 115, no. 493.

46. This picture, presently in the Alba Collection (183) and considered a copy after Van Dyck, is inventoried in the Carpio collection as early as 1648 (Doc. 45, no. 102). It is also in Gaspar's later Madrid inventory of 1689 (see Doc. 115, no. 235).

47. Studio of Rubens, *Portrait of Archduke Albrecht* (Fig. 49), Windsor Castle (ACC 612559). See A. Vergara, "Don Rodrigo Calderón y la Introdución del Arte de Rubens en España," *Archivo Español de Arte*, 267 (1994), pp. 275-283. This picture appears again in Carpio's Madrid inventory of 1689 (see Doc. 115, no. 241).

48. This is the earliest known provenance of Velázquez's *Rokeby Venus* (Fig. 16), London National Gallery (2057), which stayed in the Carpio collection until ca. 1800 when the Duquesa de Alba gave or sold the picture to Manuel Godoy, Príncipe de la Paz.

49. This picture can be identified as the *Equestrian Portrait of Philip IV*, attributed to the school of Rubens with the head by Velázquez. It was among the works damaged in the bombing at the Uffizi Gallery in 1993.

50. This picture, along with its companions (nos. 238, 244 and 248), was no doubt copied by Mazo after Titian's *Poesie* series when all four works were in the Spanish royal collection. The present location of these copies is not known.

51. Probably the portrait in the Metropolitan Museum (52.125) attributed to Velázquez or Mazo (Fig. 50). The Metropolitan's picture measures 127.6 x 104.1 cms., whereas the dimensions given here are equivalent to ca. 126 x 126 cms. Pita Andrade considered this portrait to be either the Metropolitan picture or the work in Schleissheim (1794), the latter measuring 135 x 114 cms. (J.M. Pita Andrade, "Los cuadros de Velazquez y Mazo que poseyo el septimo Marques del Carpio," *Archivo Espanol de Arte*, 25, no. 99 (1952), pp. 223-236). See also *Velázquez* exhibition catalogue, New York, Metropolitan Museum, 1989, p.159.

52. See the inventory of the 10th Almirante de Castilla (Doc. 117, no. 73). He appears to have owned the original work from which this item was copied.

50 Enrique de Aragón Conde de Sastago

1651

The inventory of Don Enrique de Aragón, Conde de Sastago, deceased, was drawn up by one of his executors Don Luis de Guzman Ponce de Leon, and begun in Madrid on 3 October 1651. The collection of paintings was relatively small and no artists are mentioned, but there was a surprisingly wide range of subjects. Mythological subjects such as *Venus and Adonis*, *Diana and Actaeon*, *Europa*, *Andromeda*, etc., were the most numerous, and there were also a few scenes from classical history, including *Cleopatra* and "*Roman Charity*" (*Cimon and Pero*). The religious themes were limited primarily to Old Testament subjects, implying that the conde was collecting them for their aesthetic or even thematic value rather than as objects of devotion. Aside from such historical paintings, however, there were also landscapes, pictures with chickens and singing birds, a marine scene and a number of portraits, mostly of family members. Since we do not have the valuations for the collection, it is difficult to determine how important the individual paintings were, but their description causes us to regret that we do not know more.

AHPM, Prot. 7.682, ff.575v–578

Ynbentario

En la Villa de Madrid a ttres dias del mes de octubre año de mill y seiscientos y cinq.^{ta} y uno en cumplimiento de el auto de suso dho El scrivano Eize ynbentario de todos Los Vienes que quedaron por fin y muerte de El exmo s.^{r} Conde de Sastago que son Los siguientes

f.575v

[1] Primeramente Una Pintura del medio cuerpo de madama blanca Con su Marco negro

[2] Mas otra Pintura Medio cuerpo Armado de Vorbon con su marco negro

[3] Mas otra Pintura de Medio cuerpo del mesmo borgon siendo muchacho con su marco negro

[4] Mas ottra Pintura En tabla de Unos merchantes Indios de bara y quarto de Ancho y bara de Alto con su marco Negro

f.576

[5] Mas otra Pintura de tres quartas En quadrado de Una Benus desnuda Con u marco negro

[6] Mas Un Pais de ttres quartas de Altto y Una Bara de Ancho con su Marco negro

[7] Mas Un Pais grande de dos baras y media de Ancho y dos baras de cayda Con el mismo marco y Algunas figuras en el

[8] Mas Un bodegon de ytalia del mismo tamaño deste pays con su marco Negro

[9] Mas ottra Pintura de El Sacrificio de Abraan de dos baras y dos terçias de cayda y bara y media de Ancho Con su marco Negro

[10] Mas otro Pays de Bara y media de Cayda y dos baras de Ancho con su marco negro

[11] Mas otra Pintura de la Piedad Romana de Bara y media en quadrado con el marco Negro

[12] Mas otra Pintura de Unos Gallos y Gallinas y otras Abes de dos baras de cayda y dos y media de Ancho Con El marco negro

[13] Mas Un San Antonio de Bara y media de Cayda y bara y quarta de Ancho Con el Marco Negro

[14] Mas otra Pintura de Una Armada de dos baras de Ancho y bara y media de Cayda Con marco negro

f.576v

[15] Mas otra Pintura de Una Ymagen de Nra Señora de la Umildad de dos baras de Alto y bara y q^{ta} de ancho Con marco negro

[16] Mas ottra Pintura de la Mag,^{na} de bara y quarta de Ancho y bara y media de Alto Con marco Negro

[17] Mas otra Pintura de cleopatra echada en la cama Con los aspides de bara y media de cayda y dos y media de ancho con marco negro

[18] Mas Una Pintura de Una europa de dos baras y media de cayda y tres de Ancho Con marco negro

[19] Mas ottra Pintura de Una musica de aves de dos baras y media de Cayda y quatro de Ancho Con marco negro

[20] Mas ottra Pintura de la fabula de Anteon En los baños de diana de dos baras en quadrado Con el marco negro

[21] Mas otra Pintura En tabla de El Duque de sajonia de bara y quarta de Alto y Una bara de Ancho Sin marco

[22] Mas Un Pais de dos terçias de Alto y Una bara de Ancho pintado En tabla sin marco

[23] Mas otra Pintura de Una caveza de Un difunto de dos terçias de Ancho y media bara de Alto con marco de ebano

[24] Mas ottra Pintura de Un S Geronimo pintado En tabla de Una Bara de Ancho y dos terçias de Alto con marco dorado

[25] Mas Una pintura de Un niño pintado en tabla de media bara de Alto y Una terçia de Ancho sin marco

[26] Mas Otra Pintura En tabla de Una muger Dormida Sobre El braço de dos terçias de Alto y Una de ancho sin marco

[27] Mas ottra Pintura de Nra S^{ra} del Pilar de tres baras de Alto y dos de ancho Con Una moldura dorada

[28] Mas otra Pintura En tabla de Ana bolena de tres quartas de Alto y dos terçias de Ancho con marco negro

[29] Mas otra Pintura de Una mug^{r} Con dos niños de bara y media de alto y bara y quarta de ancho Con marco negro

[30] Mas otra Pintura de dos medios cuerpos de emp^{res} de tres quartas de Alto y dos terçias de Ancho con marco negro

f.577

[31] Mas otra Pintura de Un Retrato de Cuerpo entero de Dona Blan Con marco negro

[32] Mas Una Pintura de Una Caveza de Un hombre de dos tercias de Alto y media bara de ancho Con marco negro

[33] Mas dos Pinturas de dos damas flamencas en cueros con sus mantos negros de a dos baras y media de cayda y bara y media de Ancho Con marco negro

[34] Mas Otra Pintura de medio cuerpo de Una dama flamenca de Una bara de Alto y dos tercias de Ancho sin marco

[35] Mas Una Pintura de andromeda desnuda de dos baras y media de Cayda y bara y quarta de Ancho con marco negro

[36] Mas Una hosteria de flandes de dos baras y media de ancho y bara y quarta de Alto Sin marco

[37] Mas Otra Pintura de la fama de adonis y benus de bara y media de Ancho y bara y quarta de Alto con marco negro

[38] Mas otra Pintura de Una fabula de Marte y benus del mismo tamaño Con marco negro

[39] Mas otra Pintura de frutas y aves de dos baras y media de Ancho y bara y media de cayda con marco negro

[40] Mas otra Pintura de Bersabel del mismo tamaño Con marco negro

[41] Mas otra Pintura de Una Caveza de Un Labrador De dos terçias de Alto y media bara de Ancho con marco dorado

[42] Mas otras dos Pinturas de dos Cavezas de Mascarones de media bara de largo

[43] Mas Un Pais chiquito de Una quarta de alto y Una terçia de ancho Con marco Negro

[44] Mas nueve Pinturitas de nueve Cavezas de terçia de Alto y Una quarta de Ancho ocho con marcos dorados y Uno negro

[45] Mas Una Pintura de Un Vacanal de Una bara de Ancho [missing] terçias de Alto Con marco negro

[46] Mas Un Pais de tres quartas de Ancho y media bara de Alto con marco negro

f.577v [47] Mas otro Pais de dos tercias de Ancho y media bara de Alto Con marco negro

[48] Mas otra Pintura de El Lago de los Leones de tres quartas Ancho y dos terçias de Alto Con marco negro

[49] Mas Un frutero pintado en tabla de media bara En quadrado Con marco Negro

[50] mas Otro Pais En tabla de tres quartas de Ancho y media bara de Alto Con marco negro

[51] Mas otro Pais de bara y quarta de Ancho y tres quartas de Alto Con marco negro

[52] Mas otro de dos terçias de Alto y tres quartas de Ancho Con marco negro

[53] Mas otro de El mismo tamaño Con marco Negro

[54] Mas otra Pintura de Una Benus y Una danca de Niños del mismo tamaño Con Marco negro

[55] Mas Otra Pintura de Otro bacanal del mismo tamaño Con marco Negro

[56] Mas Una pintura de Nra s.^{ra} Pintada en tabla Con el niño y S Joan de Una bara de Alto y tres quarta de Ancho Con marco negro

[57] Mas Otra pintura de Una Caveça de Una mug^{ra} A[illeg.] Con marco negro

[58] Mas otra Pintura En tabla de dos Cavezas de dos niños de dos terçias de Ancho y media Vara de Alto Con marco negro

[59] Mas otro Pais en tabla de tres quartas de Ancho y dos terçias de Alto Con marco negro

f.578 [60] Mas otra Pintura de Una benus de tres quartas En quadrado Con marco negro

[61] Mas otro pais de bara y quarta de Ancho y bara de Alto Con marco Negro

[62] Mas otro del mismo tamaño Con marco negro

[63] Mas otro de bara y quarta de Ancho y tres quartas de Alto Con el mismo marco

[64] Mas otro de el mismo tamaño Con marco negro

[65] Mas otro de el mismo tamaño Con marco negro

[66] Mas otro de el mismo tamaño Con marco negro

[67] Mas Una Pintura del s^{or} Ynfante Don fernando a cavallo de çinco baras de Alto y quatro de Ancho

51 Francisco Cea

1652

The postmortem inventory of the *licenciado* Don Francisco Cea, presbyter and *Comisario del Santo Oficio de la Inquisición de Toledo*, begun in Madrid on 26 February 1652, contained a number of paintings transcribed here, appraised on 27 February by the painter Juan Rodríguez. Among the 12 religious subjects was a painting of *St. Paul* copied after Ribera (no. 7). Seven other paintings were listed as Italian and included two mythologies (nos. 2 and 3), a genre painting of a woman with a turkey (no. 2), and an allegory of *Vanitas* (no. 3). The descriptions of the three others are too imprecise to be certain of the subjects; they were listed as a woman at the clavichord (no. 1), a nude man and woman with two swans and two dogs (no. 1), and two figures with rabbits (no. 3). Four paintings of gypsies (no. 4) may have been pictures of a type made popular by the Roman Bambocciante. The rest of the collection was made up of series of portraits (no. 17), flowerpieces (nos. 5, 13), still lifes (no. 15), and landscapes (nos. 12, 14, 16).

AHPM, Prot. 7.683, ff.90–90v

Pinturas

En la villa de m^{d} A Veinte y siete de feb^{o} de mill y seiscientos y cinquenta y dos años se prosiguio con el dho ynbentario en la forma sig^{te}

f.90

[1] primeramen^{te} Dos Liencos grandes de pintura de Ytalia con Sus marcos negros el uno una mug^{r} tocando un Clabicordio y el otro Dos figuras desnudas onbre y muj^{r} y dos zisnes y dos perros

[2] Otros Dos Lienços menores de Ytalia con sus marcos negros el uno De dios Vaco y el otro un vodegon con una mug^{r} que tiene un pabo en la mano

[3] otros tres Lienços de pintura Ytalianos Con sus marcos negros grandes el uno de Dios neptuno = otro de la vanidad derramando flores y Dinero el ottro de otras dos figuras con unos conejos

[4] quatro Lienços de figuras medianos de Jitanos con sus marcos negros

[5] Doze Lienços floreros Con sus marcos dorados de poca de dos Tercias de Alto y media Vara de Ancho

[6] Un quadro del Descendim^{to} de la Cruz Con su marco dorado de poca de tres quartas de Alto y una Vara de ancho

[7] Un quadro de san [N.B. "Onofre" crossed out] Pablo Copia de Ribera con marco negro de Vara y quarta de Alto

[8] Un quadro de nra s^{ra} de la Concepcion de dos varas de Alto con marco negro

[9] otro quadro de san fran^{co} con marco negro de dos Varas de Alto

[10] Otro quadro de santa Catalina de vara y quarta de alto con marco negro

[11] otro quadro de nra senora de la soledad grande con marco negro de vara y media de Alto

f.90v

[12] Diez Paises pequeños Redondos Con marcos dorados

[13] Seis Ramilleteros pequeños con marcos dorados

[14] Seis paises quadrados con unos marcos digo ocho negros y Dorados sobre Jaspeado de quarta y tercia

[15] Otros Doze fruteros sin marcos de poca de media vara

[16] Ocho paises pequeños con marcos dorados de una tercia de alto y poco mas de Ancho ordinarios

[17] seis Retratos pequeños Con marcos en ebano y perfiles dorados de poca de una tercia de Alto

[18] Seis Laminas pequeñas Con marcos de ebano una de nra s.ra de populo = otro uyda de exipto = otra desendimo de la cruz = otra adorazion de los Reyes = otra san agustino

[19] quatro Retablicos pequeños de bronze con sus marcos negros

[20] otros dos sin marcos

[21] onze quadritos pequeños con sus marcos de yluminacion

52 Bernardo Fernández de Velasco y Tovar, Condestable de Castilla

1652

The postmortem inventory of Bernardo Fernández de Velasco y Tovar, *Condestable de Castilla y de Léon*, drawn up by his executors, the Duquesa de Frias, Marquesa de Verlanga and Luís Fernández de Tovar y Velasco, Marqués de Fresno, began in Madrid on 31 March 1652. The large picture collection was inventoried between 23–28 August 1652 (ff. 1422–1425v), but no appraisal was recorded.

Despite the obvious importance of the collection, none of the paintings listed was attributed to an artist. Some of the subjects were typical of collections formed at the turn of the century, such as the series of *Seven Infantes of Lara* (no. 36) and portraits of popes, cardinals, and famous men (no. 59). The large numbers of family portraits in the collection undoubtedly formed a part of the inheritance of the Condestable, including the series of 46 portraits of his ancestors (no. 21). There were three portraits of Bernardo himself, one of which was only sketched in (nos. 24, 27, 28). One ancestor, Don Juan de Velasco, Condestable de Castilla and Duque de Frías (d.1613), was portrayed with the Spanish delegation at the signing of the peace treaty with England in 1604 (no. 29).[1]

The collection contained mythological subjects, including three of *Venus* (nos. 41, 54, and 61), one of *Diana* (no. 51), and one of *Ganymede* (no. 50). A pair of paintings of female figures were personifications of the *Liberal Arts of Music and Grammar* (no. 57). Two paintings of Venetian women (no. 57) were probably representations of ideal beauties, but a picture of a lady with a devil at her side (no. 38), flanked by two fruit still lifes, perhaps signified a more misogynistic view. A number of hunting paintings (no. 45), pictures of fishing and fowling (nos. 55), and fishing subjects (no. 44) appropriately evoked noble country pursuits. Landscapes (no. 46) and pictures of the *Seasons* and *Months* (nos. 48 and 49) were also consistent with this theme and aristocratic taste.

AHPM, Prot. 7.838, ff.1422–1425v

En la villa de m.^{d} a Veynte y tres de agosto en mil y seis y zinq.^{ta} y dos stando en las casas y morada del ex.^{mo} D. Ber.^{no} Fernández de V.^{co} y Thovar cond.^{ste} de castilla difunto en presencia y con asistencia de D. fran.^{co} del campo con quier del ex.^{mo} S. D. Inigo Melchior Fernández de Velasco y Thovar y nicolas antonio fernández guardar ropa que es de su ex.^{o} por ante mi el escrivano se prosiguio en el ymbentario de los bienes que estan en la guardarropa se paso por ymbentario lo siguiente

f.1422 [1] 264 Mas se Pone Por ymbent^{o} Un lienzo de San diego con marco dorado y negro

[2] 265 Mas un lienzo de San Ger^{mo} mirando a Una calabera

[3] 266 Mas un quadro de San Ber^{no} con Un dedo lebanttado azi aRiva con su marco negro

f.1422v [4] 267 Mas otra de San Ber^{no} con un libro en la mano y con le trezo del nombre de Jesus con marco dorado

[5] 268 Mas Un quadro de San fran^{co} de Vorja Con marco negro

[6] 269 Mas dos Lienzos El uno de nuestra Señora con el niño Jesus en los brazos con marco dado de negro y el ottro de san fran^{co} de noche con marco dorado y negro

[7] 270 Mas ttres quadros el uno de San Ygnacio otro de San Reymundo y otro de san P^{o} martir con marcos

[8] 271 Mas se pone Por ymbenttario Un quadro de San P^{o} con Marco de madera dado de negro

[9] 272 Mas Un quadro de Santto Dom^{o} con Un cristo en Las manos con marco dado de negro

[10] 273 Mas tres ymajenes medianas La una es nuestra s[a] La ottra Un exce omo y ottra del deszendim[to] de la Cruz

[11] 274 Mas Una Pinttura en ttabla del martirio de santta Cattalina sin quadro

[12] 275 Mas diez quadros con marcos dorado y azules Los nuebe de las niñeces de nro s[r] Jesu cristo y el Uno de la muerte de San Joseph

[13] 276 Mas dos quadros Pinturas La una de nra s[a] sentada en Una silla con Un niño Jesus en Los brazos Con moldura dorada y negra y la otra de San Juan ebajelista en Carton Con Marco de Hebano

f.1423 [14] 278 Mas dos quadros Pequeños El uno de nuestra señora con El niño con marco negro y el otro s[n] marcoz

[15] 279 Mas Un lienzo Grande en que esta Pintado el milagro de Castilla de Hemaus sin marco

[16] 280 Mas Un quadro Grande de nro s[r] en la cama y nuestra s[a] puesta Conttenplando y s[r] san Joseph y los anjelez dando musica

[17] 281 Mas Un quadro del Padre de Toledo

[18] 282 Mas Un lienzo Pequeno en que esta Retrattado El benerable p[e] Simon de Rojas

[19] 283 Mas ottro de Venerable fray Ju[o] falconi

[20] 285 Mas Un quadro de San Tho Thomas de aqunio

[21] 286 Mas quarentta y seis quadros ttodos de bara y quarta con marcos de nogal alg[os] y otros quebrados y son de los desçendientes y ss[res] de La Cassa de Velasco y deudos della

[22] 287 Mas otro quadro q es Rettrato del conde de haro Don ynigo es duplicado y esta rotto

f.1423v [23] 288 Mas ottro de la Condesa de haro d[a] Ju[a] de Cordoba

[24] 289 Mas Un Rettratto de Cuerpo enttero del condestable difunto

[25] 290 Mas ottro del D Luis de Velasco marq[s] de fresno

[26] 291 Mas ottro de la s[a] D[a] Mariana de Velasco duquesa de Guescas

[27] 292 Mas ottro en q esta Retratado El condestable a Cavallo siendo niño

[28] 293 Mas un Lienzo de bara y media Ymprimado con Un Rettrato en bosquejo del Condestable

[29] 294 Mas otro lienzo en que esta Rettratado El condestable Juan fernandez y Los de mas q firm[on] Las pazes de Ynglaterra[2]

En la Villa de madrid a Veynte y ocho de agosto de mill y seisçientos y cinquenta y dos años Don francisco de campo contador del ex[mo] señor condeestable de castilla Don Ynigo melchior (f.1424) fernandez de Velasco y Thovar condestable del castilla en orden a proseguir el ymbentario de los vienes que quedaron por suya muerte del ex[mo] don ber[do] fernandez de Velasco y Thovar se pusieron per Ynbentario Los bienes siguientes

f.1424 [30] 295 Primeram[te] Se Pone por Ymbentario Un quadro del Rey de ynglaterra de medio cuerpo en Vastidor

[31] 296 Mas otro de La Reyna de Yngalaterra su muger tambien de medio cuerpo

[32] 297 Mas tres Retratos El uno del Rey D. Alonso con marco labrado y dorado y el ottro del duq[e] de osuna y el otro del Rey de franzia

[33] 298 Mas dos Retratos Pequeños que el uno es del Rey enRique quarto de franzia y el otro de la Reyna madre su mug[r]

[34] 299 Mas otro quadro del Ymfante D henrrique de aragon

[35] 300 Mas otro de dona Ana de Velasco mug[r] del mariscal esta sin bastidor

[36] 301 Mas Un Retrato de los siete Ymfantes de Lara sin bastidor

[37] 302 Mas dos Retratos El uno de Una turca y el otro de Un Lettrado biejo

[38] 303 Mas ttres quadros Pequeños El uno con Una dama con Una figura del diablo al Lado Marco de Nogal y los dos de frutas

f.1424v [39] 304 Mas Un quadro Grande en que esta Pintada La Rebecca sin Vastidor

[40] 305 Mas Un Pays de las aguas de Madrid

[41] 306 Mas dos quadros de dos terzias de altto el uno es Retrato de Un niño Pescando y el otro de benus bañandose con marco de Peral

[42] 307 Mas Un quadro en questa Sentado Un pontifiçe en Una Silla

[43] 308 Mas Una Ymajen de San Antonio Con marco de Hebano
[44] 309 Mas nuebe quadros de diferentes Jeneros de pescados y Pescar
[45] 310 Mas ottros ocho quadros de Caza de montana con sus Marquitos Negros
[46] 311 Mas Veynte Payses Largos y angostos
[47] 312 Mas quattro quadros Grandes de diferentes figuraz historias enParas
[48] 313 Mas ottros quatro que son los quatro tienpos del año con marcos doradas y negros
[49] 314 Mas ottros doce quadros que son Los doze meses del año con marcos de nogal
[50] 315 Mas Un quadro de ganimedes con marco dorado
[51] 316 Mas otros dos quadros el uno de diana con Un Perro a los Pies y el otro con otro Pero y una lanza

f.1425 [52] 317 Mas Zinco quadros de arlequines y de mas figuras de Las Comedias de Ytalia con marcos de nogal
[53] 318 Mas un quadro del sitio de ostende
[54] 319 Mas Un quadro de Venus y Cupido Con marco de ng^{l}
[55] 320 Mas dos quadros Grandes que El uno es pesca maritima y el ottro de Volateria con marcos
[56] 321 Mas tres quadros Grandes del basan orig^{l} El uno es pesca El otro bolateria y el otro bulcano
[57] 322 Mas dos quadros Pequeños en questan dos benençianas Con Marcos
[58] 323 Mas dos quadros Grandes el uno el Retrato de Una Mug^{r} con los ynstrum^{tos} de la musica y el otro de otra con los de la gramatica
[59] 324 Mas Un quadro en que estan Pintados dos filosofos El uno Rie y otro llora con marco berde
[60] 325 Mas diez y seis quadros medianos con marcos alg^{os} son Retratos de Pontifizes y cardenales y onbres Ynsignes
[61] 326 Mas dos quadros de Venus El uno esta con la bozina en la mano Un hombre Cupido y dos palomas aRallandose y en el otro pta esta la dha cupido y Un sattiro este esta el Lienzo solo
[62] 327 Mas seis Rettratos de Cardenales

f.1425v [63] 328 Mas dos Rettrattos de aristotiles Pangearola
[64] 329 Mas ttreyntta y seis quadros de deferentes Pers^{z} de medio cuerpo
[65] 330 Mas Un Rettrato de fardan
[66] 331 Mas dos Rettrattos quadros en que esta Rettrattado en el uno dos mugeres y en el otro una mug^{r}
[67] 332 Mas una Pintura grande de San Vernardo en Lienzo
[68] 333 Mas Un quadro de San Reymundo [illeg.] con Marco

Y en este estado se quedo por oy dho dia el ymbentario para proseguier otro dia y los vienes aqui conthenidas los R^{cio} El dho nicolas ant^{o} fer^{z} de que otorgo R^{vo} en forma y lo firmo
nicolas antonio fernandez
Ante mi Joan Ezquierdo

1. London, National Gallery, *El Greco to Goya: The Taste for Spanish Paintings in Britain and Ireland*, by A. Braham, London, 1981, pp. 5–6.
2. This work, *The Somerset House Conference, 1604*, is now in the National Portrait Gallery, London (665), with the signature "Juan pantoxa," but is currently attributed to an unknown Flemish artist.

53 Sebastián Gutiérrez de Párraga

1652

The inventory of Sebastian Gutierrez de Parraga, *Grefier del Rey* who died 9 July 1652, was drawn up by his widow Ursola Pulido y Pareja, beginning 15 July 1652. His collection consisted primarily of religious pictures, but there were also some family portraits, a few still lifes, and even a depiction of the *Rape of the Sabine Women.*

AHPM, Prot.
6.256, f.123,
ff.126–126v

(f.123) Sevastian gutierrez de parraga
Ynbentario de sus V^{s}
Doña Ursola Pulido y Pareja buida de sebastian Gutierrez de Parraga Grefier que fue del Rey nro señor vecina desta villa de madrid = digo que el dho mi marido Murio a nueve deste presente mes y año y para que en todo tiempo conste los bienes que quedaron por su fin y muerte = a VM Pido y suplico mande se haga ynbentario dellos por ante scrivano y en forma pues es Justicia que Pido y para Ello s^{a}
doña ursola pulido pareja
Hagase el ynbentario que por esta peticion se pide por ante escriv^{o} y en forma en madrid a quince Dias del mes de Julio ano de mil y seis^{os} y cinq^{ta} y dos Lo mando El s^{or} Licen^{do} don Bernardino de Cordoba teniente de correg^{or} desta villa
ante mi
Fran^{co} suarez

f.126

Pinturas

[1] 91 Una Pintura Grande de la adoracion de los Reyes Con su marco dorado y negro
[2] 92 Un hece omo y nra señora de la soledad con sus marcos negros
[3] 93 Una nra señora de la concepcion con su m^{co} de ebano
[4] 94 Una lamina de nra señora de la leche con su m^{co} de ebano
[5] 95 Otra nra senora pequena sin marco
[6] 96 Un christo crucificado con su marco negro que dexo mandado El difunto en su testam^{to} al s^{or} s^{o} fran^{co} de yriarte
[7] 97 Una Pintura en lamina de la ystoria de las sabenas con su marco di ebano
[8] 98 Otras dos Pinturas en espejo con sus marcos de ebano
[9] 100 Doce sivilas con sus marcos negros
[10] 101 Quatro Paises de santos con marcos de madera
[11] 102 Seis Pinturas di frutas largas las cinco con molduras doradas y la otra con moldura negra
[12] 103 Otras seis Pinturas de frutas y abes con sus m^{cos} negros
[13] 104 Diez y seis Paises con sus marquitos negros y dorados menos el Uno que no tiene marco
[14] 105 Otro Pais Pequenito con su marco negro
[15] 106 Quatro Liencos de flores de encima de las bentanas
[16] 107 Un Retrato Pequeno del difunto

f.126v

[17] 108 Otro Retrato del mismo tamaño de diego herrera
[18] 109 Otro Retrato de cuerpo entero del Gobernador adrian Pulido pareja con marco negro
[19] 110 Otro Retrato del mismo tamano y marco de doña Ursola pulido

[20] 111 Mas otro Retrato Grande de la susodha sin marco

[21] 112 Tres pinturas ordinarias que estan sobre El oratorio

[22] 113 Un Ramiletero de flores con su marco dorado

[23] 114 Una Pintura de Un santo christo en Un crucifixo Para la Cavecera de la cama

Y Por oy dho dia se quedo en este estado el dho ynventario con protestacion de proseguirle y acavarle en tiempo y en forma ay lo firmo Lo dha doña ursola Pulido Parexa de que doi fee doña ursula pulido pareja ante mi Juan de Azarola

54 Fernando de Tinoco and Violante Correa
1652

The postmortem inventory and valuation of the estate of Don Fernando de Tinoco, a Knight of the Order of Christ and Treasurer of the *Consejo de Portugal*, and his wife Violante Correa, was drawn up on 14 October 1652, with their paintings valued by the painter Mateo Gallardo (ca.1600–1667) (ff. 35v–37).

The single most valuable painting in Gallardo's list was a *St. John the Baptist* by Pedro de Orrente (no. 3), worth 2,200 *reales*, followed by an unattributed *Immaculate Conception*, worth 1,500 *reales* (no. 18). Four large and valuable paintings of the story of Alexander the Great, however, headed the inventory (no. 1); while these were appraised at 400 ducats, they were not attributed in the document. They were conceivably by a Spanish hand, perhaps Juan de la Corte, if they depicted small figures. Tinoco owned a painting of *St. Anthony* by Vicencio Carducho (no. 5), and Mateo Gallardo at first mistook a picture of *St. John the Evangelist* for another Carducho (no. 4), perhaps because of their similarity of style. Gallardo immediately rectified his opinion and attributed the work to Carducho's contemporary and court colleague, Angelo Nardi. However, neither painting came near to the high valuation given to Orrente's *St. John the Baptist* (no. 3).

Most of the religious paintings in Tinoco's collection were depictions of saints; two of these, representing *St. Peter* and the *Magdalene* (no. 13), were probably paired as penitent saints. A painting attributed to Veronese depicted the *Four Elements* in a single painting (no. 14), and was possibly painted after Veronese's frescoes in the Sala dell'Olimpio in the Villa Maser, which are his only known representations of these subjects. Tinoco, like many of his contemporaries, owned paintings in thematic sets. There was a set of 12 mythologies, whose subject matter was not specified (no. 20). A group of 12 paintings by Andrea Michieli represented the *Twelve Months* (no. 15). Other landscapes grouped in lots of twelve may also have represented the months (no. 21), and there was also a set of the *Four Seasons* (no. 6). Six perspectival scenes by "monsiur" (no. 16) were perhaps by Monsu Didier Barra, who worked in Naples.

AHPM, Prot. 6.258, f.28, ff.35v–37

(f.28) Pancasio Tinoco de Amezquita Curador ad litem de don di.º fernandez Tinoco Cav.º del avito de xpto = D Pº fernandez tinoco Cavallero del Avito de Alcantara = D. Manuel fernandez tinoco = Don francisco fernandez tinoco Dª Leonor fernandez tinoco = y de Don Juan suarez de la concha su marido y de Doña Ysavel fernandez tinoco todos seis hijos y herederos Con beneficio de Ymbentario de fernando Tinoco Cavº del Avitto de Xptto y thesorero que fue del consejo de Portugal y a difuntto y de Dª Violante Correa su muger tanbiem difunta = digo que por Un pedimiento que la dha Dª Violante havia presentado ante VM Y el presente sno en Veinte y nuebe de Abril deste año Pidio se manda e hacer Ynbentario tasacion y Particion de los Vienes del dho fernando tinoco entre la suso dha por si y como heredera de Simon de tinoco ansimismo su hijo y el dho su marido y los dhos Don diego Don P.º D Manuel D fran.co Dª leonor y Dª Ysavel tinoco etc.

f.35v

Pinturas

[1] Quatro cuadros grandes de la ystoria de Alexandro Magno con Marcos negros tassados cada Uno a cien ducados que los dhos quatro Cuadros montan quatro mmil y quatrocientos Rs que balen Ciento y quarenta y nueve mmil y seiscientos mmds 149600

[2] Un quadro de San Nicolas de Tolentino tassado en ciento y cinquenta Rs que balen Cinco mil y cien mmds 5100

[3] Otro quadro de San Juan Baptista con marco negro del mro Pedro orrte tasado en ducientos ducados que balen setenta y quatro mmil y ochocientos mmds 74800

[4] Otro de San Juan Evangelista Con Marco negro, de carducho digo de Angelo nardi tassado en ducientos y cinquenta R^{s} que son ocho mil y quinientos mm^{ds} 8500

[5] Otro de San Antonio de Padua con su marco negro de carducho tassado en quinientos y cinquenta R^{s} que balen Diez y ocho mil y setezientos m^{ds} 18700

[6] Quatro quadros de los tiempos del año con sus marcos dorados tassados en quatrocientos R^{s} Cada uno que montan mmil y quatrocientos R^{s} todos que balen Cinquenta y quatro mil y quatrocientos mm^{ds} 54400

f.36 [7] Otro quadro de Santa Anastasia con moldura dorada de tres baras tassado en quinientos R^{s} que balen Diez y Siete mil mm^{ds} 17000

[8] Otro de Santa Ynes Con su moldura dorada tassado en ducientos y cinquenta R^{s} que balen Ocho mil y quinientos mm^{ds} 8500

[9] Otro de Santa Catalina Con Marco dorado en ducientos y cinquenta R^{s} que balen Ocho mmil y quinientos mm^{ds} 8500

[10] Otro de Santa Ursula con la misma guarnicion tassado en Ducientos y cinq^{ta} R^{s} q balen Ocho mmil y quinientos m^{ds} 8500

[11] Otro de Santa Agueda con la misma guarnicion en otros Ducientos y cinquenta R^{s} que balen ocho mil y quinientos m^{s} 8500

[12] Otro quadro de Santa lucia Con la mmisma guarnicion tassado en quinientos y cinquenta R^{s} que balen Diez y ocho mmil y setecientos mm^{ds} 18700

[13] Dos quadros Uno de san Pedro y otro de la Mag.^{na} con molduras dorada tassados en Cien R^{s} cada Uno que haçen Ducientos R^{s} y balen seis mil y ochocientos mm^{s} 6800

f.36v [14] Otro quadro de los elementos de Paolo birone tassado en quatrocientos Reales que balen treçe mill y seis.^{o} maravedis 13600

[15] Doce quadros de los meses del año de Andres Viçentina originales que se tasaron en quinientos R^{s} cada Uno y haçen todos seis mmil R^{s} que balen Ducientos y quatro mmil m^{ds} 204000

[16] Seis prespextivas del monsiur bale cada Una a ciento y cinquenta R^{s} que balen novezientos R^{s} y balen mm^{ds} treynta mmil y seiscientos 30600

[17] Una lamina de la baxada de nro señor a lymbo con marco de pino negro tasada en seiscientos R^{s} que balen beynte mil y quatrocientos mm^{ds} 20400

[18] Un quadro de nra s^{ra} de la Conçepcion con su marco dorado tassado en mil y quinientos R^{s} que balen Cinq^{ta} y un mil mm^{ds} 51000

[19] Un San Antonio con su moldura dorada tassado en Ciento y diez R^{s} que balen tres mil setecientos y quarenta mm^{ds} 3740

f.37 [20] Doçe fabulas de bara y quarta con su marcos tassado Cada Uno a diez ducados que haçen mil y trescientos y beinte R^{s} que balen quarenta y quatro mil ochocientos y ochenta mm^{ds} 44880

[21] Doçe payses con moldura todas doradas tassado a siete ducados cada Uno que montan novecientos y beinte y quatro R,^{s} Valen treinta y un mil quatrocientos y diez y seis m^{ds} 31416

Y en la for^{a} y manera que dha es y en lo tocante a pinturas el dho Pal[illeg.] crasso tinoco con asistencia de dhos menores = dixo haver hecho el ymventario dellas y mateo Gallardo Pintor v^{zo} desta vi.^{a} a la calle de las puertas tasador nombrado socargo del Juram^{to} que ti^{e} fho en la notificaz^{on} y açeptazion de la tassador = dixo haver hecho La tassazion de lo que le toca bien y fielm^{te} sin agravio y Lo firmo y el dho curador y menores que se allaron presentes dello doy fee
Diego frz tinoco correa
[illeg.] de la concha
doña leonor tinoco
Matheo gallardo
dona ysabel tinoco
Pedro fez tinoco
Manuel fz tinoco
D. fran.^{co} fernandes tinoco
[illeg.] tinoco
[illeg.] Gallardo

55 Juan Alonso de Pimentel y Ponce de León, Conde de Luna and Conde Duque de Benavente

1652–1653

The house of Pimentel, Condes(-Duques) de Benavente, was one of the most illustrious families in Spain and maintained an exceptionally close relationship with the Hapsburg monarchs from the reign of Philip II to the end of the seventeenth century. The *condado* of Benavente was conceded 17 May 1398, and the *ducado* 28 January 1473.[1] The titles are now incorporated into the *ducado* of Osuna, along with the titles of the Almirante; as a consequence, many of the family archives are now found in the sección Osuna of the AHN.

Because the Benavente titles included both a *condado* and a *ducado*, the Benaventes could be referred to in documents either as *Condes* or *Duques*, not to mention *Conde-Duques*, although (as with Olivares) the usage was generally *Conde*.

The following genealogy of the male members of the family (with the dates of their reigns) is taken from family documents in the AHN:

VIII. Don Juan Alfonso de Pimentel (reigned 1575–[1611? 1621?]);
Viceroy of Naples and of Valencia
IX. Don Antonio Alfonso de Pimentel ([1611? 1621?] – 1633);
married to Doña Leonor María de Pimentel (d. 1656)
X. Don Juan [Francisco] Alfonso de Pimentel y Herrera (1633–1652)
XI. Don Antonio Alfonso de Pimentel (1652–1677)
XII. Don Francisco Casimirio de Pimentel (1677–1709)
XIII. Don Antonio Alfonso de Pimentel (1709–1743).

A discrepancy exists within the AHN documents for the death of the 8th Conde-Duque. While many of the individual documents are dated from 1611–14, implying a death date of 1611, the date is also given in various documents in this series as 1621. Since the AHN documents are copies made for the Benavente family at a later date, it is possible that the numerals "2" and "1" – which are similarly shaped in seventeenth-century calligraphy – have been confused.

Extensive documentation, miscellaneous inventories, and lists are found among the family papers now in the AHN Sección Osuna, *legajos* 429, 430, and 440/2 (as well as the AHPM and Palace archives); additional lists from the end of the seventeenth century may be found in AHN Sección Osuna, cartas, [*legajo?*] 608, cited by Morán and Checa 1985, p. 301.

The documentation transcribed in this volume covers three inventories:

(1) The inventory of Doña Leonor María de Pimentel, dowager Condesa de Benavente (d. 31 January 1656) widow of Don Antonio Alfonso de Pimentel, 9th Conde[-Duque] de Benavente, who had died in 1633. (Assuming that the document is correct in identifying Doña Leonor's husband as the 9th Conde, the Condesa must have been nearly ninety years old when she died, since her son was born in 1584 and had in fact already died, in 1652.) The inventory is Document 65 in this publication.

(2–3) The present documents: two inventories of her son, Don Juan Francisco Alfonso de Pimentel, 10th Conde[-Duque], who apparently died in December 1652.[2]

The inventory was taken by his brother, Don Luis Pimentel, and his widow, Doña Antonia de Mendoza. The valuation was begun on 26 January 1653, which would indicate that the Conde died in December 1652, even though the inventory is dated 25 December 1653 in the document – probably a typographical error. The paintings were appraised on 10 February 1653 by Diego Valentin Díaz and Tomás de Peñasco,

along with the sculptures which were appraised by Pedro Salvador. The inventory and valuation proceed through the Conde's palace in Valladolid, beginning in the chapel.

Among the tapestries is a set of 12 panels depicting the *Twelve Months of the Year*, valued at 9,600 *reales*.

AHPV, Prot. 1.118, unfoliated

[Oratorio]

[1] yten una muerte en tabla pintada de una tercia con moldura dorada taso en diez y seis reales

[2] yten un santo cristo ecce omo en el sepulcro con su urna se taso con la pintura en dos mill y quinientos rreales

Salón pequeño al lado de las ventanas que caen al Jardín

[3] Ochenta y nueve retratos de la casa de Benavente en veinte y dos R[s] cada uno

[p.2] [4] yten un retrato de la ciudad de napoles y entrada del conde don Juan con su marco dorado le tasaron en ducientos reales

En la galeria grande y en el cubo de ella ... en el testero de la pieza que cae al rio

[5] yten un lienço de pintura en la segunda sala de abajo en el testero de la capilla de la ascension de nuestro señor ques de rrubes orixinal con su moldura negra le tasaron todo en ducientos ducados

Pieza de la galería baja

[6] yten a la mano izquierda como se entra en la sala un lienzo de pintura de adan y eva desnudos con moldura negra le tasaron todo en quatrocientos reales

[p.3] [7] yten otro lienzo a mano derecha como se entra en la dicha pieça a la larga del espiritu sancto con algunos angeles en gloria se tasa todo en sesenta ducados

[8] yten otro lienzo grande pintado en tabla en la segunda galeria arrimado al dosel de la resurrecion de Laçaro con muchas figuras con moldura de ebano lo tasaron en sesenta ducados

[9] yten otro lienzo de pintura mas pequeño encima de la puerta de nuestra señora con su hijo precioso en brazos y san josef marco de ebano lo tasaron en sesenta ducados

[10] yten un lienço muy grande de pintura de san andres desnudo quando le estan poniendo en la cruz con tres sayones y una muger con moldura de ebano todo lo tasaron en mill y quinientos ducados[3] *Annot: Es de micael angel caraballo orixinal*

[11] yten otro lienço muy grande de san geronimo con su moldura de ebano todo ello lo tasaron en quatrocientos ducados

[p.4] [12] yten otro lienço grande del nacimiento con su moldura de ebano tasado en dos mil ochocientos rreales es orixinal de federico barrocio

[13] yten otro lienço de un santo obispo la cabeza degollada con moldura negra de pino original de carabacho todo ello en mill rreales

[14] yten otro lienço muy grande de la cena de nuestro señor con sus discípulos orixinal de luqueto con moldura de ebano lo tasaron en tres mill y quinientos rreales

[15] yten otra pintura en tabla del prendimiento de cristo alta y angosta con su moldura dorada tendra tres quartas de alto es orixinal de dominico greco lo tasaron todo en ochocientos rreales *Annot: orixinal*

[p.5] [16] yten otra pintura en tabla de un san cristoval de geronimo vosco orixinal con moldura de ebano lo tasaron todo en doscientos y sesenta y quatro ducados

[17] yten un lienço de bara y quarto de un pari con su martirio de un santo obispo con su moldura de ebano lo tasaron en dos mill quatrocientos rreales *Annot: orixinal*

[p.6] *Entrose en el oratorio vajo donde esta la capilla de dormir*

[18] yten mas adelante junto a la puerta una pintura de tabla de nuestra señora con su Hijo precioso en el regaço ques de blas de prado con su moldura de ebano lo tasaron en quatrocientos rreales

[19] yten al testero del dho altar ay una lamina del descendimiento de la cruz con sus cornisas y molduras de ebano y dos columnas de jaspe a los lados y en medio de la cornisa ay un cristo crucificado que al parecer es de bronce dorado ... lo tasaron en mill seiscientos cinquenta rreales

Entrose en el cubo redondo cuyas ventanas caian al xardin

[20] Una pintura de tabla del descendimiento de la cruz con su moldura de ebano en quatrocientos rreales es orixinal de andrea de ssalerno

1. According to Atienza 1959.
2. Published by García Chico 1946, vol. 3, part 1, pp. 388 ff.
3. Carvaggio's *Crucifixion of Saint Andrew* (Fig. 51), Cleveland Museum of Art (76.2).

56 Juan Alonso de Pimentel y Ponce de León, Conde de Luna and Conde Duque de Benavente

ca. 1653–1657

This is a list of appraised objects left by a deceased Conde de Benavente [1] – presumably the 10th Conde Duque de Benavente, Don Juan Francisco Alfonso de Pimentel (d. 1652) – accounted for by a steward, Urban de Machuca, date and place unspecified, but probably Valladolid, ca. 1653–57. The list indicates the people (heirs?) who received the items, and included approximately seventy unnumbered lots of pictures, with several multiple lots, among other objects. Most of the attributed pictures were turned over to Don García Ramírez, *caballerizo* to the Conde. Several of the lots of bronze sculptures are noted as *vinculados* – that is, "entailed," indicating that the objects had been incorporated into the *mayorazgo* of the Benavente titles – because the bronze came from objects in the Castle of Benavente, the seat of the *condado*.

AHNM, sección Osuna, legajo 44/2–33, unfoliated

Memoria de las Alajas que yo Vrban de Machuca e entregado al Conde mi S.r de Benav.te de las que soi depositario que quedaron por fin y muerte del Conde mi S.r de Benav.te que Santa Gloria aya Son como se sigue

[p.1]

[1] Rematose en Dn Garcia Ramirez Cavallerizo del exmo Sr conde de Benaute Una Tabla de nra Señora san Juan y el niño Marco dorado de Raphael de Urbina en seteçientos y ochenta Reales

[p.2]

[2] en el dho se rremato Un lienzo de la Ascension con Marco de Po Pablo de Rubines en ducientos y cinquenta Rs

[3] Dos tablillas de disparates de Geronimo Bosco en treinta y tres Reales

[4] otra tablilla de la Pasion Marco dorado de el greco en setenta y çinco Reales

[5] Dos medios Cuerpos de Cobos y su muger en Veinte Rs

[6] el Castillo de Maus en quince Reales

[7] quarenta y nuebe retratos de la Casa de Austria todos en novecientos y ochenta Reales

[8] quarenta retratos de medios Cuerpos de la Casa se Remataron en el dho a seis Rs cada uno montan

[p.3]

[9] el Conde Dn Pedro Ancures y su muger en treinta Rs

[10] San eustochio en Veinte y tres Rs

[11] San Ysidro en Veinte y tres Rs

[12] los Reyes Catholicos en Treinta Rs

[13] San Hermenegildo de franco florez en Treinta y tres Rs

[14] La Visitaçion Con Marco en Çien Rs

[15] Copia de Raphael de Urbina en çinquenta Rs

[p.4]

[16] Santa Polonia pequeña en quatro Rs

[17] las quatro Diosas en çien Rs

[18] la Caveza del Conde Duque en seis Rs

[19] la Yglesia de leon en doçe Rs

[20] El Principe Dn Balthasar Retrato niño de Diego Velázquez duplicado en diez Rs

[21] dos laminas de piedra Negra Marco de ebano duçientos Rs

[22] El descendimiento en Tabla de Una bara del bronçino en Treinta Reales

[23] las Angustias en Treinta Rs

[p.5] [24] lamina de la Sma trinidad esta en el Oratorio Çien Rs
[25] lamina de la benida del espiritu santo ocho Rs
[26] lamina de nra Señora Con el niño en tabla y Marco dorado y negro de Una quarta en Veinte y cinco Rs
[27] Una imagen de nra Señora Calentando la rropa para El niño en lienzo a modo de lamina quarenta y quatro Rs

[p.6] [28] la montebedi tabla pequeña con Marco y otra pintura del mismo tamaño que es de Vosca savina dorado y negro a ocho R^{s} cada una montan 16
[29] Arbol de la Casa de España en papel seis Rs
[30] dos Paises pequeños de tabla con Marco dorado de Una tercia larguitas a doçe Rs Cada uno 24
[31] Un lienzo de nra Señora de tropana Marco negro Veinte Rs
[32] Un lienzo de una tercia pintadas Unas Ubas doçe Rs

[p.7] [33] Un lienzo de la Magdalena el transito doce Rs
[34] El lienço de la Rosa en seis Rs
[35] el lienço de los Ynocentes en cien Rs
[36] los quatro Pontifices en quarenta Rs
[37] el lienzo de Doña Antonia prolongado en docse Rs
[38] los quatro Cabañas a ocho Rs Cada una montan 32
[39] la Resureccion de laçaro en çinco ducados 55
[40] Un lienzo de nra Señora Sn Juan y el niño marco de ebano en sesenta Rs

[p.8] [41] el lienzo de Judey con Marco Negro diez y seis Rs
[42] Una tabla de Sn Ju^{o} con Marco Negro de bara y ma diez Rs
[43] Un lienzo de Abraan Con Marco negro doce Rs
[44] el lienzo de las Yndias con Marco negro Veinte Rs
[45] el lienzo de Adan y Eba en cinquenta Rs
[46] la degollaçion de Sn Ju^{o} en tabla con Marco negro ocho Rs

[p.9] [47] Una lamina de Sn Ygnaçio y Sn fran^{co} Xavier de tercia seis Rs
[48] treçe lienzos y tablas de diferentes Retratos de a bara y quarta y otros mas pequeños que esta en la Galeria pequeña alta a doce Rs cada uno montan 156
[49] Un lienço de la Magdalena de bara Marco negro y dorado en doce Rs
[50] otro de la Magdalena en el disierto de dos baras en doçe Rs
[51] la degollaçion de Sn Ju^{o} en tabla Marco negro de tres quartas en Veinte Rs
[52] Tabla de n^{ra} senora de Una tercia Marco de Concha ocho Rs
[53] Una tabla con puertas de la pasion y en ellas San Anton y Sn fran^{co} en doce Rs

[p.10] [54] Rematose en Ju^{o} de la Rumbe Vecino de esta Ciu^{d} la echura de S Geronimo con Marco de ebano de tres baras de alto en mill y treçientos Rs

[p.11] [55] Rematose en el dho Un lienzo largo de la Señoria de Benecia Marco dorado en mill y treçientos Rs
[56] Rematose en el dho el quadro grande de la çena Seiscientos Rs
[57] Una pintura del nacimiento con Marco de ebano 50
[58] Otra pintura de S^{n} Jerardo Ob^{po} con Marco de peral tenido 40

1. Document is cited by Saltillo 1947, p. 610.

57 Manuel de Fonseca y Zúñiga, Conde de Fuentes and Conde de Monterrey

1653

Don Manuel de Azevedo y Zúñiga, 6th Conde de Monterrey, was born ca. 1590, the son of Don Gaspar de Azevedo y Zúñiga (1560?–1606), 5th Conde de Monterrey and Viceroy of Mexico and Peru, and Doña Inés de Velasco y Aragón (1567–1592). Other members of the Zúñiga family had also been prominent in foreign service: for example, Don Manuel's uncle, Don Baltasar de Zúñiga (died 1622), served as ambassador before the Holy See in Rome under Philip III and was later the leading statesman during the transition to the reign of Philip IV.[1]

In 1607, Don Manuel married Doña Leonor María de Guzmán (1591–1654/55), daughter of Don Enrique de Guzmán, 2nd Conde de Olivares (died 1607) and Doña María Pimentel de Azevedo y Zúñiga, who was Don Manuel's aunt. This marriage was coupled with that of Don Manuel's sister, Doña Inés de Zúñiga (died 1647), to Don Gaspar de Guzmán (1587–1645), who would become the Conde-Duque de Olivares and *válido* to Philip IV. Don Manuel and Doña Leonor would remain childless, so that the titles of Monterrey would pass to their first cousin, once removed, Doña Inés-Francisca de Zúñiga (ca. 1635–1710), granddaughter of the ambassador Don Baltasar. As it happened, Doña Inés-Francisca married, in 1652, Don Juan Domingo de Haro (ca. 1635?–1716), who was the son of Don Luis de Haro and the grand-nephew of the Conde-Duque de Olivares, with the result that the houses of Monterrey, Olivares, and Haro (the Marqueses del Carpio) were interlocked in a potent political alliance. This also complicated the succession of titles and, therefore, of each family's inheritance of pictures.

In 1628, Don Manuel was appointed ambassador in Rome; he then served as Viceroy of Naples from 1631 to 1637. Don Manuel died in 1653 and Doña Leonor in late 1654 or early 1655. Their activities as patrons are discussed in the Introduction.

Previous scholars have expressed surprise at the relatively small numbers of works in the Monterrey inventories. Indeed, in comparison to the holdings of the Carpios, Leganés, and the Almirantes, the approximately 265 Monterrey pictures inventoried in 1653 seem almost sparse.[2] However, the Monterrey inventory of 1653 does not encompass the entire estate. In addition to the house and gallery on the Prado, Don Manuel owned a house on the Plaza de Santo Domingo,[3] another palace in Salamanca, and a seat in the Galician town of Monterrey (in Orense near the Portuguese border). Furthermore, as we shall see, his wife seems to have owned her pictures in her own right. The 1653 inventory itself is unusually disorganized, especially in the lack of coordination between the original enumerative inventory and the subsequent valuation. It is consequently difficult even to say whether all of the pictures at the Prado location, not to mention those at the other Madrid house, were included.[4]

One must also augment one's understanding of the Monterrey collection with the information garnered from the inventory of the Condesa, Doña Leonor, who in addition to being a collector in her own right, was certainly important in the Salamanca commissions. The fact that the Condesa's inventory of 1655 offers a relatively small overlap with that of 1653 most likely suggests that the pictures had been hers all along and not part of the common property, although it is theoretically possible that she collected the additional works in the less than two years between her husband's death and her own. In either case, we appear to have evidence of the activities of a woman collector, just as we now know that the Duquesa de Osuna was an important patron.

Unfortunately, our appreciation of the works of art has been dimmed by the limited knowledge of *Seicento* painting which the painter Antonio de Pereda, the appraiser in both cases, brought to his tasks. It would seem that Pereda provided attributions only for older artists or for seventeenth-century masters well-

known in Spain, like Ribera and Orazio Borgianni. Indeed, the names of contemporary artists that appear in the 1653 valuation seem to have been provided before the inventory was made. Consequently, many of the Monterrey pictures remained unattributed in both 1653 and 1655, and other documented works are not accounted for. For example, Carducho, writing before 1633, had located "grandiose drawings of *The Swimmers* in colored chalk by the hand of Michelangelo" in the Monterrey gallery and cited a *Holy Family* by Raphael, which Don Manuel had obtained from the Carmelitas Descalzas convent in Valladolid.[5] Nevertheless, as noted in the Introduction, even the fragmentary evidence suggests an extremely impressive gallery.

Certain other aspects of the inventory process itself, already noted by Pérez Sánchez with regard to the 1653 inventory,[6] are important enough to bear repeating. In the first place, Pereda, in spite of his own reluctance to attribute works, seems to have used his appraisals as vehicles for occasional comments on a given attribution. Thus, no. 109, a small *St. Thomas Aquinas and Bonaventure*, attributed to Titian in the inventory, is listed in the valuation without attribution at 77 *reales* – a relatively tiny sum. Less certain is Pereda's opinion on no. 6, a *Cupid* attributed to Titian in the inventory, which again Pereda lists without attribution but at the middling price of 1,800 *reales* in the valuation. One may reasonably speculate whether a strong-willed widow with her own interest in collecting might have intervened in Pereda's activities, causing him to keep quiet about some works and quietly drop disputed attributions in other cases.

One identification by Pérez Sánchez, that of a *St. Catherine Adoring the Crucifix*, no. 69 in 1653, with a painting now in Boston (no. 48.499), serves to underscore the complicated inter-relationship between the Monterrey and Olivares-Carpio families. In 1651 (two years before the Conde de Monterrey's death) a painting of an identical subject, attributed to Titian, appeared in the inventory of Don Gaspar de Haro, the son of Don Luis de Haro (Doc. 49, no. 155). Don Gaspar's inventory is more detailed than that of the Monterrey inventory, and it appears to describe the Boston picture exactly, if one substitutes "tree" (*arbol*) given in the description for "arch" (*arco*). According to the Duque del Berwick y Alba, this painting was willed to Charles II in 1675, but the offer was revoked by Don Gaspar sometime before his death in Naples in 1687.[7] At any rate, the picture appears in the Haro (Carpio) inventory of 1689 (Doc. 115, no. 561). Wethey considers it a workshop piece but implies extensive participation by Titian himself. The facts just cited yield two possibilities: either there were two very similar pictures of *St. Catherine* by Titian in seventeenth-century Madrid, or there was only one picture, which moved back and forth between the Monterrey and Haro/Carpio collections. The latter option seems by far the most reasonable: the subject is unique in Titian's extant oeuvre, and the very high valuations – 4,950 *reales* in 1653 and 22,000 in 1689 – suggest that the inventoried works were both thought originals at the time. Furthermore, there is evidence that the two collections shaded together in the next generation: Berwick y Alba cites a letter by Don Gaspar de Haro, seeking to sell two more of the Monterrey canvases, a *Venus and Adonis* and a *Monstrous Boy*, both by Ribera (1653 nos. 4 and 186), for expenses related to his supervision of the Buen Retiro in 1656.[8] Since the Monterrey estate was the property of Don Gaspar's brother and sister-in-law, Doña Inés-Francisca de Zúñiga, Condesa de Monterrey from 1653, one must assume that either Don Gaspar had acquired two of the Monterrey works or he had asked his family to help subsidize the palace's upkeep.[9] In either case, it is clear that the Monterrey and Haro/Carpio collections were closely linked.

AHPM, Prot. 7.684, ff.291v–302v Prosigue el Ynventario
En la Villa de Madrid a diez y nuebe dias del mes de abril de mill seisçientos y Cinquenta y tres años Se prosiguio Con el dho Ynbentario En la forma y manera siguiente

f.291v *Pinturas*

[1] Primeramente Un San françisco echado en las Carças de dos baras y media de largo y dos de ancho de Jusepe de Rivera

[2] Mas otra pintura de San Lorenço en las parillas Con unos Sayones del tamaño que la de arriva y del propio mro

[3] Otra pintura de San Pedro En La prission echado y un Angel que le esta hablando del tamaño que los de ariva y del dho mro con moldura entre tallada y dorada

f.292 [4] Mas otro quadro grande de adonis y benus de dos baras y media de ancho y tres de largo del mesmo mro Con moldura entre tallada y dorada

[5] Un quadro Grande del bordonon de la Ystoria de mercurio de dos baras y terçia de largo y dos de Ancho Cornija dorada lissa

[6] Un Cupido de tiçiano de bara y media de largo y bara y terçia de ancho con moldura dorada

[7] Un San Pedro Estatura Natural de Rivera Cornija negra

[8] Un San Pablo la mesma manera que el de arriva y del mismo mro

[9] Seis Caveças Redondas de los apostoles Redondas Cornijas doradas

[10] Un quadro, de casi cuerpo entero, de un hombre lombardo con un libro en la mano, Moldura dorada

[11] Un retrato de una muger asentada con moldura dorada y negra

[12] Un quadro Casi de bara de un san Juan Con Su cornija dorada

[13] Un Cuadrito Con Un hombre Con un agorrita En La caveça y guantes En la mano Con moldura dorada y negra

[14] Otro quadrito Con otra gorra que la tiene en La mano y sus guantes en La otra

[15] Tres quadritos de las fuerças de hercules Con Moldura dorada

f.292v [16] Un quadro de nro s^{r} Con La cruz a cuestas de medio Cuerpo Con moldura dorada de ebano negro

[17] Otro quadro de medio Cuerpo con una espada en La mano Con moldura sobre dorada

[18] Otro quadro del Retrato de carlos quinto Con Moldura dorada

[19] Un quadro de nuestra Señora asentada con el niño Jhss sobre una almoada agarrado Con nra señora Con moldura dorada

[20] Otro quadro de nra señora de nra señora Con El niño Jhss en Los braços y san Juan Con moldura dorada y Labrada

[21] Otro quadro Con tres hombres Casi de cuerpo Entero Uno dellos armado de hierro y Una Caveça de un criado Con moldura dorada [10]

[22] Un Retrato de medio Cuerpo de Don Pedro de toledo Con moldura dorada y negra

[23] Retrato de un hombre Con su cuelleçito

[24] Un quadro de un Retrato de una Muger de medio Cuerpo Con las manos Cruçadas al pecho Con moldura negra y perfil de oro

[25] dos quadros de claro oscuro de batallas del tempesta Con su moldura dorada

f.293 [26] Quatro laminas Grandes de los quatro tiempos del bruculo Con moldura dorada y labrada

[27] Un quadro de medio Cuerpo Retrato de un honbre Con un Cuello grande con moldura dorada

[28] Una pintura de la madalena bestida de blanco Con moldura negra perfilada de oro

[29] Un quadro de un Retrato de medio Cuerpo de un hombre a la Antigua Con un birrete y su moldura dorada

[30] Otra pintura de Cleopatra Con otra muger Con Unas Biboras Con moldura dorada

[31] Otro quadro Con el Retrato de Una Santa Catalina Con su moldura negra tocada de oro

[32] Otro quadro de la aurora durmiendo con unos Cavos Con Su moldura dorada labrada

[33] Otro quadro de medio Cuerpo y un San Ger^{mo} con Un Santo Xpto En La mano

[34] Otro quadro Con el Retrato del duque de sajonia Con Moldura dorada y negra

[35] Otro quadro de un San Juan Baup^{ta} Con su cordero En los braços Y una Cruz

[36] Otro quadro Retrato de un hombre Rubio Con Un cuelleçito Con moldura Negra Con perfil dorado

f.293v [37] Otro quadro Retrato de una Muger Con un Cuello y su moldura negra y perfil de oro

[38] Una Lamina Chica de nuestro s^{r} estando muerto Con Nra S^{a} y tres Angeles

[39] Otra lamina Ygual de la madalena Con Un basso de unguento en La mano

[40] Otro quadro de cuerpo entero de nro s^{r} y La Samaritana Con moldura Labrada y dorada

[41] Otro quadro Ygual de nuestro s^{r} amarrado a la coluna Con La mesma moldura que El de arriva

[42] Otro quadro Ygual de nuestro s^{r} en forma de hortelano Con La Magdalena con moldura Labrada

[43] Otro quadro Casi cuadrado de nuestro s^{r} q^{do} Salio del sepulcro en tabla de Juan delin Con su moldura Labrada negra y dorada

[44] Dos quadros Yguales de prespetiva y paises con figuras chicas

[45] Una pintura de una Caveça de San Juan Baupp^{ta} sobre una fuente Con moldura de nogal

[46] Una pintura de nra s,^{ra} Con el niño Jhss En Los braços que esta agarrado A Una Rosa del correjo con moldura dorada y Labrada

[47] Un quadro Redondo Al nra señora Con El niño Jhss en los braços agarrado a un libro y san Josephe

f.294 [48] Otro quadro de nuestra señora dentro de las nubes Con Santa Cathalina y otro santo Con moldura dorada

[49] Otro quadro quando nro señor saco los judios del templo Con moldura dorada

[50] Otro quadro Retrato de una muger escavilada moldura dorada

[51] quinçe Cavecas del natural en unos quadrittos chicos Con su moldurica dorada

[52] Un quadro de musaico que es de piedreçillas con nro señor San Pedro y San Andres Con un barco con Su moldura dorada y Cortina Colorada de tafetan doble

[53] Otro quadro Menor de un hombre de medio Cuerpo que el Retrato es de Carlos quinto con Su marco sobre dorado

[54] Un quadro de nra S^{ra} Con Santa catalina y San Roque Con una muger arrodillada Con moldura dorada

[55] Otro quadro del naçimiento de nro señor Con Su Cornija dorada

f.294v [56] Otro quadro de diana Con Sus ninfas y un Caçador huyendo Con su moldura dorada y Labrada

[57] Una Lamina en que esta pintado el paxariso terrenal Con animales y boscajes Con Su moldura negra

[58] Otro quadrito pintado El salvador de claro oscuro Con su moldura de ebano negro al olio

y en este estado se quedo el dho ynbentario y Los dhos vienes quedaron en poder del dho anodante y Lo firmo press^{tes} a todo D miguel joselo y D. fran^{co} ochoa Criados de su ex^{a} = Va sobre Raya = con moldura entre tallada y dorada = Vale = en m^{do} = Pablo = [illeg.] = Anodante Petracay
Ante mi
Diego de Orozco

Prosigue el Ynbentario
En la villa de Madrid A Veinte y un dias del mes de abril año de mill seisçientos y Cinquenta y tres se prosigui Con el dho Ynbenttario en la forma y manera siguiente

[59] Primeramente un quadro Chico Con un leon Y un cupido que esta a cavallo sobre el Con su Moldura dorada y Labrada

f.295 [60] Un quadro de San Sebastian Con una mujer que Le esta Curando Las llagas Con su moldura dorada y labrada

[61] Un quadro de cupido que esta durmiendo Con su Aljava de flechas en La mano y su cornija Negra perfilada de oro

[62] Un quadro grande Y en el pintado adonis Muerto Con tres mujeres y dos niños que le lloran es del Massimo Con su moldura dorada y Labrada

[63] Un San sebastian En quadro grande atado a una ençina del bandio Con su moldura dorada

[64] Un quadro de un Santo Cristo muerto pintado en Corcho Con nra señora Y San Juan Con moldura dorada

[65] Una Caveça de San Pedro Con otra de un Angel que esta llorando Con moldura de nogal perfilada de oro

[66] Una Caveca del Salvador de claro oscuro Con su moldura de nogal

[67] Un San fran^{co} arrodillado en oraçion de figura entera Con su moldura dorada

[68] Un San lorenco del mesmo tamaño en las parrillas Con muchos Sayones Y un Jupiter que Esta de Claro oscuro Sobre una coluna moldura dorada

f.295v [69] Una Santa Cathalina Arrodillada delante de un Santo xp^to^ de tiçiano Con Su moldura de Nogal tocada de oro[11]

[70] Una Nuestra Señora Con nro s^r^ a los braços que esta Con un Angel teniendo un papagayo En la mano Con moldura negra[12]

[71] Un Santo Xpto Crucificado con nra S^ra^ la Magdalena y San Juan, de mano de lanfranqui con moldura labrada y dorada

[72] Una Santa Cathalina con dos angeles arrodillada de mano de guido rini con moldura dorada

[73] Un quadro del Retrato de lucas Cañas Con moldura dorada y Labrada

[74] Un Santo Xptto Con la cruz a Cuestas mas de Medio cuerpo Con moldura negra

[75] Un tiçio

[76] La diosa benus asentada Con cupido durmiendo Con el tiempo y el amor Con su moldura dorada

[77] quatro quadros Yguales de la historia del Arca de noe echa del baçan Con su moldura negra tocada de oro

[78] dos quadros floreros Yguales Con su moldura Negra

f.296 [79] Un quadro Grande del Juiçio de Salomon con Cornija dorada

[80] Otro quadro grande de nra señora sentada Con San Juan y un San Sebastian Con moldura negra y guarniçion de oro

[81] Una Nra s^a^ de la paz de Pablo de berona Con moldura negra y perfil de oro

[82] Un San Erasmo Con su martirio y cornija Negra con perfiles de oro

[83] Un San Juan En quadro grande arrodillado Con su cordero delante Con moldura entre tallada y dorada

[84] Otro quadro grande de un San sebastian atado de Joseph de rrivera Con moldura negra

[85] Otro quadro Grande de San Enofrie asentado haçiendo oración Con moldura dorada con Unos florones en medio

[86] Un Santo xptto EnseñandoLe pilato al pueblo En tabla Con moldura dorada y Labrada [N.B. "y dorada" crossed out]

[87] Un San Agustin de Cuerpo Entero bestido de pontifical Cayendosele La pluma de la mano Con una moldura dorada

[88] Un quadro Con una mujer desnuda con dos palomas Y un baso Con moldura dorada

[89] Un Santo Cristo Cruçificado de tiçiano Con Moldura de ebano Negro

f.296v [90] Un Retrato de un Coronel Con su birrete de Ebano negro El marco

[91] Una Santa teresa que esta En estassis con Moldura dorada y Labrada

[92] Una Santa Barbara Con Su moldura negra y dorada

[93] Un Retrato de la Reyna doña Juana Con moldura negra

[94] Un quadro de Claro Oscuro de una batalla del tempeste

[95] dos dibujos En Papel blanco echo de Colorado Con moldura de nogal

[96] Otro dibujo de dos Angeles de Josephe Arpin

[97] Un quadrito de la galatea del dho Jose arpin Con moldura dorada

[98] Una Mujer desnuda en quadrito de lamina asentada con un perrito a los pies y moldura negra

[99] Otro quadrito pequeño de una benus Con dos Amores al Lado Con moldura dorada

[100] dos Laminas La una del Arca de noe echura del baçan y La otra de San fran^co^ en La Carça Con cornijas de ebano

[101] Otro quadrito de diana Con un Satiro de Cupido Con moldura negra perfilada de oro

f.297 [102] Otro quadro en piedra de la historia de Josephe Con moldura negra de ebano

[103] Un quadro de la negaçion de San Pedro con moldura negra

[104] Una Nra Señora de la Leche Con nro señor en Los bracos Con moldura de ebano

[105] Un dibujo del Retrato del pulidoro y su criado Con moldura negra

[106] Un quadro de las Virtudes Con moldura de nogal perfilada de oro

[107] Un dibujo de un carro triunfal Con moldura negra

[108] Un quadro de Iluminaçion del descendim^{to} de La cruz Con muchas figuras y moldura de ebano
[109] Un quadrito de s^{to} thomas de aquino y San buenabentura del tiçiano Con moldura negra con perfiles de oro
[110] Una Nra s^{a} de la leche Con Nro s^{r} En los braços y un Angel Con moldura de nogal Labrada
[111] Un dibujo blanco y negro Con un hombre en Un Carro triunfal que tiran quatro Cavallos con moldura negra
[112] quatro quadros de los quatro Ebanjelistas en piedra ochavados

f.297v
[113] Una Caveça del benbo Con moldura dorada a la florentina
[114] Un quadrito de piedra Con piñas Y dos mujeres Andando = Con moldura de ebano
[115] dos quadritos Iguales La Una de battallas y La otra de prespetibas Con molduras de ebano
[116] Un quadro de la musica del tiçiano de bara y terçia de alto y otro tanto de ancho
[117] Una pintura de nuestra señora de mano de Rafael de bara y mas de alto y poco menos de ancho
[118] Una pintura de la Reyna ester del Cainas de bara y media de ancho y bara y terçia de largo
[119] Una pintura de nuestra señora en tabla Con Santa Ana y san Juan de bara y mas de alto y menos de una bara de ancho
[120] Una Nuestra Señora pintada en tabla Con un Angel que esta tocando Una guitarra y otro santo con una Caveça de pez que tiene de alto bara y terçia de ancho Una bara
[121] Una pintura de San Sebastian de mano de Rafael de pio quinto Con moldura dorada Labrada
[122] Un quadro de San Antonio Con El niño Jhss Y Su moldura dorada
[123] Un pais sin moldura con algunas abes
[124] Otro quadro de adonis y benus en Lamina Con guarniçion de ebano negro

f.298
[125] Una pintura de Una marina de mano de pablo brili

Y en este estado se quedo oy del dia el del ynbentario y fueron press^{tte} por testigos d. miguel joselo y Don fran^{co} de ochoa Onades de su ex^{a} y Lo firmo
Anodante Petranoy
Ante mi
Diego de Orozco

Prossigue el Ynventario de las pinturas del Jardin
Sala primera
En La villa de Madrid A Veinte y dos dias del Mes de Abril Año de mill y seisçientos y cinquenta y tres se prosiguio Con el ynbentario de Los bienes que quedaron por fin y muerte del Ex^{mo} s^{r} Conde de monte Rey y de fuenes En la forma y manera siguiente

[126] Primeramente dos pinturas de Rey y Reina de mano de Belazquez
[127] Otra pintura de la magdalena Con Su moldura negra
[128] Otra pintura de la adoraçion de los Reyes en bosquejo Blanco y negro
[129] Otra pintura de San Geronimo ques Copia de Josephe de Rivera Con su cornija negra
[130] Otra pintura de San françisco [N.B. "del" crossed out] En oraçion
[131] Un pais En tabla Con su moldura negra

f.298v
[132] Una pintura de Andromeda En tabla
[133] Un pais Redondo En tabla Con moldura dorada
[134] Seis Cabeças de Eujenio
[135] Mas Una pintura de una beronica
[136] Una Imajen de nra Señora Antigua Con El niño Jhss en su caja Compuestas Enbutido en nacar

2^{a} Sala

[137] Un quadro de San buena bentura Con cornija dorada orando Con dos Angeles
[138] Mas dos fruteros Ochavados
[139] Una pintura de San Juan En tabla con su moldura dorada
[140] Una pintura de la piadad Con nra s^{a} con su cornija Negra
[141] Un frutero Con un pastel pintado
[142] Una pintura de un musico dep^{te} de noche Con Su Moldura negra

[143] Una pintura de san françisco puesto En oraçion delante de un santo Christo
[144] Otra pintura de nra s[a] Antigua en tabla
[145] Otra pintura de Santa Agueda Martiricandola que esta atada a una Ençima
[146] Una pintura En tabla de la Mag[na] En carnes
[147] Otra pintura del naçimiento Con su moldura pequeña dorada
[148] Dos Bufetes pequeños

f.299 [149] Mas Un paisito pequeño
[150] Otra pintura de nuestra señora Con el niño Jhss Santa Ana y San Juachin sin moldura
[151] Un quadro grande de una fabula Con una muger dos Niños y un hombre Conbertido En rrana
[152] Un quadro de dos marinejas Yguales Con su moldura Negra
[153] Un quadro de pintura de Una mujer Con Su mldura dorada
[154] Una Lamina del Santo Rey don fernando Con Su moldura dorada
[155] Un quadro de la Magdalena Con su moldura dorada y negra
[156] Un quadro En que esta pintada La çiudad de benezia
[157] Un Retrato de una muger flamenca Con moldura dorada y negra
[158] Un quadro de San Geronimo aRodillado Con su moldura Negra
[159] Un quadro de nra señora El niño Jhss san Joseph y San Juan de tres quartas Con marco de madera q es copia de Rafael
[160] Un quadro de un Santo Xptto de medio Cuerpo a Lo Antiguo con la Cruz a Cuestas
[161] Un quadro de Santo domingo Con Una aÇuçena En La mano y un perro Con el acha en la mano
[162] Un quadro grande de Europa Con el toro moldura dorada
[163] Un quadro que llaman bodegon de dos baras
[164] Un quadro pintado en el El puerto de cadiz Grande Con su marco

f.299v [165] Un quadro de San Genaro y el Ynçendio de Roma Con Su moldura Jaspeada
[166] Un quadro de Santa Chatalina de Artemisa Con Un Angel que tiene Una espada de fuego Con marco negro
[167] Tres fruteros con Raçimos de Ubas
[168] Un quadro del Bauptismo de San Juan con moldura negra
[169] Mas quatro fruteros medianos
[170] Un quadro grande de San sebastian atado a un Arbol con moldura negra
[171] Otro quadro del puerto de meçina quando haze La fiesta del pez espada con moldura dorada y Labrada
[172] Un quadro de la Caveça de San Geronimo pequeña Con Una Calavera en la mano y su moldura dorada
[173] Otra pintura de La Caveça de San Geronimo
[174] Un quadro del medio Cuerpo de dabid Con moldura dorada
[175] Un quadro de nra s[a] Con el niño Jhss
[176] Un quadro grande de San sebastian de dos baras y media de alto y bara de ancho
[177] Un quadro de Santo Domingo Entero Con Su marco negro y angosto
[178] Una Caveça pintada de una Muger Con Su moldura dorada y negra
[179] Ocho paises del Carbon Con su moldura negra
[180] Un quadro de la Magdalena de medio Cuerpo Con su moldura dorada
[181] Un quadro En que esta pintada La fachada de La Iglesia de San Pedro de Roma

f.300 [182] Un quadro grande de un Santo Cristo Cruçificado con nra señora y La magdalena figuras pequeñas con Marco de Color de nogal
[183] Otra pintura de Un niño monstruo En carnes de mano de Joseph de Rivera Con marco negro
[184] Un quadro de San Sebastian de medio cuerpo Con marco dorado
[185] Una pintura de Una escuela con çinco medias figuras Con su marco negro
[186] Un quadro de La pintura de lucreçia de medio Cuerpo Con marco negro
[187] Mas tres pinturas de tres Caveças de mugeres Con Una de un niño
[188] Una pintura En tabla de San Geronimo de medio cuerpo Con su marco dorado
[189] Una pintura de Noe haziendo Un sacrifiçio del baillon Con moldura dorada y Labrada

[190] Un Retrato de Cupido de una bara que tiene Una pierna Sobre La otra durmiendo Con marco dorado
[191] Dos Borrascas del mar La una del pueblo de Faraon y La otra de Juanas Con marco negro
[192] Un quadro de San Antonio de medio Cuerpo Con Su moldura dorada
[193] Una prespetiva de bara y media de Ancho y largo Con marco negro
[194] dos Retratos de dos filosofos de medio Cuerpo Con marco dorado y negro
[195] Un quadro del prendimiento de christo nro s^{r} de tres q^{tas} marco dorado y negro
[196] Una pintura En tabla de nuestra señora de a terçia Con dos niños Con Su moldura dorada

f.300v [197] Un quadro de San Juan de medio Cuerpo Con Las manos Cruçadas a modo de Salvador
[198] Un quadro de la Magdalena En tabla de medio Cuerpo de dos terçias Con su Marco negro
[199] Un lienco desculer pequeño Con marco negro
[200] Un Lienco de florero de dos terçias Con marco dorado
[201] Mas dos prespetivas de bara y media de Alto y dos de ancho Con su marco dorado Cada una
[202] Un quadro de San Geronimo Con un cruçifixo Una Calavera y un candelero En tabla Con Su marco dorado a lo antiguo

Y en este estado se quedo el dho ynbentario oy dho dia para proseguirla y Lo firmo el dho año dante En cuyo poder quedaron los dyos vienes que son Testigos d. miguel joselo y d. fran^{co} ochoa criados de su ex^{a}
Anodante Petranoy
Ante mi Diego de Orozco

Prossigue el YnVentario de las pinturas

En la villa de Madrid a Veinte y tres dias del mes de abril Año de mill y seiscientos y Çinquenta y tres se prosiguio Con el dho Ynbentario en La forma y manera siguente
Pinturas

f.301 [203] Primeramente Una pintura de la magdalena de medio Cuerpo y desnuda en tabla con su marco dorado
[204] Un quadro de la caveça del Salbador con marco dorado
[205] Un quadro de musicos a lo antiguo Con figuras y marco negro
[206] Un quadro de un Santo Christo de medio Cuerpo Con Su moldura dorada
[207] Un quadro de nra s^{a} de la noche Con un niño de tres quartas Con su marco dorado
[208] Un quadro de batalla de Romanos y sannines de tres baras Con su marco negro y maltratado
[209] Una prespetiba de dos baras maltratada
[210] Una pintura de leocontes figura grande Con dos Niños figuras
[211] Una pintura de Cleopatra Recostada En una almoada de una bara Con marco negro
[212] Otra pintura de una Muger de medio Cuerpo bestida Con marco negro y dorado
[213] quatro quadros de los Ebanjelistas Yguales grandes Con marcos dorados
[214] Un quadro del baño de diana Con todas sus Ninfas Con marco dorado
[215] Un quadro Grande de Sodoma quemandose Con Su marco dorado y negro

f.301v [216] Un quadro Compañero del Yncendio de troya del mesmo tamaño
[217] Un quadro del Labatorio de San Agustin labando Los pies A christo nro s^{r}
[218] Dos Prespetivas Yguales Ambas a dos de a bara
[219] Un quadro de la hermosa Siçera Con m^{co} dorado
[220] Un quadro del medio Cuerpo de david Con la Caveça del Jigante Arrimado A una media Coluna
[221] Un quadro de adan y eba con su moldura azul y oro
[222] Un quadro de benus y adonis y un cupido con Un rrayo de fuego
[223] Una pintura de Judic Con la caveça de olofernes En la mano Con marco dorado
[224] Un quadrico de Joseph y una Muger de bara y quarta de largo y bara de ancho Con moldura negra y dorada
[225] Dos quadros de Joseph de Rivera de tantalo y fisico Con sus marcos Jaspeados y oro
[226] Un quadro de la Magdalena Recostada sobre Un libro

[227] Un Lienço Çhico de mano de fran^{co} bazan que es de quando nro s^{r} entro en casa de laçaro Con su Marco dorado

[228] Un quadro del medio cuerpo de david con La espada en La mano Con marco dorado

[229] Una prespetiva de una bara de alto y dos terçias de ancho

[230] Una pintura de galimedo En tabla Con Su marco dorado

[231] Un Retrato de una muger Antigua de medio Cuerpo que pareçe ser copia de tiçiano con su moldura negra

f.302

[232] Un quadro Grande del Juiçio de paride con las diosas

[233] Un quadro de un Musico de medio Cuerpo Con una taça En una mano y un frasco en otra

[234] Un quadro de una muger Soplando La lumbre Con dos figuras que es de mano del griego pequeñas

[235] Un quadro de una Marina Con una nao de tres tres quartas y su marco de peral

[236] Un Retrato de una muger Con un perrito en la Mano que es copia del tiziano

[237] Otro Retrato de otra Muger de bara y media que pareçe Ser de mano de Alonsso Sanchez y tiene su moldura dorada

[238] Un quadro Grande del Combite de Alemania Con diferentes figuras de tres baras de largo

[239] Un quadro de Santo domingo Con una aÇucena en la mano de bara y media con su moldura de granadillo

[240] Un quadro de Judic Cortando La caveça a olofernes En pie Con una figura de una bieja Con Su marco açul y dorado

[241] otro quadro de adan y eba Grande en lienço

1. Paz y Espeso 1948; Elliott 1968, pp. 325–26.

2. Published by Pérez Sánchez, in *Boletín de la Real Academia de la Historia*, vol. 174, no. 3, 1977, pp. 417–59 and illustrations. As Pérez Sánchez makes clear, there is no one-to-one correspondence between the 1653 Monterrey inventory and the subsequent valuation. He nevertheless attempted to combine the two into one transcription, assigning lot numbers on the basis of the inventory. The transcriptions here are given verbatim.

3. Brown and Elliott 1980, p. 225, citing a letter by Fulvio Testi dated 19 November 1638 (*Lettere*, vol. 3, letter no. 1345).

4. The inventory does speak of "las casas del dicho conde" (Pérez Sánchez 1977, pp. 420f.), but the plural was conventional in seventeenth-century documents. The inventory of paintings (22 April 1653) was, on the other hand, specifically located at the *Jardín* – that is, in the gallery on the Prado – but this datum is itself compromised by the lack of one-to-one correspondence between the April inventory and Pereda's valuations, 6–9 May.

5. Carducho 1633, fols. 148 and 151 – reprinted in Sánchez Canton, vol. 2, pp. 100f. and 103. Carducho indicates that Don Manuel had the painting by Raphael restored and intended to take it to Italy. Pérez Sánchez identifies it with no. 120 in the 1653 inventory. Carducho's report of the Michelangelo drawing is corroborated by contemporary Jesuit letters; see Pérez Sánchez 1977, pp. 419f. – citing Cartas de Jesuitas, in *Memorial Histórico Español*, vol. 14, pp. 276 and 346.

6. Pérez Sánchez 1977, passim.

7. Berwick y Alba 1924, p. 93.

8. Berwick y Alba 1924, p. 92; bibliography summarized in Felton 1982, pp. 179–80.

9. This sequence of events, which I worked out jointly with Dr. Felton, has been published by him in a different context, with information on other related works; see Felton 1982, pp. 178–181.

10. This picture was identified by A.E. Pérez Sánchez in "Las colecciones de pintura del Conde de Monterrey (1653)," *Boletin de la Real Academia de la Historia* (1977), pp.417-459, as the Venetian sixteenth-century *Conversation of the Marchese di Pescara* (Fig. 52) in the Prado (526). It appears again in the other two Conde de Monterrey documents included in this publication: see Doc. 58, no. 18 and Doc. 61, no. 9.

11. Possibly Titian's *Saint Catherine of Alexandria at Prayer* (Fig. 47) in the Boston Museum of Fine Arts (48.499); see Note for no. 155 of Document 49.

12. Pérez Sánchez (1977) believes this picture to be Salviati's *Madonna del Pappagallo* (Fig. 53) in the Prado (477).

58 Manuel de Fonseca y Zúñiga, Conde de Fuentes and Conde de Monterrey

1653

This valuation immediately followed the Conde de Monterrey's 1653 inventory (Doc. 57). There are two sets of inventory numbers assigned to many items in the document.

AHPM, Prot. 7.684, ff.332–350v

Tassazion de los Vienes del s^{r} Conde De monteRey
D^{a} Leonor Maria de Guzman Condessa de MonteRey y de fuentes biuda del ex^{mo} don Manuel de fonseca y Zuñiga Conde de MonteRey y de fuentes q [illeg.] Gloria que fue de los Consejos de estado y Guerra de su Mag^{d} Y su presidente en el supremo de Ytalia = digo que empedim^{to} y por mandado de Vm se ha hecho ymbentario de todos los bienes que quedaron por fin y Muerte del dho Conde mi s^{r} y marido Y quien Cumplir su testamento y Mandas = a Vm pido y [illeg.] Mande Se haga Tasacion dellos y almoneda por ante Scrivano y En forma que es Just^{a} que pido y p^{a} Ello [illeg.]
Doña leonor m^{a} de guzman

f.332

Tasaçion de pinturas
En La villa de Madrid a çinco dias del mes de mayo año de mill seisçientos y Çinquenta y tres para efecto de hazer La tasaçion de las pinturas Yo el escribano Resçevi Juram^{to} En forma de derecho de Antonio de pereda Pintor Vezino della del qual despues de haberle echo y prometido deçir berdad La hiço en La forma y manera siguiente

[1] 1 Primeram^{te} Un san Pedro y san Pablo Con sus molduras negras de dos baras y media de alto y bara y quarta de ancho ambos a dos Los tasso en dos mill y quatroçientos Reales a mill y duçientos Cada uno 2400

[2] 2 Seis Caveças de Joseph Rivera aobadas Con sus Marcos dorados Las taso en quatroçientos y çinquenta Reales cada una que montan dos mill y seteçientos Reales 2700

f.332v

[3] 3 Un Cupido Con su marco dorado Le tassa en mill y ochoçientos Reales 1800

[4] 4 Mas Un quadro de benus Marte y bulcana del bordonon se ttasso en ocho mill y cient R^{s} 8100

[5] 5 Tres Lienços de las figuras de Hercules Los tasso cada uno a tresçientos y çinquenta Reales Cada uno que montan mill y Cinquenta 1050

[6] 6 Un Retrato de un Lombardo Con Libro en la mano Le tasso en quinientos Reales 500

[7] 7 Un musico tocando un Clavicordio Le tasso en quatroçientos y quarenta Reales 440

[8] 8 Un Retrato de la R^{a} doña Juana de napoles En tabla con otra figura a las espaldas Le ttasso En Seteçientos Reales 700

f.333

[9] 9 Un quadro de San Juan pequeño Le ttasso En quatroçientos Reales 400

[10] 10 Una pintura de un Santo Xpto Con la Cruz aquestas Le tasso en mill y treçientos Reales 1300

[11] 11 Un Retrato Antiguo pequeño de la escuela de alberto duredo Le tasso en duçientos y Cinquenta Reales 250

[12] 12 Otro Retrato de alberto duredo Le tasso en ochoçientos Reales 800

[13] 13 Un Retrato de un hombre con una espada en la mano Le tasso en quatroçientos y çinquenta Reales 450

[14] 14 Un Retrato chico de Carlos quinto Le ttasso en En çiento y çinquenta R^{s} 150

[15] 15 Un quadro de san françisco de Rivera Le ttasso en tres mill ochoçientos y Çinquenta Reales 3850

[16] 16 Otro quadro de nra s[a] y el niño Antiguo de bara y quatra de largo Le ttasso en mill y ochoçientos R[s] 1800

[17] 17 Una Ymajen de nra s[a] con san Juan y el niño Jhss en los braços Le taso en dos mill y quinientos Reales 2500

[18] 18 Una pintura de la Conbersaçion del Marq[s] de pescara Le ttaso En Seteçientos Reales 700[1]

f.333v [19] 19 quinçe Caveças del natural de Euxenio y otros autores Las tasso A çinquenta Reales Cada Una que montan setteçientos y çinquenta Reales 750

[20] 20 Un Retrato de Julio Çessar Con Las manos puestas en el pecho Le tasso en quatroçientos y Çinquenta Reales 450

[21] 21 Un Retrato de don Pedro de toledo Le tasso en çiento y Çinquenta R[s] 150

[22] 22 Un Retrato de un hombre con Un Cuelleçito Le tasso en ochoçientos Reales 800

[23] 23 dos batallas de Antonio tempesta de de blanco y negro Las tasso anbas a dos En ochoçientos y ochenta R[s] 880

[24] 24 quatro tiempos del bruculo Con sus Marcos dorados Los tasso en ocho mill Reales 8000

[25] 25 Una pintura de San Pedro en La Carçel de Joseph de Rivera Con marco dorado Le tasso en tres mill ochoçientos y Çinquenta Reales 3850

[26] 26 Un Retrato de ponpeyo Justiniano Le tasso en seisçientos y Çinquenta R[s] 650

[27] 27 Un Retrato en tabla de una Santa Maria Magdalena original Le tasso en quatroçientos y quar[ta] R[s] 440

f.334 [28] 28 Un Retrato de un hombre Griego Le tasso en quatroçientos y çinquenta R[s] 450

[29] 29 Un quadro grande de San lorenço en Las parrillas de Joseph de Rivera Le tasso En quatro mill y quatroçientos R[s] 4400

[30] 30 Una pintura de Cleopatra en tabla La tasso en dos mill Reales 2000

[31] 31 una Santa Cathalina en tabla La tasso En quinientos y Çinquenta R[s] 550

[32] 32 Un quadro de la aurora con moldura dorada Le tasso en seteçientos Reales 700

[33] 33 Un quadro de San Geronimo de Medio Cuerpo con un Santo xpto En La mano de la escuela de luqueto Le ttasso Le tasso en quinientos y Çinquenta Reales 550

[34] 34 Un Retrato del duque de Saxonia En tabla Le tasso en duçientos y Çinquenta Reales 250

[35] 35 Un Retrato deo rrubio con un cuelleçillo Le tasso en quatroçientos Reales 400

[36] 36 Otro Retrato de una Muger Con Moldura negra y dorada Le ttasso en treçientos Reales 300

[37] 37 Una Lamina de un Santo xptto muerto Con cornija de ebano Le taso en mill y çient Reales 1100

f.334v [38] 38 Otra lamina de la magdalena con el basso en la mano y moldura de ebano Le tasso en quatroçientos y quarenta Reales 440

[39] 39 Otro quadro de San Juan assido con Un cordero y una Cruz Le tasso en Seisçientos y Çinquenta Reales 650

[40] 40 dos prespetivas Yguales Con sus Marcos negros Las tasso en treçientos Reales 300

[41] 41 Una Caveça de San Juan La tasso en duçientos y Çinquenta Reales 250

[42] 42 Un quadro de luqueto de la samaritana con un caldero y nro s[r] junto a ella = y otro del mesmo tamaño del açotamiento Y otro de luqueto y La magdalena y xptto Yguales Con sus molduras doradas Las ttasso a duçientos y Çinquenta ducados Cada una que todas Juntas montan ocho mill duçientos y Çinquenta Reales 8250

[43] 43 Un quadro de nuestro s[r] en el sepulcro pintado en tabla de Juan belin Le taso en mill y tresçientos R[s] 1300

[44] 44 Una Caveça de la duquesa de Alcala de Alonso Sanchez en tabla con su moldura dorada Le ttasso en quatroçientos Reales 400

f.335 [45] 45 Un Retrato de Carlos quinto Con su moldura Labrada y dorada Le ttasso en çient Reales 100

[46] 46 Una lamina de Bersave y otra Correspondiente Las taso en mill Reales a quinientos Cada una 1000

[47] 47 Un Retrato de una muger Romana Escavellada en tabla con su moldura Le tasso en ochoçientos R^s 800

[48] 48 Una lamina aobada de una ymajen de nuestra señora con el niño y san Joseph con moldura dorada y Labrada le ttasso en seteçientos Reales 700

[49] 49 Un quadro quando nro señor echo a los Judios del templo Con Su moldura dorada le ttasso en mill y seisçientos R^s 1600

f.335v [50] 50 Un quadro de nuestra señora a senttada Con el niño em braços San Roque y santa Cathalina con Una Muger arrodillada con moldura dorada Le taso en dos mill y ducientos R^s [N.B. "que monta Veinte y quatro mill y ducientos Reales" crossed out] 2200

[51] 51 Un naçimiento pequeño Con marco dorado Le tasso en quatroçientos y Çinquenta Reales 450

[52] 52 El Baño de diana con moldura Labrada y dorada Le taso en mill y duçientos Reales 1200

[53] 53 Una lamina de la Creaçion del mundo de brul Con moldura negra le tasso en dos mill y quinientos Reales 2500

[54] 54 Un Salbador de menos de media bara Con su bidriera de Claro obscuro dibuxo Con cornija de ebano y marfil La tasso en treçientos Reales 300

[55] 55 Un Cupido a Cavallo en un leon Con moldura dorada y labrada Le tasso en çiento y quarenta R^s 140

[56] 56 Un quadro grande Adonis muerto y la muger llorando Con dos niños Con moldura dorada y Labrada y el quadro pintado de mano de masimo de tres baras de largo Le ttasso en quatro mill y quin^tos Reales 4500

f.336 [57] 57 Un San Sebastian de una bara que tiene Una muger Curandole Las llagas Con su cornija dorada y labrada Le tasso en quinientos y Cinquenta Reales 550

[58] 58 Un cupido durmiendo con Un Marco negro Con perfiles de oro de mano de luqueto Le ttaso en quatroçientos Reales 400

[59] 59 Un quadro de San Sebastian grande del bandiq figura entera Con Su marco dorado Le tasso en quatroçientos y Veinte ducados que montan quatro mill seisçientos y Veinte Reales 4620

[60] 60 Un quadro de un Santo xptto Muerto de oraçio borjan en escorço de tres quartas Con Su Marco dorado Le tasso en nobeçientos Reales 900

[61] 61 Una Caveça de San Pedro llorando Con otra Caveça de un Angel Con moldura de nogal perfilada de oro La ttasso en çiento y sesenta Reales 160

f.336v [62] 62 Una Caveça de Claro oscuro del Salbador dibujo en çiento y çinquenta Reales en que la tasso 150

[63] 63 Un quadro de San françisco orando Con una Calavera Marco dorado de dos baras La tasso en cient ducados que balen mill y çien R^s 1100

[64] 64 Un quadro de Santa catalina Arrodillada delante de un Santo Xptto del tiçiano Con moldura de nogal Le tasso En quatro mill nobeçientos y Çinquenta Reales 4950

[65] 65 Un San lorenço de oraçio borjan que esta En las parrillas el santo quando Le martiriçaron Con su Moldura dorada Le tasso en tres mill y quinientos R^s 3500

[66] 66 Una nuestra señora en tabla Con moldura de ebano Le tasso en tres mill y trezientos R^s 3300

f.337 [67] 67 Un Cristo Cruçificado con nra s^a y La magdalena y san Juan de lanfranco Con moldura dorada y labrada La tasso en ochoçientos R^s 800

[68] 68 Un quadro de santa catalina de do baras de alto con dos angeles a los Lados Con moldura dorada La tasso en mill y duçientos R^s 1200

[69] 69 Un Retrato de candia Le tasso en dos mill y quinientos Reales 2500

[70] 70 Un quadro Grande de bandiq Le ttasso En quatro mill y qui^tos R^s 4500

[71] 71 Mas Un cristo en tabla con la cruz a cuestas Con su moldura negra Le ttasso en quatrocientos y quar^ta R^s 440

[72] 72 Un tisso Con cadenas y moldura de nogal Y oro le taso en mill y quinientos Reales 1500

[73] 73 quatro quadros del Arca de Noe del bassan Los taso a duçientos y Veinte y Çinco ducados Cada uno que montan nuebe Mill y nobeçientos Reales 9900

[74] 74 dos Ramilleteros en Çiento y treinta y dos Reales en que los taso ambos a dos a sesenta y seis Cada uno 132

f.337v [75] 75 Una lamina de adonis y benus Con su cornija de ebano y el Rem^te^ de bronçe dorado Le tasso en quinientos y Çinquenta R^s^ 550

[76] 76 Un San Antonio Con el niño y su moldura dorada Le taso en çient Reales 100

[77] 77 Un pais de animales Le tasso en Ciento y Veinte Reales 120

[78] 78 Un quadro grande de adonis de Jusepe de rribera Le taso en çinco mill y quinientos Reales 5500

Con lo qual se acavo La dha tassaçion y dho Antonio pereda declaro haverla echo bien y fielmente a todos u saver y entender devajo del Juramento que fecho tiene y que en ella no a echo agravio a ninguna parte y lo firmo y es de hedad de treinta y ocho años poco mas o menos =
Don Antonio pereda
Don Diego de Orozco

Prosigue La tass^on^ de las pinturas
En la villa de madrid a Seis dias del mes de mayo Año de mill Seisçientos y çinq^ta^ y tres para efecto de proseguir Con la tass^on^ de Las pinturas Yo el escribano Rescevi Juram^to^ En forma de derecho de el dho Antonio de pereda pintor El qual despues de haver jurado y prometido dezir Verdad dijo haçia la dha ttasaçion en la forma y man^ra^ siguiente

f.338 [79] 79 quatro paises del Carbon Con Su Marco dorado y negro Las tasso En treçientos y ocho Reales 308

[80] 80 Un San Sebastian de Joseph de Rivera attado a una ençina sin moldura Le taso en duçientos y treinta ducados que montan dos mill quinientos y treinta Reales 2530

[81] 81 Un quadro grande del Juicio de Salomon Con su moldura dorada Se tasso en mill y duçientos Reales 1200

[82] 82 Una nuestra señora asentada leyendo La cartilla Con un San Sebastian attado a una ençina Con un marco Negro y dorado Le tasso en quin^tos^ R^s^ 500

[83] 83 Un quadro de nuestra señora de la paz de pablo de berona Con su marco negro y dorado Le tasso en treçientos y Çinquenta ducados que montan tres mill ochoçientos y cinquenta R^s^ 3850

f.338v [84] 84 Un quadro de San Erasmo de oraçio borjan de bara y media con su Marco Negro y dorado Le ttaso en treçientos ducados que montan tres mill y tresçientos Reales 3300

[85] 85 Un San Juan baup^ta^ de Joseph de Rivera Con una Rodilla en tierra de dos baras y media Con su marco dorado y labrado Le tasso en treçientos ducados que montan tres Mill y tresçientos Reales 3300

[86] 86 Un quadro de San onofre en el disierto desnudo figura Grande Con Su marco dorado de Josephe de Rivera Le taso en tres mill y tresçientos Reales 3300

[87] 87 Otro quadro de nro s^r^ desnudo delante de pilatos y otros sayones en tabla con moldura dorada y labrada Le tasso en çinquenta ducados que montan quinientos y Çinquenta Reales 550

[88] 88 Un quadro de Santa theressa en estassis Con su moldura dorada y Labrada Le taso en quinientos R^s^ 500

f.339 [89] 89 Un quadro de Santa Barbara Con su moldura dorada y negra Labrada Le tass en tresçientos Reales 300

[90] 90 un quadro de San Agustin en pie Cayendosele la pluma de la mano Con moldura chica y dorada Le taso en trescientos y treinta Reales 330

[91] 91 Un Retrato de benus encarnes con dos palomas a los pies y su marco dorado ques de mano del tiçiano Le ttasso en Çiento y sesenta ducaods que balen mill seteçientos y sesenta Reales 1760

[92] 92 Un Retrato de benus y martte y una muger tocando Un laud y un Cupido que es del tiçiano Le ttaso En quatroçientos ducados que balen quatro mill y quatroçientos Reales 4400

[93] 91 Un quadro de nuestra señora Con el niño Jhss y san Juan y santa Ana en tabla Con marco dorado y labrado Le tasso en quatro mill Seisçientos y Çinquenta Reales 4650

[94] 94 Otro quadro de nuestra señora Con nuestro s^{r} y san Jorxe En tabla en manera antigua con Su moldura dorada y Labrada Le ttasso en çinco mill y quinientos Reales 5500

f.339v [95] 95 Un San Sebastian moço en tabla de rrafael que tiene tres quartas moldura dorada y labrada le tasso en mill Reales 1000

[96] 96 Un Retrato de la Reyna Juana de negro en tabla Con su moldura negra de Antonio mur Le ttaso en quatroçientos y quarenta R^{s} 440

[97] 97 Un quadro de Cristo Cruçificado del tiçiano de bara con su moldura negra Le tasso en tes mill y quinientos Reales 3500

[98] 98 Una Caveca de un coronel ochavado Con su moldura negra Le tasso en duçientos Reales 200

[99] 99 Un dibujo de Josephe de Arpina de dos figuras de Ycaro Con su marco negro Le tasso en çiento y cinq^{ta} Reales 150

[100] 100 Una galatea Con figuritas menudas de Joseph arpino Le tasso en mill R^{s} 1000

[101] 101 Una lamina de una muger desnuda asentada Con un perrito a los pies Con moldura negra Le tasso en seisçientos Reales 600

[102] 102 Un quadro Chico de benus con dos amores a los Lados Le taso en çinquenta Reales 50

f.340 [103] 103 Un quadrito de la Circunçicion de nro s^{r} Copia del baxan Le ttaso en tresçientos y Çinquenta Reales 350

[104] 104 dos Laminas Una del arca de noe y La otra de San franço Rebolandose en la Çarça y tentandoLe el demonio con moldura negra y Remattes de bronçe dorado Le tasso en quinientos Reales 500

[105] 105 Un paisillo con dos ninfas asentadas Con su marco negro maltratado le ttasso en duçientos Reales 200

[106] 106 Un quadrito de piedra de la historia de Joseph moldura negra Le taso en treçientos y treinta Reales 330

[107] 107 Un quadro de Señor s^{t} Pedro quando Nego A nuestro s^{r} Con su marco negro Le tasso en Çien Reales 100

[108] 108 Un quadro de nra s^{a} de la leche a lo antiguo con su moldura de ebano pequeño Le tasso en seteÇientos setenta Reales 770

[109] 109 Un Retrato de polidoro y otra Caveça en dibujo Con su marco negro y dorado Le tasso en setenta y siete R^{s} 77

[110] 110 Un quadro de las birtudes antiguo con moldura de nogal tocada de oro Le tasso en quatroçientos y quarenta Reales 440

f.340v [111] 111 Un quadro em piedra con moldura de ebano La taso en çien Reales 100

[112] 112 quatro quadros en piedra de los ebanjelistas con molduras de ebano Las tasso en quatroçientos Reales 400

[113] 113 dos quadritos Yguales El uno de battalla y el otro de prespetiva Los taso en mill y duçientos R^{s} a seisçientos Cada una 1200

[114] 114 Una pintura de nuestro señor desclavado de la cruz con muchas figuras de Yluminaçion Con su moldura de ebano Le ttasso en quinientos R^{s} 500

[115] 115 Un quadro de san buena bentura y santo thomas de Aquino en Una Lamina Le tasso en siete ducados que balen setenta y siete R^{s} 77

[116] 116 Un quadro de nuestra señora Copia del Correjio Con moldura de nogal Labrada La taso en treçientos y treinta Reales 330

[117] 117 Un Retrato de Juan belin Caveça Moldura dorada La taso en duçientos Reales 200

f.341 [118] 118 Una Caveca de pio quinto con marco dorado y labrado Le tasso en duçientos Reales 200

[119] 119 Un dibuxo de Alberto durero Con bidriera y marco dorado Le taso en Setenta y siete Reales 77

[120] 120 Un quadro de San Pedro y otro de san pablo Con sus marcos negro Los tasso en duçientos Reales a çiento cada uno 200

[121] 121 Otros dos quadros el uno de san Anton y otro de santo domingo de bara y quarta Los taso en siete ducados cada uno que montan çiento y Çinquenta y quatro Reales 154

[122] 122 Un quadro de san Bernardo del mesmo tamaño Le tasso en setenta y siete Reales 77

[123] 123 Tres quadros de tres santos de la Compania Con moldura negra Los taso a seis ducados cada uno que montan çiento y nobenta y ocho R^{s} 198

[124] 124 Una lamina de la magdalena echada con cornija de ebano y por Remate Una bola de plata Con su Argolla La tasso en quatroçientos y Çinquenta Reales 450

[125] 125 dos quadritos Yguales de fabulas Con molduras de nogal que los taso A çinquenta Reales cada uno 100

f.341v [126] 127 Otro quadro de punto Con un caçador y unos perros Con moldura Negra perfilada de oro Le tasa en mill y Çient Reales 1100

[127] 128 Un quadro de San Nicolas en ttabla Con su moldura dorada y Labrada La ttassa en tresçientos R^{s} 300

[128] 129 Otro quadro de nuestro señor en forma de ortelano y la Magdalena Con moldura dorada que bale y le tasso en tresçientos Reales 300

[129] 130 Otro quadro de San benito que esta Sentado escribiendo Con marco Negro Le tasso en tresçientos Reales 300

[130] 131 Otro quadro de nuestra senora de La paz de lanfranco con su moldura negra que le tasso en quinientos Reales 500

[131] 132 Otro quadro de un San Geronimo que esta leyendo en un Libro Con Moldura de nogal tocada de oro que le tassa en mill y ducientos Reales 1200

f.342 [132] 133 otro quadro de Santiago de Cuerpo Entero pelegrinado Con su moldura negra que le tasa en quatro Cientos y quarenta Reales 440

[133] 134 Otro quadro de flores con moldura dorada echa a lo florentin Le taso en Seisçientos y Sesenta R^{s} 660

[134] 135 Una agata de piedra aobada con su pie y guarniçion de bronçe dorado de oro moldado pintado por Una parte La oraçion del huerto y por la otra Judiq Le taso en Seisçientos y sesenta Reales 660

[135] 136 dos Laminas de piedra Lapiz En la una pintada la historia del Arca de noe y en la otra de tobia Con sus pies de bronçe dorado Las taso Cada una a quar^{ta} ducados que montan ochoçientos y ochenta Reales 880

[136] 137 Tres Laminas Yguales sobre Un pie de bronçe dorado pintado en diferentes piedras que las tasa a trecientos R^{s} cada Una que balen nobeçientos 900

Con lo qual se acavo La dha tassaçion por oy dho dia y el dho Antonio de pereda declaro haver La echo bien y fielmentte a ttodo su saber y entenden sin hazer agravio a ninguna persona Socargo del Juram^{to} que tiene fho y declaro ser de hedad dha y lo firmo =
Don Antonio pereda
Ante mi Diego de Orozco

f.342v *Tass^{on} de las pinturas del Jardin*
En la Villa de Madrid a siete dias del mes de mayo Año de mill seisçientos y Çinquenta y tres para efecto de hazer La tassaçion de las pinturas del Jardin Yo el escribano Resçivi Juram^{to} En forma de derecho del dho Antonio pereda El qual despues de hacerle echo dho haze la tasion en la forma y manera siguiente
Sala primera

f.343 [137] 140 1 Dos Retratos del Rey y Reyna de mano de belazquez Los tassa cada uno a quinientos R^{s} que montan mill 1000

[138] 141 2 Una Pinttura de la magdalena en tabla Con su moldura negra Le tassa en trecientos Reales 300

[139] 142 3 Un quadro de la adoraçion de los Reyes bosquexo de blanco y negro Le tasso en çiento y çinquenta R^{s} 150

[140] 143 4 Un quadro de San Geronimo Copia de Joseph de rrivera Con su cornija negra le tassa en duçientos Reales 200

[141] 144 5 Un quadro de san fran^{co} en oraçion Le tassa en quinientos Y çinquenta R^{s} 550

[142] 145 6 Un pais en tabla Con moldura negra Le tasa en Çiento y Veinte Reales 120

[143] 146 7 Un quadro de andromeda en tabla Le tasso en treçientos y Çinquenta Rs 350

[144] 147 8 Un pais Redondo en tabla con moldura dorada Le tassa en treçientos y Çinquenta Reales 350

[145] 148 9 Seis Cavecas de Ujenio Las tasa a çinquenta Reales cada Una q^{e} Son trecientos 300

f.343v [146] 148 10 Una beronica La tasa en sesenta y seis R^{s} 66

[147] 150 12 Un San buena bentura Con cornija dorada que esta orando Con dos Angeles Le tassa en quinientos R^{s} 500

[148] 151 13 dos fruteros OChavados Los tasa a Setenta Reales Cada uno que Montan Çiento y quarenta 140

[149] 152 14 Una pintura de San Juan en tabla Con Su moldura dorada Le tassa en Seteçientos Reales 700

[150] 153 15 Una piedad con nuestra Señora Con cornija negra la tasso en treçientos y Çinquenta Reales 350

[151] 154 16 Un frutero con un pastel Le ttasa en Setenta y siete Reales 77

[152] 155 17 Un Mussico de parte de noche con moldura negra Le ttasso en çien Reales 100

[153] 156 18 Un San fran^{co} en oraçion delante de un Santo Cristo con moldura negra Le tasso en treçientos Reales 300

[154] 157 19 Una Imaxen Antigua en tabla moldura pintada La Tassa en duçientos Reales 200

f.344 [155] 158 20 Una Santa Agueda Martir içandola attada a una ençina La tassa en treçientos y Çinquenta Reales 350

[156] 159 21 Una pintura de la madalena en Carnes en tabla La taso en treçientos Reales 300

[157] 160 22 Una pintura del naçimiento Con moldura pequeña dorada La tasso en çiento y Veinte Reales 120

[158] 161 24 dos fruteros pequeños Los taso en sesenta Reales a treinta cada uno 60

[159] 162 25 Un paisilo pequeño Le ttassa en Cinquenta Reales 50

[160] 163 26 Un quadro de nuestra s^{ra} Con Santa Ana San Joachin y el niño Jhss sin moldura Le tassa en duçientos Reales 200

[161] 164 27 Un quadro Grande de una fabula de una Muger y dos niños y un hombre conbertido en rrana Le tasso en dos mill seteçientos y Çinquenta Reales 2750

[162] 165 28 dos marinejas Yguales Con sus molduras negras Las taso entrambas en çiento y treinta y dos R^{s} 132

[163] 166 29 Un Retrato de una mujer Con Moldura dorada La ttasa En Sesenta y seis Reales 66

f.344v [164] 167 30 Una lamina del santo Rey don fernando con moldura dorada Le tassa en Çient Reales 100

[165] 168 31 Una Magdalena con su moldura dorada y negra La tassa en tresÇientos Reales 300

[166] 169 32 Un quadro y en el pintada la Çiudad de beneçia Con otro de La Igual Los tassa en duçientos Reales y Cada uno A çiento 200

[167] 170 33 Un Retrato de una muger flamenca Con Moldura dorada y negra Le tasso en çient Reales 100

[168] 171 34 Una pintura de San Geronimo Arrodillado con su moldura Negra Le tasso en çiento y Çinquenta Reales 150

[169] 172 35 Un quadro de nuestra señora con el niño San Joseph y San Juan que es copia de Rafael Con su marco de madera que tiene tres quartas Le tassa es Çiento y Çinquenta Reales 150

[170] 173 36 Un Santo Cristo con La Cruz A Cuestas de medio Cuerpo a la antigua Le tassa en treçientos Reales 300

f.345 [171] 174 37 Una pintura de Santo domingo con Una Açuçena en la mano y un perro con El acha en la boca Le ttaso en çient Reales 100

[172] 175 38 Un quadro grande de Uropa con el toro con su moldura dorada le ttasso en duçientos Reales 200

[173] 176 39 Un bodegon de dos baras Le taso en Çient Reales 100

[174] 176 40 El puerto de cadiz pintado en Un quadro Grande Con su moldura Le tasso en mill Reales 1000

[175] 177 41 San Genaro y el Ynçendio de soma Con su moldura jaspeada le taso en tresçientos y Çinquenta R^{s} 350

Sala Vieja

[176] 178 42 Una Santa Cathalina de arteMiSa con un Angel y una espada de fuego Con su marco negro Le tasso en ochoçientos Reales 800

[177] 179 43 Tres Raçimos de hubas en sus quadros Los taso todos tres en Çiento y Çinquenta Reales a Çinquenta Reales a Çinquenta Cada uno 150

f.345v [178] 180 44 Una pintura del bauptismo de San Juan Con su moldura negra Le taso en treçientos R^{s} 300

[179] 181 45 quatro fruteros Los taso a quatro ducados Cada uno que montan Çiento y Sesenta y seis Reales 176

[180] 182 46 Un quadro Grande de San ss^{an} atado a un arbol con moldura negra Le tasso en treçientos y Çinq^{ta} R^{s} 350

[181] 183 47 Un quadro del puerto de meçina quando haçe La fiesta del pez espada Con moldura dorada y La brada Le tasso en çiento y Çinquenta Reales 150

[182] 184 48 Una Caveca de San Geronimo pequeña Con Una Calabera en la mano y moldura dorada Le ttasso en setenta y siete R^{s} 77

[183] 185 49 Otra Caveça de San Geronimo Le tasso en çinquenta Reales 50

[184] 186 50 Medio Cuerpo de dabid con su moldura dorada Le tasso en Çiento y Çinquenta Reales 150

[185] 187 51 Una nuestra señora en tabla Con el niño Jhss Le tasso en Mill Reales 1000

f.346 [186] 188 52 Un quadro de San Sebastian de dos baras y media de alto y una bara de ancho Le tasso en duÇientos y setenta y Çinco R^{s} 275

[187] 189 53 Un quadro entero de Santo dom^{o} Con su marco Negro y angostto Le tasso en quinientos Reales 500

[188] 190 54 Un Retrato de una Muger que es Caveça No mas Con moldura Negra y dorada Le tasso en Çinquenta Reales 50

[189] 191 55 Ocho paises del Cabron Con Moldura Negra Los taso a Siete ducados Cada uno que monttan Seiscientos y diez y seis R^{s} 616

[190] 192 56 Un quadro de la Magdalena de medio Cuerpo Con moldura dorada Le tasso en ochenta y ocho r^{s} 88

[191] 193 57 Una pintura de la fachada de San Pedro de Roma La taso en ochenta y ocho Reales 88

[192] 194 58 Un santo xpto Crucificado con nuestra senora y La magdalena de dos baras figuras pequeñas m^{co} de Color de nogal Le taso en seisçientos R^{s} 600

[193] 195 59 Un quadro de un niño monstruo en carnes de Joseph de Rivera Con Su marco Negro Le taso en mil R^{s} 1000

f.346v [194] 196 60 Un San Sebastian de medio Cuerpo Con Su marco dorado Le tasso en Çiento y Çinquenta Reales 150

[195] 197 61 Una escuela Con çinco medias figuras Con su marco negro Le taso en çiento y Çinquenta Reales 150

[196] 198 62 Una pintura de Lucreçia de medio Cuerpo Con su marco megro Le ttaso en çiento y treinta y dos Reales 132

[197] 199 63 Tres pinturas de Caveças de mugeres y La una tiene Un niño que las dos taso a tres ducados Cada una y La del niño en seis que monttan Çiento y treinta y dos Reales todas tres 132

[198] 201 65 Un San geronimo en tabla de Medio Cuerpo Con marco dorado Le tasso en seisçientos y sesenta Reales 660

[199] 202 66 Un quadro de noe haçiendo Sacrifiçio del baillon Con su Moldura dorada y labrada Le tasso en seisçientos Reales 600

[200] 203 67 Un Lienço de cupido de una bara que esta durmiendo y una pierna Sobre La otra Con su marco dorado Le tasso en tresÇientos Reales 300

f.347 [201] 204 68 dos Lienços de dos borrascas La una del pueblo de faraon y la otra de Jonas Con marco negro Las taso anbas a dos en mill R^{s} a quin^{tos} cada una 1000

Con lo qual se acavo La dha tasacion y el dho Antonio de pereda declaro haverla echo bien y fielmente sin hacer agrabio ninguino socargo del Juram^{to} que tiene fho y que es de la hedad dha y lo firmo
Don Antonio pereda

Ante mi Diego de Orozco

Prosigue la tt^{on} de las pinturas que estan en el Jardin
En La villa de Madrid a nuebe de mayo año de mill ss^{os} y Cinquenta y tres para efecto de proseguir con La dha tassaçion yo el escribano Resçevi juram^{to} del dho Antonio de pereda y haviendole echo en forma dijo que La haçe en La manera siguiente

[202] 205 69 Primeram^{te} Un san Antonio de medio cuerpo Con su moldura dorada biejo Le taso en ochenta y ocho Reales 88

f.347v [203] 206 70 Una prespetiba de bara y media de ancho y Largo Con su marco negro La taso en Çient Reales 100

[204] 207 71 dos filosofos de medio Cuerpo Con Marco dorado y negro los taso en Çiento y Veinte Reales 120

[205] 208 72 Un quadro del prendimiento de nro s^{r} Jesuxpto de tres quartas de mano de Eujenio Con su marco dorado Le tasso en ochoçientos R^{s} 800

[206] 209 73 Una pintura de nuestra señora en tabla de a terçia con dos niños y su moldura dorada Le taso en ochenta y ocho Reales 88

[207] 210 74 Un quadro de San Juan de medio Cuerpo Con Las manos Crucadas a modo de Salbador Le tasso en Çiento y ochenta Reales 180

[208] 211 75 Un quadro de la Magdalena en tabla de medio Cuerpo de dos terÇias Con Su marco negro Le tasso en duçientos Reales 200

[209] 212 76 Un Lienço de hercules pequeño Con Su marco Negro Le taso en ochenta y ocho Reales 88

[210] 213 77 Un florero de dos terçias Con Su Marco dorado Le taso en setenta y siete Reales 77

[211] 214 78 dos prespetivas de bara y media de alto y dos de ancho Con su Marco dorado Las tasso a Çient ducados Cada una que montan dos mill y duÇientos Reales 2200

f.348 [212] 215 79 Un quadro de un San Ger^{mo} en tabla Con un Cruçifixo Una calavera y un Candelero en tabla Con su marco dorado antiguo Le tasso en treÇientos y çinquenta Reales 350

[213] 216 80 Otro quadro de la magdalena de Medio Cuerpo desnuda pintada en tabla Con su marco dorado Le tasso en treçientos y Çinquenta Reales 350

[214] 217 81 Una Caveça del salbador con su marco dorado La tasso en Çiento y Cinquenta Reales 150

[215] 218 82 Un quadro de musicos antiguo Con çinco figuras y marco negro Le tasso en treçientos Reales 300

[216] 219 83 Un Santo Xpto de medio cuerpo Con su moldura dorada Le tasso en ochenta y ocho Reales 88

[217] 84 Un quadro de nuestra señora de la Leche Con Un niño de tres quartas y marco dorado Le tasso en çiento y ochenta Reales 180

[218] 85 Una batalla de Romanos y sanineses de tres baras marco negro y maltratado Le tasso en Cuarenta ducados que balen quatro çientos y quarenta Reales 440

f.348v [219] 86 Una prespetiva de dos baras maltratada La tasso en quarenta R^{s} 40

[220] 87 Un leoconte figura Grande Con dos niños figuras todo Lo tasso en dos Mill y ochoçientos Reales 2800

[221] 88 Cleopatra Recostada en una alMoada Con marco negro de bara Le tasso en tresçientos Reales 300

[222] 89 Otro Retrato de una muger de medio Cuerpo bestida Con su marco Negro y dorado Le taso en treç^{os} R^{s} 300

[223] 90 quatro pinturas de los quatro ebanjelistas yguales grandes Con sus Marcos Negros Los taso a mill y duçientos Reales Cada uno que Juntos montan quatro mill y ochoçientos R^{s} 4800

[224] 91 Un lienço del baño de diana Con todas sus ninfas Con marco dorado Le tasso en Seteçientos y Setenta Reales 770

[225] 92 Un quadro Grande de Sodoma quemandose Con su marco Negro y dorado Le ttaso en Seiscientos Reales 600

f.349 [226] 93 Otro Lienço Companero del anteÇedente del yncendio de troya y propio tamaño Le taso en otros seisÇientos Reales 600

[227] 94 Un quadro de San AGustino Labando Los pies a nuestro señor Le tasso en ochoçientos Reales 800

[228] 95 dos prespetivas Yguales de abara entrambas Las taso en ochoçientos R^{s} 800

[229] 96 Un Retrato de la hermosa Siçera Con su marco dorado Le tasso en Seisçientos y Çinquenta Reales 650

[230] 97 Un Lienço de dabid Con La caveça del jigante arrimado a una Media Coluna Le tasso en seteçientos Reales 700

[231] 98 Un Lienço de adan y heba Con Su Moldura açul y oro Le tasso en Mill y quatroçientos Reales 1400

[232] 99 Otro Lienço de benus y adonis y un cupido Con un Rayo de fuego Le tasso en dos mill y duçientos R^{s} 2200

[233] 100 Otro de una Judic Con la caveça de olofernes en la mano Con Marco dorado Le tasso en SeisÇientos Reales 600

f.349v [234] 101 Un quadrito de Joseph y una mug^{r} de bara y quarta de largo y bara de ancho Con Su moldura negra y dorada Le tasso en quartroçientos y quarenta R^{s} 440

[235] 102 dos quadros de Joseph de Rivera de Tantalo y fisico Con sus marcos Jaspeados y oro Los taso en seis mill y seisçientos Reales 6600

[236] 103 Un quadro de la Magdalena Recostada sobre un libro La ttaso en mill y çient Reales 1100

[237] 104 Un quadro chico de quando nro s^{r} entro en casa de laçaro con moldura dorada y Labrada de fran^{co} hazan Le taso en mill y treçientos R^{s} 1300

[238] 105 Un Lienço de davit Con medio Cuerpo y la espada en La mano y su Marco dorado Le taso en nobeÇientos Reales 900

[239] 106 Una prespetiva de una bara de alto y dos terçias de ancho Le tasso en sesenta y seis Reales 66

[240] 107 Una pintura de Galimedo en tabla Con marco dorado Le taso en Seisçientos Reales 600

[241] 108 Un Retrato de una muger antigua de medio Cuerpo que pareçe Ser Copia de tiçiano con Su moldura Negra Le tasso en quatrocientos y quar^{ta} R^{s} 440

f.350 [242] 109 Un quadro del Juiçio de parides Con Las diosas en mill y duçientos Reales en que la taso que es quadro grande 1200

[243] 110 Un Musico de medio Cuerpo Con Una taça en una mano y en La otra Un frasco Le taso en Setenta y Siete Reales 77

[244] 111 Un lienço de una muger soplando La lumbre Con dos figuras pegueñas del Griego Le taso en quatroÇientos y quarenta Reales 440

[245] 112 Un Lienço de Una marina con Una nao de tres quartas Con Su Marco de peral Le tasso en duÇientos y Çinquenta Reales 250

[246] 113 Un Retrato de una muger con Un perrito en la mano Copia de tiçiano Le tasso en tresçientos R^{s} 300

[247] 114 Otro Retrato de Una muger de bara y media que pareçe ser de Mano de Alonso sanchez Con Marco dorado Le tasso en treÇientos Reales 300

[248] 115 Un conbite de alemania Con diferentes figuras Grande de tres baras de largo Le ttasso en Mill tresçientos Reales 1300

f.350v [249] 116 Un quadro de Santo domingo Con la aÇuçena en la mano de bara y Media Con Moldura de granadillo Le tasso en ochoçientos R^{s} 800

[250] 117 Un quadro de Judic Cortando La caveca a olofernes en pie con Una figura de una bira Con Marco acul y dorado Le tasso en seteçientos Reales 700

[251] 118 Un quadro de adan y Eba grande en Lienço Le tasso en duçientos R^{s} 200

Con lo qual se acavo La dho tassaçion y el dha Antonio de pereda deCLaro haverla echo bien y fielmente sin azer agrabio a ninguno socargo del Juram^{to} que tiene fho y que es de La hedad dha y lo firmo
Don Antonio pereda
Ante mi Diego de Orozco

1. This picture was identified by A.E. Pérez Sánchez in "Las colecciones de pintura del Conde de Monterrey (1653)," *Boletin de la Real Academia de la Historia* (1977), pp.417-459, as the Venetian sixteenth-century *Conversation of the Marchese di Pescara* (Fig. 52) in the Prado (526). It appears again in the two other Conde de Monterrey documents included in this publication: see Doc. 57, no. 21 and Doc. 61, no. 9.

59 Jerónimo de Villanueva

1653

The postmortem inventory of Jerónimo de Villanueva [1] (Madrid 1594–Zaragoza 1653), knight of the Order of Calatrava and *comendador* of Santibañez, was drawn up by his nephew, Don Gerónimo de Villanueva, Knight of Alcántara. The inventory of Villanueva's moveable goods (*bienes muebles*) was taken in his house in Madrid on the calle de la Madera, and began with his collection of paintings inventoried between 26 and 27 August 1653.

Thanks to his father, Agustín de Villanueva (Doc. 6), Villanueva began his court career in minor posts in the secretariats of Aragón and Mallorca; he inherited his post of *Protonotario de la Corona de Aragón* on the death of his father. Recruited into the regime of the Conde-Duque de Olivares and knighted in 1626, Villanueva became his secretary as well as one of his closest confidants and most loyal ministers. Rapidly rising at court, he was the most powerful man of the regime after the *válido* himself: *Secretario del Despacho* between 1627–43, in direct contact with both the king and Olivares, and from 1630–43 the first *Secretario de Estado para España,* a post suppressed in 1643. On Olivares's disgrace in 1643 Villanueva fell from power and was imprisoned in 1644 for two years. News of his arrest was said to have precipitated Olivares' death. Villanueva retired to Zaragoza in August 1647, where he died on 21 July 1653. His last will and testament was drawn up in Zaragoza on 22 July.[2] His body was returned to Madrid and buried in the convent of San Plácido.

Villanueva founded the Benedictine convent of La Encarnación Benita de San Plácido in Madrid in 1623, which nuns entered in May 1624. Scandal surrounded the convent almost from the time of its foundation. The prioress, Teresa Valle de la Cerda, had been betrothed to Villanueva, and a love affair between them was widely suspected. Legend has it that Olivares and Villanueva facilitated Philip IV's affair with a nun of the convent, even perfuming the cell in which they made love. San Plácido was certainly the focus of investigations into illicit forms of heterodoxical worship in 1628, although Villanueva's power at court meant that no action was taken against him. The Inquisitorial accusations against Villanueva in the process of 1644 included his having a pact with the devil and "having had him painted in a certain form in his house".[3] In expiation of his sins, he may have commissioned Velázquez's *Crucifixion* (Madrid, Museo del Prado) for the convent around 1632.[4] He also spent 66,000 *reales* on appointing the convent, including paintings, and he put some of his own paintings at the disposal of the nuns.[5] Villanueva also had Rubens make a sketch for the high altar while he was in Madrid in 1628–29.[6]

Villanueva was most conspicuous in the cultural life of the court through his enthusiastic participation in the building of the Buen Retiro palace. In his capacity as keeper of the king's secret expense account, he was intimately involved with financing its construction and decoration; his interest in the progress and decoration of the palace was such that he could frequently be found wandering around the building at midnight or dawn.[7] Possessing great private wealth, he also contributed money and other gifts from his own pocket and was an assiduous patron of plays and entertainments at the new palace.[8] He seems to have been personally interested in the decoration of the Salón de los Reinos, which was said to be the result of his "care ... desire ... prudence ... [and] hard work". He added his personal touch to the ensemble with 12 silver lions rampant bearing the arms of Aragón, which cost no less than 24,000 ducats. On Villanueva's fall with Olivares in 1643, these were melted down for the war effort.[9]

Some of Villanueva's 150 paintings were inherited from his father's collection. The inventory of 1653 listed Agustín de Villanueva's still-life painting (no. 65) and genre painting of the fruitseller (no. 69). While no new genre pictures had been added to the collection, there were more still lifes and flower paintings,

which testifies to the great popularity of these genres at court from 1620. Villanueva also bought paintings at the estate auction of the Duc d'Aarschot on 2 October 1641: a *Resurrection of Christ* and a *Magdalene Washing Christ's Feet in the House of Simon*, a scene from classical history of *Mucius Scaevola*, and two still lifes.[10] It is likely that these pictures were all Flemish works, since they were listed among the paintings sent from Flanders that arrived after Aarschot's death (see Doc. 30).

Although Villanueva's paintings are anonymous in the inventory of 1653, the subject matter of some of them parallels the decoration of the Buen Retiro's Salón de los Reinos and perhaps reflects his personal involvement in this effort. Eight landscapes with subjects from the story of Hercules (no. 7) are reminiscent of Francisco de Zurbarán's *Labors of Hercules* for the Salón (Madrid, Museo del Prado). In a 1663 inventory of goods from the estate of Martina Ferrer de Valenzuela (d. 1657) and Villanueva's namesake, nephew, and executor, Don Jerónimo de Villanueva, Marqués de Villalba and *Protonotario de Aragón*, these paintings headed the list of pictures, where they were described as "eight landscapes of the labors of Hercules and Dejaneira."[11] The only attributed pictures in this later inventory were two portraits of the "Duques of Florence" by Tintoretto.[12]

Villanueva also owned a portrait series that appears to have included versions or copies of Velázquez's royal equestrian portraits of Philip III, Queen Margarita, Philip IV, Queen Isabella, and their son Prince Baltasar Carlos which presided over the Salón de los Reinos (all now in the Museo del Prado). There were two equestrian portraits of Philip IV and Queen Isabella that measured some 106 x 126 cm. (no. 45), and an equestrian portrait of Prince Baltasar Carlos (no. 9) of the same size. There was also a larger portrait of this prince (no. 46), which measured some 168 x 196 cm. Two slightly larger equestrian portraits of Philip III and Queen Margarita (no. 85) measured some 168 x 210 cm. Another equestrian portrait of the same size represented the Infante-Cardinal Don Ferdinand (no. 86). Two slightly smaller portraits of Philip IV and Queen Isabella might also have been equestrian portraits (nos. 87). There was a smaller portrait of the Conde-Duque de Olivares on a horse (no. 89). The size of this picture, some 106 x 126 cm., suggests that Villanueva's painting was similar to Juan Bautista del Mazo's *Equestrian Portrait of the Conde-Duque de Olivares* (102 x 125 cm.) in the Metropolitan Museum, New York. This portrait, which is a version of Velázquez's equestrian portrait of Olivares in the Prado Museum, was cited in the collection of the Marqués de Eliche in 1651. It is entirely fitting that Villanueva's collection should have contained a portrait of the patron with whom his own destiny was inextricably bound.

AHPM, Prot. 6.047, ff.13–17v

En la Villa de Madrid a Veinte y seis dias del mes de Agosto año de mill y seiscientos Y cinquenta y tres estando en las cassa principales que en esta corte tenia y dexo el señor Don xeronimo de Villanueva cavallero de la horden de calatrava comendador de santi Ybañez del consexo de su Magestad en los de Guerra Yndias y cruzada y su secretario de estado que son en la calle de la madera en pressencia y por ante mi Diego de ledesma escrivano (f.13v) de su Magestad publico y del numero desta dha Villa y su tierra El señor Don xeronimo de Villanueva Cavallero de la horden de Alcantara sobrino y testamentario del dho Don xeronimo por este titulo y los de mas que le competen en conformidad de la dispusicion que por su testamento presentado en estos autos Dexo hecha el dicho señor Don xeronimo = Dixo que respecto de tener comenzado el ynventario de los Vienes del dho s^{r} su tio Luego que llego a su noticia su fallecimiento ante francisco de angulo escrivano de su Magestad y Vezino desta dha Villa y aunque se le a pedido pra continuarle no se le da por decir se Le an perdido los pliegos que tenia escritos del dho ynventario y assi para que no dexe de haverle y conste en todo tiempo de los Vienes que an quedado del dho señor Don xeronimo de Villanueva le quiere prosiguir continuando el comenzado por la peticion que esta por caveza destos autos donde le hizo con los q contiene el testam.^{to} y ahora le prosigue Con los demas en la forma siguientte

f.14 [1] Primeram^te^ V^te^ y quatro lienzos de diferentes Martires de dos baras y quartta de alto y bara y dos terzias de ancho con molduras negras

[2] Ocho Lienzos de bara y media y seis dedos de alto y dos baras y media de ancho de diferentes hermitaños en paisses con molduras negras

[3] Otro pais como compañero de estos del mismo alto y de una bara de ancho con un hermitaño y moldura negra

[4] Una sobre ventana de pais compañera de dhos paisses con su hermitaño y moldura negra de tres quartas de caida poco mas o menos y dos baras de ancho

[5] otra sobre ventana de el mismo alto de la dha. tambien de pais y compañera de los dhos. con hermitaños y con moldura negra de dos baras y media de ancho

[6] Un Lienzo de bara y media de alto y bara y quarta de ancho de S. Juan Baptt.^a^ de poco mas de medio cuerpo con moldura negra

[7] Ocho Lienzos de paisses con la historia de Hercules de bara y media y seis dedos de alto y dos baras y media de ancho con moldura negra

[8] Una sobrepuerta compañera de los mismos paisses de tres quartas de alto y dos baras de ancho con moldura negra

[9] Un retrato del Prinçipe a cavallo de bara y media de alto y bara y quarta de ancho con moldura negra

[10] Un lienzo de la ressurrecçion de nro. s.^r^ de dos baras y dos tercias menos quatro dedos de alto y quatro baras de largo con moldura negra

f.14v [11] Otro lienzo del mismo tamaño con su moldura negra de la combersion de la Magdalena en el conbite de el farisseo

[12] otro lienzo de dos baras y media de alto y tres y media de ancho con moldura negra del naçimiento de Christo

[13] Otro Lienzo de la adorazion de los Reyes de dos baras y dos terzias menos quatro dedos de alto y tres baras y media y poco mas de ancho con moldura negra

[14] Otro lienzo de dos baras y dos tercias menos quatro dedos de alto y quatro baras de ancho con moldura negra de la historia de Musçio Scebola

[15] Otro lienzo de dos baras de alto y dos baras menos sesma de ancho con moldura negra que es de Christo muerto y la Virgen llorando

[16] Otro lienzo de bara y media de alto y bara y quarta de ancho y moldura negra de David quando degollo al gigante

[17] otro lienço de dos baras y media y quatro dedos de alto y bara y tres quartas de ancho poco menos con moldura negra de San Ju.^o^ Evangelista

[18] otro lienzo del mismo tamaño con moldura negra de S. fran.^co^ en las çarzas con un angel y unos serafines

[19] Otro lienzo de bara y media poco mas o menos de alto y bara y quarta de ancho de nra s.^ra^ el niño Jesus, S. Joseph, y S. Juan con moldura negra

[20] otro lienzo de dos baras menos sesma de alto y bara y media de ancho con moldura negra que es de nra s.^ra^ con el niño Jessus en las manos

[21] Seis lienzos de flores de una bara de alto y tres quartas de ancho poco mas o menos con molduras negras

[22] otro lienzo de dos baras y sesma de alto y dos baras y tres quartas escassas de ancho con moldura negra del martirio de S. Bartt^me^

[23] otro lienzo de dos baras y media de alto y dos baras y quarta de ancho con moldura negra del desçendimiento de la Cruz de nro señor

[24] otro lienzo de bara y media menos quatro dedos de alto y dos baras de ancho poco mas o menos con moldura negra es de la Virgen con el niño en los brazos y S. Juan y otros niños jugando con un cordero y otros angelicos San Jorge y otras dos santas todo en un pais

f.15 [25] otro lienzo de dos baras y quarta de alto y bara y media de ancho poco mas o menos con moldura negra que es de nro P. S. Benito con una gloria y santos

[26] Otro lienzo de siete quartas de alto y bara y tercia de ancho es de nra señora con Christo muerto al pie de la cruz con moldura negra

[27] Otros dos Lienzos de bara y media de alto y bara y quarta de ancho con molduras negras el uno de San Pedro calentandose y el otro de S. Geronimo leiendo

[28] Otro lienzo de bara y media quadrado con moldura negra de el ecce homo figuras de medio cuerpo

[29] otro lienzo de dos baras y terzia de alto y dos baras de ancho con moldura negra es de nra señora asentada en una silla con el niño Jessus recostado sobre su rodilla

[30] otro lienzo de bara y media quadrado con moldura negra del calvario con la lanzada de Christo

[31] otro lienzo de bara y media de alto y bara y quarta de ancho con moldura negra de la asumçion de nra señora

[32] otro lienzo de dos baras y sesma poco mas de alto y dos baras y tres quartas de ancho y es del sepulcro de Christo

[33] Otro Lienzo de bara y media quadrado poco mas o menos con moldura negra

[34] quatro lienzos de tres quartas de alto y bara y quarta de ancho con moldura negra de diferentes frutas

[35] otros ocho Lienzos de bara de alto y tres quartas de ancho con molduras negra quatro de los quatro tiempos y quatro de los elementos

[36] otro lienzo de dulzes baros y agua de media bara de alto y bara menos ochava de ancho con moldura negra

[37] otro lienzo de tres quartas de alto y una bara de ancho con Un cestillo de naranxas y un plato con un barro blanco y moldura negra

[38] Una lamina de dos terzias de alto de media bara de ancho con moldura de oro bruñido de la agonia de Christo en el guerto

f.15v [39] Tres paisses en tabla de poco mas de una terçia de alto y menos de media bara de ancho con moldurillas negras

[40] quatro paissillos en tabla de menos de una terçia en alto y mas de una terçia en acho el uno con La moldurilla teñida de negro y los tres con las moldurillas de color de madera

[41] Tres paisillos en tabla de media bara de alto y dos terzias de ancho con molduras de color de madera con perfiles de oro

[42] Ocho Lienzos de frutas dulçes y pescados de mas de una terzia de alto y menos de dos terzias de largo con molduras negras

[43] Dos Lienzos de diferentes frutas bara de alto y bara y quarto de ancho con molduras de oro y negro

[44] Dos Lienzos de bara y media de alto y bara y quarta de ancho el uno de nra señora con el niño Jesus al pecho y el otro de S. Joseph con el niño Jesus en los braços

[45] Dos retratos a cavallo el uno de la Reina D.ª Ysabel y el otro del Rey nro s.r de bara y media de alto y bara y quarta de ancho con molduras negras

[46] Un retrato del Prinçipe a cavallo de dos baras y terçia poco mas de alto y dos baras de ancho

[47] Un retrato de dos baras y media de alto y bara y media de ancho con moldura negra

[48] Dos Lienzos de tres quartas de alto y media bara de ancho con moldurillas negras y perfil de oro el uno de la orazion del huerto y el otro del prendimiento

[49] Una adoraçion de los Reies de bara y media en quadro

[50] Una tabla de tres quartas de alto y bara y ochava de ancho con moldura negra con perfiles de oro y era de Christo con la cruz a cuestas

[51] dos Lienzos de tres quartas de alto y una Bara de ancho el uno de Herodias con la caveza de San Juan y el otro de tres figuras de medio cuerpo que las dos estan abrazandosse

f.16 [52] Un lienzo del despossorio de Santa Cathalina de una bara de alto y tres quartas de ancho

[53] Otro Lienzo de dos baras y terzia en quadro de San Bruno

[54] Un lençø de siete quartas de alto y bara y quarta de ancho de una bission de Ph.e seg.do

[55] Una tabla de S. Cathalina de mas de tres quartas de alto y dos terçias de ancho poco mas o menos con moldura de color de madera y perfiles de oro

[56] otros dos retratos de hombre y muger de tres quartas de alto y dos terzias de ancho con molduras de oro y negro

[57] Un retrato de Ph.[e] segundo de tres quartas en quadro con moldura de negro con perfiles de oro

[58] Otros dos retratos de Cardenales de tres quartas de alto y dos tercias de ancho con molduras de oro y negro

[59] otros dos retratos de tres quartas en quadro poco mas o menos Uno de un niño, y otro de una señora

[60] Un lienzo de S. Theressa de Jessus de siete quartas de alto y bara y quarta de ancho

[61] Un lienzo de S. Sevastian quitado del tronco de bara de alto y bara y quarta de ancho

[62] çinco lienzos de Los messes de bara y quarta de alto y dos baras de ancho con molduras negras y perfiles de oro

[63] otro lienço de una Çorra con una galliña de bara y quarta de alto y siete quartas de ancho con molduras de oro y negro

[64] otro lienço de bara y quarta de alto y siete quartas de ancho de un pero riñendo con un gato

[65] Otro lienzo de un cardo y unas perdizes de una bara de alto y bara y quarta de ancho con moldura de oro y negro

[66] Un lienzo de tres quartas de Alto y una bara de ancho de la costa de la florida

f.16v

[67] Un pais en tabla de media bara de alto poco menos y tres quartas de ancho con moldura de color de madera y perfiles de oro

[68] otro pais de poco menos de media bara de alto y una bara de ancho con moldura de color de madera y perfiles de oro

[69] Un lienzo de una frutera con diferentes frutas de siete quartas de alto y dos baras y media menos un doçavo de ancho

[70] Un lienzo de tres quartas de alto y dos terzias de ancho de Santa Luçia de medio Cuerpo

[71] Un lienzo de dos baras y dos terzias de alto y dos baras y sesma de ancho del Combento de San lorenzo el Real

[72] Dos Lienzos de flores de tres quartas de alto y media bara de ancho

[73] Una tabla de nra señora con el niño Jessus de tres quartas de alto y media bara de ancho con moldura de oro y negro

[74] dos Lienzos de bara de alto y tres quartas de ancho el uno de el eççe homo y otro de nra señora con molduras negras

[75] Un lienzo de bara y tres quartas de alto y dos baras y media de ancho con moldura negra de Christo muerto con las Marias

[76] doçe paisicos en laminas de mas de una sesma de alto y mas de una quarta de ancho con molduras negras

[77] Un San Joseph en lamina de mas de una quarta de alto y menos de una quarta en ancho con moldura de evano

[78] Una nra señora con el niño Jessus sobre un bufete en Lamina de una quarta de alto y menos de una quarta de ancho con moldura negra

[79] Una tablica de Una sesma de alto y una ochava de ancho con moldurilla de evano de Santa Magdalena

[80] Una Santa Çecilia sobre agata ochabada con frissos de agata y moldura negra de evano y colgadero de plata con una piedra

f.17

[81] Un lienzo arrollado con un bastonçico con un tafetan berde de dos terzias de alto y mas de una terzia de ancho de nro Padre San Benito

[82] Dos Lienzos arrollados con tafetanes y tornasolados de menos de una bara de alto y tres quartas de ancho el uno del ecçe homo el otro de nra Señora

[83] Un Christo cruçificado pintado en una cruz de bronze con remates de lo mismo

[84] Otro Santo Cristo pintado en una cruz de madera

Y en este estado se quedo por ahora el dho ynbentario y los beines ynventariados quedaron en poder del dho señor Don Xeronimo de Villanueva el qual protesto de le proseguir hasta le fenezer y lo firmo = Geronimo de Villanueva
Ante mi
Di^{o} de ledesma

Sigue el ynventario
En la dha Villa de Madrid a siete dias del mes de setiembre año de mill y sseiscientos y Cinquenta y tres estando en las dhas casas del dho señor Don xeronimo de Villanueva en la dha calle de la madera desta dha Villa ante mi el dho escrivano el dho s^{r} Don xeronimo de Villanueva su sobrino testam^{rio} prosiguio en el ynventario de los bienes del dho su tio que tiene comenzado en la forma sig^{te}

f.17v

[85] dos Lienzos de dos retratos a cavallo uno del Rey Ph.^{e} 3^{o} y otro de la Reyna D.^{a} Margarita de dos baras y media menos un doçabo de alto y dos baras de ancho con molduras negras

[86] otro retrato a cavallo del Ynfante Cardenal de dos baras y media de alto y dos baras de ancho con moldura negra

[87] otros dos retratos uno del Rey nro. señor y otro de la Reyna D.^{a} Ysavel de dos baras y media de alto y bara y media de ancho Con molduras negras

[88] otro retrato del Conde Duque a cavallo de bara y media de alto y bara y quarta de ancho con moldura negra

[89] Un Lienço de dos baras y media de alto y bara y terzia de ancho con moldura negra en que hay tres retratos que son una señora con dos niños de las manos

[90] Un lienço con dos retratos de dos niños de siete quartas de alto y bara y quarta de ancho con moldura de oro y negro

[91] dos retratos uno de una niña y otro de un niño de bara y quarta de alto y Una bara de ancho con molduras negras

[92] otro retrato de un niño arrimado a un carreton de siete quartas de alto y bara y quarta de ancho con moldura de oro y negro

[93] Un retrato de una señora monja de dos baras y media de ancho con moldura negra

1. For Villanueva see J.H. Elliott and José F. de la Peña, *Memoriales y cartas del Conde Duque de Olivares*, Madrid, 1978, I, p. 80, no. 44; J.H. Elliott, *The Count-Duke of Olivares*, New Haven and London, 1986, pp. 260–261, 316–317, 421–423.
2. AHPM, Prot. 6.047, ff. 1–8.
3. Agulló Cobo 1975, p. 66.
4. Brown 1986, p. 161.
5. See M. Agulló Cobo, "El monasterio de San Plácido y su fundador, el madrileño don Jerónimo de Villanueva, Protonotario de Aragón," *Villa de Madrid*, XIII, nos. 45–46, 1975, pp. 59–68; XIII, no. 47, 1975, pp. 37–50.
6. Brown 1986, p. 161.
7. Brown and Elliott 1986, p. 98.
8. Ibid., pp. 68, 98, 103, 203, 205.
9. Ibid., pp. 110–111.
10. AHPM Prot. 5.993, ff. 1265–1265v.
11. "ochos Paises de las fuerças de ercules y ejanira" [sic], AHPM, Prot. 9.805, f. 166.
12. Ibid.

60 Luis Fernández de Vega
1654

The postmortem inventory of Luis Fernández de Vega (d.23 March 1654), *contador* in the *Consejo de Indias*, was drawn up by his widow, Sebastiana de Mendizabel, in Madrid from 24 March 1654. The inventoried paintings were valued on 15 April 1654 by the royal painter Angelo Nardi, whose attributions followed those of the inventory exactly. This was essentially a collection of religious paintings; some of the works of comparatively low value were probably of more devotional than aesthetic importance. By far the most valuable painting was an *Immaculate Conception* by the royal painter of Italian extraction, Eugenio Caxés (no. 2), and Nardi's high valuation of this work suggests sincere admiration for the qualities of his colleague's art. Two pictures by Pedro de Orrente were also valued at appreciable sums (nos. 3, 8), as was an anonymous "original" *Last Supper* (no. 4), whose value may also have reflected the large number of figures required to represent such a subject. The only paintings of secular subjects listed in the collection were four coppers of battles (no. 25) and a set of 18 heads of Roman emperors (no. 23), which were of negligible value and, if not inherited, were probably acquired much earlier in the century. However, the 17 small paintings on metal depicting hermit saints in landscapes were examples of a type of devotional painting that never went out of fashion throughout the seventeenth century.

AHPM, Prot. 8.270, ff.24–25 En la villa de madrid a quince dias de el mes de abril de mill y seisçientos y cinquenta y quatro años yo el esc^{no} notifique el nombramiento de tasador a anelo nardi pintor de su magestad y el auto proveydo Por el ss^{or} Theniente en que Le manda Lo azete Jure y aga La tass^{on} Para que a sido nombrado en Su persona el qual Lo azeto y Juro por dios nro ss^{or} y por una señal de cruz de Hazer la tass^{on} vien y fielmente y devaxo deste juramento la Hiço en la forma y manera siguiente

f.24 *Pinturas*

[1] Una Pintura del nazimiento de nro ss.^{or} Jesu cristo de tress varas de ancho y dos de largo con su moldura dorada en quatrocientos Reales 400

[2] Un quadro de nra señora de la conçepçion con moldura dorada de dos varas y media de alto de eujenio caxes con su moldura dorada en Duzientos Ducados 2200

[3] Una pintura de Santa Susana de pedro Rente de vara y quarta con moldura negra en duzientos y cinquenta Reales 250

[4] Una zena del mismo tamaño orixin.^{l} en treçientos y Zinquenta Reales 350

[5] La Samaritana en Diez Ducados 110

[6] El Castillo de maut en Diez Ducados 110

[7] otra pintura del nazimiento en diez Ducados 110

[8] La orazion del guerto orix^{l} de orente en veinte Ducadoss 220

[9] otra Pintura de Santo Domingo soriano de Vara y media de largo con su moldura dorada en quarenta R^{s} [N.B. "ducados" crossed out] 40

f.24v [10] otra pintura de la santa Judi de dos Varass de largo con su marco dorado en Duzientos Reales 200

[11] otra pintura de Santa Susana de dos varas y media de largo con su marco dorado = en Duçientos Reales 200

[12] otra pintura de Santa ynes con su marco de dos varas de largo en ziento y cinquenta Reales 150

[13] otra pintura de Santa Cathalina de dos varas con su marco dorado en ziento y cinq^{ta} reales 150

[14] otra Pintura de nra señora de la soledad con su marco dorado de vara quarta de largo en treinta reales 30

[15] otra Pintura de nra señora de santa maria La mayor de vara y quarta de largo con su marco dorado en zinquenta y zinco Reales 55

[16] otra pintura del despoxo de la magdalena de vara y quarta con su marco dorado y negro en q^{ta} y quatro Reales 44

[17] otra Pintura de la degollacion de san Ju.^{o} Baup,^{ta} de mas de vara de alto con su marco dorado y negro en zinquenta Reales 50

[18] otra pintura de la magdalena en el disierto de mas de vara de alto con su marco en zinquenta y zinco R^{s} 55

[19] Un santo xpto Pintado en una Cruz en v^{te} R^{s} 20

[20] Una Pintura de Santa Çiçilia con su marco dorado y n^{o} de poco mas de Bara en quarenta Reales 40

[21] Una lamina de Vara de largo de la istoria de los panes de la prop^{on} con su moldura de evano negra en quatroçientos Reales 400

[22] Diez y Seis Laminas de a terçia cada una de los santos hermitaños en el disierto con sus marcos negros a quatro ducados cada una 704

f.25 [23] Diez y ocho cavezas de emperadores con molduras Pequeñas a Diez Reales cada una Hazen ç^{to} y ochenta Reales 180

[24] Una Pintura de los siete Pecados mortales con moldura en diez y seis Reales 16

[25] otras Zinco Laminas de a quarta de largo con sus marcos negros de diferentes Guerras a Diez Ducados cada una 550

[26] Una lamina de nra Señora y san Joseph en Piedra Jaspe pintados con su moldura de ebano en Duzientos y Veinte Reales 220

[27] otra lamina de la adorazion de los Reyes en Piedra Jaspe ochavada con su moldura pequeña en dosçientos y veinte Reales 220

[28] otra lamina de ss^{or} San Ju^{o} en el disierto Pequeña con su moldura de Peral en veinte y Dos R^{s} 22

[29] otra Lamina de nra señora del mismo tamaño en treinta Reales 30

[30] otra pintura del prendimiento de xpto ss,^{or} nro de media vara de ancho con su quadro dorado en ciento y çinquenta reales 150

[31] un quadro del santo sepulcro de dos varas de largo con su marco en zien Reales 100

[32] Una Pintura del exceomo de vara de largo en zien Reales 100

61 Leonor María de Guzmán
Condesa de Fuentes and Condesa de Monterrey
1655

The valuation of the estate of Doña Leonor Maria de Guzman, Condesa de Monterrey, widow of Manuel de Fonseca y Zúñiga, Conde de Monterrey y de Fuentes, was drawn up by administrator of her estate Don Miguel de Salamanca "del Consejo y juez probabivio de Su Mag.d," beginning Madrid 15 February 1655. The paintings (ff. 861–866v) were appraised by Antonio Pereda.

Many of the works can be traced back to the inventory or valuation of Monterrey's husband (Docs. 57 and 58), though with some items described slightly differently. For example, Giuseppe Cesari (Cavalier d'Arpino)'s drawing of two angels in the 1653 inventory (Doc. 57, no. 96) is changed to two figures of *Icarus* in the subsequent valuation (Doc. 58, no. 99), but changed back to angels here (no. 35).

AHPM, Prot. 7.685, ff.861–866

Tassacion de pinturas

En la Villa de de Madrid A quince dias del mes febrero ano de mil seiscientos y cinquenta y cinco Para efecto de tasar las pinturas yo el esc.no R.uz Juram.to en forma de dr.o de D antonio pereda tasader nombrado y aviendo Jurado Y prometido dezir Verdad hizo la dha tasaz.on en la forma y manera sig.te

f.861

[1] 1 Primeramente Una pintura de un cupido del tiziano de vara y media de largo y bara y tercia de ancho con su moldura dorada en mill y quinientos R.s en que la taso 1500

[2] 2 otra Pintura de un musico con su moldura dorada tasado en quatrocientos y quarenta Reales 440

[3] 3 Otra Pintura de un san Juan de bara de alto Con su moldura dorada tasada en duzientos y cinquenta R.s 250

[4] 4 Otra pintura Pequeña de un hombre con una gorrita en la caveca y guantes En la mano con moldura dorada y negro tasada en duçientos R.s 200

[5] 5 Otra Pintura de otra figura de otro hombre con la gorra en la mano y sus guantes en la otra tasada en ducientos R.s

[6] 6 Tres quadritos de las fuercas de ercules con moldura dorada tasado en ciento y cinq.ta R.s 150

f.861v

[7] 7 otro quadro de nro s.r con la cruz a questas de m.o cuerpo Con moldura negra tasada en tresçientos R.s 300

[8] 8 otro quadrito de Pintura del rretrato de carlos quinto con moldura dorada tasado en cien R.s 100

[9] 9 Otro quadro de pintura Con tres hombres Casi de cuerpo entero Uno dellos armado y una caveça de un criado con moldura dorada tasado en quatrocientos R.s 400 l

[10] 10 Mas un quadro de un rretrato de una mug.r de medio Cuerpo con las manos Cruzadas al pecho con moldura negra y perfil tasado en trescientos R.s 300

[11] 11 Otra Pintura de la magdalena Vestida de blanco con moldura negra perfilada de oro tasada en tresçientos y treynta R.s 330

[12] 12 Otro quadro de la aurora durmiendo con un carro con su moldura dorada y labrada tasado en tresçientos y treynta R.s 330

[13] 13 otro quadro de medio Cuerpo de un san ger.mo con un ss.to xpsto en la mano con su moldura dorada tasada en tresçientos y tr.a R.s 330

[14] 14 otro quadro de un rretrato del duque de sajonia con moldura dorada y negra tasado en duzientos R.s 200

[15] 15 otro quadro de s^{n} Juan Bau^{ta} con su cordero en los braços y una cruz con su moldura dorada tasado en quatroçientos R^{s} 400

[16] 16 otro quadro de un rretrato de una muger con un cuello y moldura negra y perfil de oro tasado en ciento y cinquenta R^{s} 150

f.862 [17] 17 Una lamina Pequena del dizendim^{to} de la cruz con nra s^{ra} y tres angeles con su moldura de evano tasado en seisçientos R^{s} 600

[18] 18 otra lamina ygual de la magdalena con un baso de un fuente en la mano tasado en duzientos y çinquenta rreales 250

[19] 19 Otra pintura de una caveça de s^{n} Ju^{o} baup^{ta} sobre una fuente con moldura de nogal tasada en duzientos R^{s} 200

[20] 20 otro quadro de pintura rredondo de nra s^{ra} Con el niño Jesus en los braços agarrado a un Libro y san joseph tasado en quatroçientos y cinquenta R^{s} 450

[21] 21 Seis caveças del natural en unos quadricos chicos con moldura dorada tasadas a cinq^{ta} R^{s} cada una 300

[22] 22 otro quadro de un rretrato de la duquesa de alcala en tabla con su marco dorado tasado en çiento y cinquenta R^{s} 150

[23] 23 Otro quadro menor de un hombre de medio Cuerpo qual rretrato es de carlos quinto con su marco dorado tasado en cien R^{s} 100

oratt^{o}

[24] 24 Un quadro del nazim^{to} de nro s^{r} con su cornija dorada tasada en cien R^{s} 100

[25] 25 otro quadrito Pintado el salvador de claro obscuro Con su moldura de evano negra al olio tasado en duzientos R^{s} 200

[26] 26 un quadrito chico con un leon y un cupido que esta a cavallo sobre el con su moldura dorada y labrada tasado en cien R^{s} 100

f.862v [27] 27 un quadro de un santo xpsto muerto pintado en escorco con nra s^{ra} y s^{n} Ju^{o} con moldura dorado tasado en quatroçientos y cinq^{ta} R^{s} 450

[28] 28 Una caveça de un San Pedro con otra de un angel questa llorando con moldura de nogal Perfilada de oro tasada en cien R^{s} 100

[29] 29 Una caveça de un salvador de claro obscuro con su moldura de nogal tasado en sesenta y seis R^{s} 66

[30] 30 Un santo xpsto Cruçificado con nra s^{ra} la magdalena y s. Ju^{o} del lanfranqui con moldura dorada y labrada tasado en trescientos R^{s} 300

[31] 31 un santo xpsto con la cruz a Cuestas de medio cuerpo con moldura de evano negra tasado en setezientos R^{s} 700

[32] 32 Dos quadros floreros yguales con sus molduras negras tasadas en çien R^{s} 100

[33] 33 Un santo xpsto ensenandole pilatos al pueblo en tabla con moldura dorada y labrada tasado en seis^{os} R^{s} 600

[34] 34 Un retrato de la reyna doña Juana con moldura negra tasado en quinientos R^{s} 500

[35] 35 Otro dibujo de dos angeles de Joseph arpin tasado en treinta R^{s} 30

f.863 [36] 36 Un quadro de la galatea del dho Joseph de arpin con moldura dorada en novocientos R^{s} en que se taso 900

[37] 37 Una mug^{r} desnuda en quadrito de lamina asentada con un perrito a los pies y moldura negra tasado en trescientos R^{s} 300

[38] 38 otro quadrito de diana con un satiro de cupido con moldura negra perfilada al oro tasada en ciento y çinquenta R^{s} 150

[39] 39 Un quadro en piedra de la Istoria de Joseph con moldura de evano negra tasado en trescientos R^{s} 300

[40] 40 Un quadro de nra s^{ra} de la leche con nro s^{r} en los braços con moldura de evano tasado en trescientos y treinta R^{s} 330

[41] 43 Un quadro de iluminaz^{on} del dezendim^{to} de la cruz con muchas figuras y moldura de evano tasado en mill y cien R^{s} 1100

[42] 44 Un quadro de piedra con piñas y dos mug^{res} andando con moldura de evano tasado en duzientos R^{s} 200

[43] 45 Dos quadritos Yguales el uno de vatallas y el otro de prespetivas con su moldura de evano tasados en mill Reales 1000

f.863v [44] 46 Un quadro de la musica del ticiano de vara y tercia de alto y otro tanto de ancho tasado en dos mil seteziento y cinquenta R^{s} 2750

[45] 47 Otro quadro de adones y benus en lamina con moldura de evano negro tasado en quinientos rreales 500

[46] 48 Dos quadros del rrey y rreyna de mano de velazquez tasados en ochocientos R^{s} 800

[47] 49 Otra pintura de la adorazion de los rreyes en vosquejo blanco y negro tasada en cien R^{s} 100

[48] 50 Otra Pintura de s^{n} Ger^{mo} que es copia de Joseph de Rivera con su cornija negra

[49] 51 Otra Pintura de una veronica tasada en setenta y seis R^{s} 66

[50] 52 Otra Pintura de nra s^{ra} antigua en tabla tasada en duzientos y cinquenta R^{s} 250

[51] 53 Una pintura en tabla de la magdalena encarnes tasada en quatrocientos R^{s} 400

[52] 54 Una Pintura del nazimiento con su moldura Pequena dorada tasada en cinquenta R^{s} 50

[53] 55 una Pintura de nra s^{ra} y s^{a} Ana sin moldura tasada en cien y cinq^{ta} R^{s} 150

[54] 56 un quadro de s^{to} domingo con una cruz en la mano y un perro antorcha en la voca tasado en ciento y cinquenta R^{s} 150

f.864 [55] 57 Un quadro Pintado en el puerto de cadiz grande tasado en ochozientos R^{s} 800

[56] 58 Un quadro de s^{ta} catalina de artemisa con un angel que tiene una espada de fuego con su marco negro tasado en ochozientos R^{s} 800

[57] 59 Un quadro de medio cuerpo de david con moldura dorada tasado en ciento y tr^{a} R^{s} 130

[58] 60 otro quadro Pintada una caveza de una muger Con su moldura dorada Y negro tasado en quar^{ta} R^{s} 40

[59] 61 Dos caveças de mug^{res} tasadas en ochenta R^{s} ambas 80

[60] 62 Un quadro de prendim^{to} de nro s^{r} de tres quartas Con marco dorado y negro tasado en quinientos rreales 500

[61] 63 Un lienço florero de dos terçias con su marco dorado tasado en ciento y diez R^{s} 110

[62] 64 Un quadro de san Ger^{mo} con un crucifijo y una calavera y un candelero en tabla con su moldura dorada a lo antiguo tasada en duçientos y cinquenta R^{s} 250

[63] 65 Un quadro de la caveca del salvador con su marco dorado tasado en zien R^{s} 100

[64] 66 Un quadro de musicos al antiguo tasado en zien R^{s} 100

[65] 67 Un quadro de nra s^{a} de la leche con su marco tasado en quatrocientos R^{s} 400

[66] 68 Un quadro de vatallas de rromanos y savineses a tres varas Con su marco negro y maltratado tasado en quatrocientos R^{s} 400

f.864v [67] 69 Una prespetiva Vieja tasado En treinta y seis rreales 36

[68] 70 Una pintura de leoconte con tres figuras grandes dos ninos tasada en dos mill y quatrocientos R^{s} 2400

[69] 71 Un quadro del vaño de diana con todas sus ninfas con marco dorado tasado en seiscientos R^{s} 600

[70] 72 Un quadro Grande de sodoma quemandose con su marco dorado y negro tasado en quinientos R^{s} 500

[71] 73 Un quadro Grande conpanero del Incendio de troya del mismo tamaño tasado en quinientos R^{s} 500

[72] 74 Dos prespetivas yguales tasadas en seiscientos R^{s} 600

[73] 75 Un quadro del medio cuerpo de david con la caveca del Jigante arimado a una media coluna tasado en seis^{os} R^{s} 600

[74] 76 Un quadro de adan y eva con su moldura a lo antiguo tasado en mill y duzientos R^{s} 1200

[75] 77 Un quadro de benus y adonis y un cupido con un rrayo de fuego tasado en dos mill Reales 2000

f.865 [76] 78 un quadro de olofernes y Judic tasado en quinientos R^{s} 500

[77] 79 Un quadro de Joseph tasado en tresçientos y treinta R^{s} 330

[78] 80 Dos quadros de Joseph de Rivera de tantalo y fisito con sus marcos Jaspeados y oro tasados en cinco mill y quinientos R^{s} 5500

[79] 81 Un david con la espada en la mano tasado en setecientos y cinquenta R^{s} 750

[80] 82 Una pintura de galimedo en tabla con su marco dorado Rota tasado en cien R^{s} 100

[81] 83 Un quadro Grande de pais con las diosas tassd^{as} en mill R^{s} 1000

[82] 84 Un rretrato de una mug^{r} con un perrito en la mano que es copia del tiçiano tasada en duciento s y cinquenta R^{s} 250

[83] 85 Otro rrettrato de una mug^{r} de vara y media q Pareze ser de mano de Alonso Sanchez y tiene su moldura dorada tasada en duzientos y cinquenta R^{s} 250

[84] 86 Un quadro del convite de alemañia con diferentes figuras de tres varas de largo tasado en mil y cien R^{s} 1100

f.865v [85] 87 Otro quadro de adan y eva Grande En lienço tasado en ciento y cinquenta R^{s} 150

[86] 88 Dos quadros yguales San Pedro y san pablo de vara de alto con su marco negro tasado cada uno en treinta y tres R^{s} 66

[87] 89 Seis quadros yguales de vara de alto angostos de diferentes santos y marcos pequeños negros se tasaron en tr^{a} y tres R^{s} cada uno 132

[88] 90 Un quadro de san Jenaro maltratado con marco negro con perfil dorado tasado en ciento y cinquenta R^{s} 150

[89] 91 otro quadro de un santo de la orden de s^{n} franz^{co} Con marco negro y perfil dorado tasado en ziento y cinquenta R^{s} 150

[90] 92 Mas un quadro de Sn Pedro rregalado de la orden de s^{n} franz^{o} Con marco dorado y negro tasado en ciento y cinquenta R^{s} 150

[91] 93 Mas un quadro de Sn Juan de la cruz carmelita descalço con nra s^{ra} y un niño Jh^{s} con marco negro con unas flores de oro tasado en ducientos R^{s} 200

[92] 94 Otro quadro de nra s^{ra} de la leche con tres niños avajo y marco negro con lista de oro tasado en çiento y cinq^{ta} R^{s} 150

[93] 95 otro quadro de ss^{ta} Ana con marco negro angosto tasado en duzientos R^{s} 200

f.866 [94] 96 Un rretrato de franz^{co} olimpo clerigo menor con marco dorado tasado en setenta y seis R^{s} 66

[95] 98 Un quadro de s^{n} Miguel con marco negro tasado en sesenta y seis R^{s} 66

[96] 99 Un quadro de s^{n} Antonio y el niño con marco negro con perfil dorado tasado en ciento y cinquenta R^{s} 150

[97] 100 Mas una pintura con un obalo de piedra pintado en una p^{te} el prendim^{to} y en la otra la istoria de Judic tasado en seis^{os} R^{s} 600

[98] 101 Mas otros dos en obalos Pequeños de pintura como el de arriva tasados en tresçientos y treinta R^{s} ambos a dos 330

[99] 102 Mas otras tres quadradas con moldura de evano ondeadas y concha de tortuga tasadas a v^{tc} ducados cada una 660

[100] 103 Pintura de nra s^{ra} sta Ana y s^{n} Ju^{o}chin

[101] Mas un quadro de una Imagen con san Juan y el niño Jh^{s} que es el quadro principal del oratorio y a los lados la adoraz.^{on} y el nazim^{to} = y en los cantos un santo xpto Crucificado y encima la umilde y a otro lado Un eçceomo y la anunciata encima todo se taso en tres mil y trescientos R^{s} sin cajas 3300

La qual dha tassacion Dijo haber hecho a todo su saber y entender y sin azer agrabio a ninguna de las partes a quienes toca y socargo del Juram^{to} que tiene fho y lo firmo =
Don Antonio pereda
Ante mi
Diego de Orozco

1. This picture was identified by A.E. Pérez Sánchez in "Las colecciones de pintura del Conde de Monterrey (1653)," *Boletin de la Real Academia de la Historia* (1977), pp.417-459, as the Venetian sixteenth-century *Conversation of the Marchese di Pescara* (Fig. 52) in the Prado (526). It appears again in the two other Conde de Monterrey documents included in this publication: see Doc. 57, no. 21 and Doc. 58, no. 18.

62 Andrés de Villarroel

1655

In a codicil to his will drawn up in Madrid on 11 May 1655, the silversmith Andrés de Villarroel identified himself by royal titles, as *platero de cámara del Rey* and *tasador de sus reales joyas*. Rather than referring to a salaried court position, these distinctions probably derived from professional services to the Crown rendered during Villarroel's career, akin to the English "By appointment to Her Majesty," and must have been the source of considerable pride and prestige among the artisan community in the capital.

Villaroel was a witness of the valuation of the collection of Gaspar de Ledesma Meriño (Doc. 4), at whose sale he bought pictures, and may have been connected with the latter's son, also called Gaspar de Ledesma Meriño and also a silversmith.

Villarroel appended to his codicil an inventory and appraisal of his goods, which recorded a small picture collection of some 43 paintings whose values were set by the owner himself, probably in relation to the prices he originally paid for the works ("de los precios mas ajustados y moderados que yo alcanço sin esajeracion alguna"). He owned a *Virgin and Child* based on a prototype by Titian (no. 11) whose value, 30 ducats, probably reflects its high quality. While Villarroel's collection was not large by the standards of others included in this volume, he seems to have enjoyed the painting of the court painter Pedro Núñez del Valle (ca. 1590/94–ca. 1654), 14 of whose works he owned. Villarroel identified all of these paintings as "originals" by Núñez del Valle, which could suggest that he had himself ordered them directly from the artist. They included examples from the full range of his painting, comprising religious subjects, mythological subjects in landscape settings, a pair of allegories of love, and landscape paintings, including a view of Madrid and another of Rome. Pedro Núñez had lived and worked in Rome, where he is documented in 1613, and it is conceivable that he may have begun painting figure subjects in landscape settings in the manner of northern artists working there. A landscape with ruins by Paul Bril? (no. 4) confirms Villarroel's taste for such paintings, although the document also lists one by Pedro Orrente (no. 5), who worked in the style of the Bassani.

Villarroel owned six fruit still lifes by Juan van der Hamen (1596–1631), the artist who had dominated the genre at court during the 1620s. These were also designated as "originals," which therefore distinguished them from the workshop versions and copies of his works that satisfied the demand from less discerning collectors than Villarroel. While two depicted baskets of fruit (no. 9), and were, uncharacteristically, framed in white frames, three other paintings represented fruit on small silver plates, a subject that would have been of considerable appeal to a collector of Villarroel's profession.

AHPM, Prot. 6.919, ff.405–406

Se ynserta en cobdizilio de 13 de n^{e} de 1656

Memoria y declaracion que yo Andres de Villaroel platero de camara del Rey nro s.^{r} ago en cumplimento de la que prometi haçer en mi testamento De todos los muebles alajas y apreas de cassa que al presente tengo y de los preçios mas ajustados y moderatos que yo alcanço sin esajeraçion alguna para que siempre conste lo que es mio

f.405 [1] Primeram.^{te} dos quadros de pintura de a vara y media de ancho y dos baras de largo cada uno con marcos de peral dorados y negros orijinales de pedro nuñez que una es La conçeptio de la madre de dios y el otro del anjel san Rafael y tobias en mil y seisçientos Rs ochoçientos cada uno 1600 R

[2] otro quadro medianico orijinal del mismo pedro nuñez que es de teajenes y clariquea con marco negro en quatroçientos Reales 400 R

[3] otras dos pinturas con marcos negros que en una es un triunpho de amor con un cupidillo sujetando un leon y otros niños con el y la otra es de unos cupidillos castigando y colgando un satiro de Un arbol, orijinales de pedro nuñez en seisçientos en las dos treçientos cada una 600

[4] un pays orijinal de paulo bren que es unas Ruinas a manera de escollo con unas cabrillos en treçien^{tos} y treinta Rs con su marco negro 330 Rs

[5] un pais de dabid pastor con unas obejuelas orijinal de pedro Rente en trecientos Rs con su marco 300 Rs

f.405v [6] Un pays que es La favula de andromeda y preseo con marco dorado orijinal de pedro nuñez çiento y diez Rs 110 R

[7] cinco payses orijinales de el dicho q uno es el Racto de proserpina y otro el Racto de denayra otro el de europa otro de alfeo y aretussa y otro de esotillo de madrid y molino quemado con unos nadadores todos con marcos dorados a ochenta Rs cada uno unos con otros = quatroçientos Rs 400

[8] Tres paisicos orijinales del dicho que el mayorçico de ellos es la cassa greca en Roma y los dos son unas vaquillos valen de dos tresçientos y diez R^{s} con marquito dorado el mayor 110

[9] Dos fruteros que uno es un canostico de ubas y otra un canastico de melocotones granadas y otras frutas orijinales de Ju^{o} de balderamen con marcos blancos duçientos y veinte R^{s} 220

[10] quatro frutericos orijinales de Juan de Valderamen que el uno es unas castañas asadas con cascaras y otras en vino y los otros tres el uno tiene un platillo de plata con endrinos y guindos y otro otro platillo con çermeños y otro platillo el otro con unos dulçes o bizcochos hacen todos quatro con sus marquitos dorados çiento y diez R^{s} 110

[11] Una pintura de nra senora el nino Jesus San Juan y otra santa que viene de tiçiano, con marco dorado en treçientos y treinta Rs 330

[12] Una ymagen de nra s^{ra} y el niño Jesus al pecho con Con marco dorado y negro en seis du 66 R^{s}

f.406 [13] Doçe sibilas con marcos dorados y negros Traydas de Roma en quarenta Rs cada una 480

[14] Una ymajen de nra senora de la conçepzion con los atributos en quarenta Rs 40 R^{s}

[15] Una pintura de un santo xpo difunto y un anjel en siete ducados 77 R^{s}

[16] Un pais flamenco con marco negro en seis Ds 66 R^{s}

[17] Un san françisco que es o biene de dominico greco en seis ducados no mas por es muy maltratado 66

[18] Tres payses de flandes grandes en Treinta R^{s} 30 R^{s}

63 Miguel de Salamanca
1655

Don Miguel de Salamanca (d. 7 March 1658), knight of Santiago, came to prominence during the reign of Philip IV. He had been inspector of the army of Flanders and in 1638 entered the service of the Cardinal-Infante Don Ferdinand in Flanders as political and military advisor; his picture collection contained a full-length portrait of the cardinal-infante in military uniform by Gaspar de Crayer (no. 17). Salamanca undertook diplomatic embassies in the north on behalf of the Conde-Duque de Olivares, and in Madrid rose to become a member of the Councils of War (*Consejo de Guerra*) and Royal Treasury (*Consejo de Hacienda*). In his collection, Salamanca owned a small portrait of Olivares said to be painted by Velázquez himself (no. 27), and three copies of Velázquez portraits of the royal family: Philip IV, Queen Isabella of Borbon, and the Infante Baltasar Carlos (no. 18).

Don Miguel de Salamanca began the inventory of his goods in Madrid two days after the death of his wife Costanza Pardo (d. 2 April 1655). An inventory of the family collection at their seat at Burgos, made on 15 June 1655, comprised religious subects and many tempera paintings, some of which were described as "old and damaged". The valuation of Salamanca's paintings was undertaken on 12 June 1655 by Juan Carreño de Miranda, the artist from whom he commissioned a painting of *St. Anthony of Padua* for his chapel in the Convento de Capuchins in Madrid.[1]

It would appear that Salamanca's taste for Flemish art, as well as the bulk of his picture collection, was acquired during his time in Flanders. A painting by Jan van Eyck (no. 6), which was a gift on Salamanca's marriage, and one by Albrecht Dürer he had inherited (no. 7), were to remain as part of his estate, as was a painting attributed to Raphael (no. 5). In the inventory of 1655, the precision of the attributions, particularly to Flemish hands, is remarkable. Indeed, the detail of this document must reflect Salamanca's supervision. Although the appraiser of the collection, Juan Carreño de Miranda, was one of the most reliable connoisseurs among painter-appraisers, all the attributions of the appraisal document follow those of the inventory. Salamanca's postmortem inventory of 11 March 1658, broadly followed that of 1655, but with the significant difference that there were considerably fewer attributed paintings in the later document.[2] One important addition to the collection after 1655 is recorded in the later inventory; these were 106 Flemish paintings on copper in ebony frames, whose subject matter was unspecified.

Salamanca possessed a remarkable set of large paintings of founders of religious orders which were the result of collaboration among three Flemish artists: Gaspar de Crayer painting the figures, Lodewickj de Vadder the landscapes, and another hand the still-life elements. A reference to their importation from Flanders is to be found in the *Libros de paso* dated 30 January 1647 in which they were described as 18 "Pinturas de los funadores de las Relixiones," accompanied by a painting of the Virgin.[3] An additional painting of the Spanish saint St. Peter Nolasco was a copy by Juan Carreño de Miranda of an original composition by Eugenio Caxés (no. 1). Remarkably, this was one of the very few Spanish artists identified in the collection. Salamanca also appears to have employed an unknown Spanish artist, Diego de Leiva, to complete a series of Roman paintings of the *Virtues* (nos. 19).

The majority of the attributions in the document were to Flemish masters. Although Salamanca owned a large painting of the Virgin by Daniel Seghers (no. 3), perhaps original paintings by the greatest Flemish painters were beyond his means. The inventory listed five copies of compositions by Rubens, four of which were mythological subjects and one subject from classical history (no. 9), as well as two images of the Virgin copied from paintings by Anthony van Dyck (nos. 2 and 4).

Salamanca's nine animal and bird paintings by Frans Snyders testify to the abiding popularity of such

subjects by this master among upper-class collectors in Madrid (nos. 8 and 13). Salamanca's Flemish flower paintings were also typical of the taste for such expensive imports by northern specialists among collectors at the Spanish court, including the king himself, and which led the Spanish flower painter Juan de Arellano to exploit this market with his own versions of Flemish prototypes. Two of Salamanca's flowerpieces were original and highly valued collaborative festoon paintings by Daniel Seghers and Frans Ijkens (no. 14), and there was a flowerpiece on copper by Seghers (no. 20). Another festoon with a scene of the Rape of Europa was a copy of a Seghers original by Cornelis Schut (no. 15), while three further examples of Seghers pictures in the collection were anonymous copies (nos. 24, 25) and there was a copy of a festoon by Brueghel (no. 16). Five of these paintings appear to have formed a set, the canvas of the Brueghel copy even folded over to make it the same size as the four other flowerpieces (nos. 13–15). Two paintings of flowers in Talavera pots were probably Spanish pictures (no. 29). Salamanca's collection also contained Flemish landscape paintings, the most distinguished of which were two by the specialist Joos de Momper (nos. 12 and 31).

AHPM, Prot. 7.147, unfoliated

tass.^{on} de Pinturas

en la Villa de Madrid A doce dias del mes de Junio de mill y seiscientos y cinq^{ta} y cinco Años en conformidad del dho autto y de Pedim^{to} y nombramiento del dho s.^{r} Don Miguel de salamanca Juan Carreño Maestro Pinttor Vz^{o} desta dha villa debajo de juramentto que hizo Por Dios nuestro senor sobre una Señal de cruz Hizo tassacion de Las Pintturas que quedaron Por fin y muertte de la dha señora Doña Costanza Pardo en La forma y manera siguiente

[p.1]

[1] Diez y sictte Pintturas Grandes Yquales de la fundadores de las relijiones Las figuras de mano de crayer los payses de Bader y Los libros dc ottro exçeptto La Una que es de San Pedro nolasco Copia de ottra de Ugenio cajes quc hizo Juan Carreño que tiene tambien marco negro las nueve con marcos negros que son San Pedro San Ger.^{mo} San Juan Bapttista San Benito San Bernardo, Helias, Santto Domingo S. Anttonio de Padua S, Ygnacio y las ottras siette sin marcos, san Basilio San Agustin s orBertto San Bruno San Francisco San Françisco de Paula Santta Theressa Son todas orijinales Tasadas a seisçientos Reales cada una 10200

[p.2]

[2] Una ymajen Grande de nuestra s.^{ra} con el niño Jesus y San Juan Copia de Una de Bandeique Con su marco negro tassada en Seisçientos Reales 600

[3] otra ymajen Grande de nuestra s^{a} de mano del segres tassada en mill r^{s} 1000

[4] otra ymagen de nuestra señora que sera mayor de una Bara Copia de ottra de Vandeique tassada En Duçientos Reales 200

[5] otra ymajen de nuestra señora con su niño Pintada en tabla de Bara de Altto con su marco negro dc mano dc Rafael dc urbino que la mando La señora Doña mariana de Polanco al dho s^{r} Don miguel de salamanca y por eso = no se tassase 0

[6] otra Pintura Pequeña en tabla de dos terçias de Altto con sus puerttas cubiertas de Hebano de la presentacion y en las Puerttas San Geronimo y San Anttonio y la pinttura de En medio de Vaneyquen no se a de Vender Por haverla dado Don Alonso Bonifaz quando El dho señor Don Miguel se casso tassada En seisçientos R^{s} 600

[7] otra Pinttura de nuestra señora con su nino Pintada en tabla Guarneçida de Hebano Con sus Puertas y es de Albertto Duro y Por Haver sido del Padre y abuelo del dho s^{r} Don miguel de salamanca no se a de vender ni tassa Por haverse de quedar en casa Diosela al dho s.^{r} Don miguel Don Manuel guttierrez tassada en seiscienttos Reales 600

[p.3]

[8] ocho Pinturas Las seis grandes y las dos Una Partida en dos de Animales y Payses orijinales de esneides con que quedan en siette tassadas A sesenta Ducados Cada una que Hazen quattro mill Seisçientos y Veynte R^{s} 4620

[9] Cinco Pinturas Copias de Rubens las quatro Yguales grandes y la ottra mucho mas ancha que cassi tiene como dos de las ottras y son una de ercules otra de Romulo y Remo: otra de ganimedes: otra La caveza de çiro y la Grande un sattiro tassada a treynta Ducados Cada una 1650

[10] quatro Payses Yguales orijinales de los quatro tiempos que El s.^{r} abad de san quirce trajo de roma que se los mando al dho s^{r} Don miguel en su testamento que estan con sus marcos y son grandes y del ttamaño Poco mas o menos de los quadros de Animales y le ttocan al dho s.^{r} Don miguel ttasados A quatrozientos Reales cada uno 1600

[11] Doze Payses Grandes Yguales con sus marcos Dorados y negros tasados A Diez Ducados Cada una 1320

[12] Un Pais Grande nevado original de monper con su marco negro tasado en quinientos Reales 500

[p.4]

[13] otra Pintura Grande de mussica de Pajaros de esneydes con su marco grande negro tassada En seisçientos y sessentta Reales 660

[14] Dos pinturas Grandes Yguales La una de un feston de fruttas orijinal de Aiquens con un nino Jesus y san Juan dentro de mano de Segres y la otra de un feston de flores con tres niños dentro orijinal de Aiquens y Segres y ttienen sus marcos negros tassados A mill Reales cada una 2000

[15] otra Pinttura deste mismo tamaño con su marco negro de flores Copia de segres El tteatino Y una europa Entre Las flores que es de mano de esgut tassada en mill Reales 1000

[16] otra Pintura de este tamaño con su marco que tiene Por abajo doblado un pedazo La pintura Por ponerla ygual con las otras y es un feston de flores copia de ottra de Brujel con unos festonçicos con figuras otras figuras mayores tasada en seisçientos Reales 600

[17] Un Rettratto en pie del s^{r} Ynfante de su estatura con Abitto de soldado de mano original de Crayer tasado en quinientos Reales 500

[p.5]

[18] tres Rettrattos del Rey nuestro s.^{r} de la Reyna nuestra s.^{a} Y del Prinçipe nuestro s.^{r} en Pie Yguales Y son copias de ottras de Belazquez tassados A seis Ducados cada uno 198

[19] Cattorçe Pintturas Yguales de Bara de Altto de las Birtudes, Las quatro orijinales de leiba y las ottras ottras diez Hechas en Roma tasadas A seis Ducados cada una 924

[20] otra Pinttura en lamina de tres quarttas de Altto Poco mas o menos de un Ramillette de flores y un bidrio de mano de segres tassada en seisçientos Reales 600

[21] Una lamina Pequeña de nro Padre san francisco con su marco negro tassada en çien Reales 100

[22] Una Ymajen Pequeña de una Beronica Pinttada en tabla tasada en veyntte Ducados 220

[23] Otra tabla de santa theressa Pequeña con su marco Blanco y negro tassada en çien Reales 100

[24] otro Ramillette de flores Copia del de segres en lienzo con su marco negro tassado en çiento y çinquenta R^{s} 150

[25] otras Dos Copias en lamina de el mismo Maestro tambien guarneçidas de negro tassadas a diez ducados cada una 220

[p.6]

[26] Nueve Rettrattos de Damas flamencas que El Uno solo ttiene marco tassadas A seis ducados cada una 594

[27] Un Retablo Pequeño del s.^{r} conde Duque orijinal de Diego Velazquez tassado en Duçientos Reales 200

[28] Veynte y ocho Laminas Pequeñas con molduras de Hebano tasadas A seis ducados cada una 1748

[29] Otros Dos ramilleteros en jarras de talavera Con sus marcos teñidos de negro tassados a Diez Ducados cada uno 220

[30] Una Pinttura Pequeña con la caveza de Santa cathalina tasada en veynte Reales 20

[31] Siette Pinturas Cassi yguales los çinco Payses Hechos en flandes y ottro orijinal de monper y El ottro pinttada La villa de bilbao tassados cada uno A seis Du^{os} 462

[32] Una Pinttura con Puerttas y ttabla de Adan y eba tassadas en tresçientos Reales 300

todos los quales dhos bienes y pinturas fueron tassados y baluados en los precios y cantidades de [illeg.] de susso referidas Por el dho Juan carreño miranda pintor que vibe al terrero de palacio en casas de don gasp^{r} de olarte que dixo averla echo bien y fielm^{te} a su saver y entender

devaxo del dho juramento sin haver echo agravio alguna Partes [p.7] ynteressadas y lo firmo siendo test^os^ Lucas del yermo Julian de villalba y manuel vatado rressidenttes en esta cortte
Juan Carreño
Ante mi Diego navarro

1. Díaz del Valle, ed. 1933, p. 382; Palomino ed. 1986, p.286.
2. AHPM, Prot. 7.151, 11 March 1658.
3. M. Morán Turina, "Importaciones y exportaciones de pinturas en el siglo XVII através de los registros de los libros de pasos," *Madrid en el contexto de lo hispánico,* Departamento de la Historia del Arte, Universidad Complutense de Madrid, Madrid, 1994, I, p. 555.

64 Francisco Díaz de la Hoz and Isabel Núñez
1656

On the death of Isabel Núñez, wife of the silk merchant Francisco Díaz de la Hoz, he drew up an inventory and valuation of their estate, beginning on 5 January 1656. The collection of paintings was valued on 30 January by the painter Miguel Ximénez (ff. 21–22v).

The size of this collection, some 65 items in all, compares to the size of the collection of the textile merchant Cruzat y Villanueva, who owned 67 pictures in 1659 (Doc. 70). A wide range of subjects was represented; there were landscapes with mythological subjects (no. 4), mythologies painted onto mirrors (no. 30), a painting of *Troy* (no. 9), a Neapolitan seascape (no. 12), flowerpieces (no. 8), and still lifes (no. 5, 11, 16).

The appraisal was headed by the most valuable painting in the collection, Alonso Cano's *Christ of the Passion* with an angel (no. 1). This picture may have been of a type representing a dead Christ with an angel, which is known in two versions by Cano now in the Prado Museum, Madrid. The theme of Christ's passion was well represented in the collection, with no less than three versions of the *Ecce Homo* (nos. 2, 15, 18) and a *Crown of Thorns* (no. 24). The only other attributed works were a painting of Christ by the contemporary court painter Francisco Rizi (no. 6), and two copies after Italian paintings of the previous century. One of these was copied after Bassano's *Crowning with Thorns* (no. 24), probably following the famous and widely copied night scene in the royal collection at the Escorial. The other was a copy after Correggio's *Mystic Marriage of St. Catherine* (no. 7), one of his best-known paintings.

AHPM, Prot. 6.684, f.21, ff.57v–62

(f.21) ymbent^{o} y tass^{on} de Pinturas

En la villa de M^{d} a treinta de hen^{o} del año de mill y seis^{o} y cinq^{ta} y seis y seis para efecto de ynbentariar y tasar las pinturas que quedaron por muerte de la dha D^{ta} Ysavel nuñez con asistencia de los dhos Ynteresados yo El s^{no} R^{vi} Juram^{to} en for^{a} de de Manuel ximenez Pintor vezino desta dha Villa tasador nombrado por las dhas ynteresados para efeto de tasar La pintura Y espexos el qual despues de haver jurado en for^{a} de der^{o} y prometido de decir Ver.^{d} hico la tass^{on} siguiente

f.57v

Pinturas

[1] Ponense mas Un quadro de pintura de un santo christto en passion Con un anjel de mano de Alonsso Cano Con marco de peral de dos baras de cayda y bara y terçia de ancho en Seisçienttos y Çinquentta Reales En que Se tasso Balen Beinte y dos mill y Çient maravedis 22100

f.58

[2] Ponese mas una pintura de un ecçehomo Con moldura negra de dos terçias de cayda en quarenta Reales en que se tasso balen mill trescientos y sesenta mrs. 1360

[3] Ponese mas Una pintura de nuestra señora con marco de dos terçias de Cayda en quarentta Reales en que se ttasso 1360

[4] Ponense mas doce fabulas pintadas en unos payses Con marcos de a dos terçias de ancho y una bara de Cayda a dos ducados cada uno en que se ttasaron haçen ducientos y Sessenta y quatro Reales, Balen ocho mill noveçientos y setenta y seis mrs. 8976

[5] Ponense mas doçe fruteros Con Sus marcos de Una bara de cayda y dos terçias de ancho a doce

Reales Cada uno en que se ttass,^{on} haçen çientto y quarentta y quattro Reales Balen quatro mill ochoçientos y noventa y seis maravedis 4896

f.58v [6] Ponese mas La pintura de un Santo christto de mano de fr^{co} Riçi Con marco de poco menos de una bara de alto y una terçia Larga de ancho en Çientto y Çinquenta Reales en que se ttasso Balen Çinco mill y Cient maravedis 5100

[7] Ponese mas una pintura del desposorio de Santa Catalina Copia del Coreçio Con marco de Bara y media de Cayda y bara y quarta de ancho en Çien Reales en que se tasso Balen tres mill y quatroçienttos mrs. 3400

[8] Ponense mas dos Ramilleteros de pintura Con sus marcos de bara y media de Cayda Y mas de media bara de ancho a Veinte y quatro Reales Cada uno en que se tassaron haçen quarenta y ocho Reales Balen mill seisçientos y treinta y dos mrs. 1632

f.59 [9] Ponese mas un quadro de la historia de troya Con su marco de bara y quarta de ancho y poco menos de bara de largo en setenta Reales en que se tasso Balen dos mill tresçientos y ochenta mrs. 2380

[10] Ponese mas otro quadro de la historia de Judic Con su marco de dos baras y media de Cayda y Bara y media de ancho en Çiento y Çinquenta Reales en que se tasso Bale Cinco mill y Cient mrs. 5100

[11] Ponese mas otro quadro de Un bodegonçillo Con su marco de bara y quarta de Cayda y bara y media de ancho en çientto y quarentta Reales en que se ttasso Balen quattro mill Setecientos y Sessentta mrs. 4760

f.59v [12] Ponese mas otro quadro de Una marina de napoles Con su marco de Dos Baras y media de ancho y Bara y quartta de Cayda en nobenta Reales en que se tasso balen tres mill y Sessenta mrs. 3060

[13] Ponese mas otro quadro de San Diego Con Marco de bara y quarta de Cayda y algo mas de Bara de ancho en Cinquentta Reales en que se tasso Balen mill Y Seteçientos mrs. 1700

[14] Ponese mas otro quadro de Santa Catalina Con marco Cassi del mismo tamaño en Setenta Reales en que se tasso Balen dos mill trescientos y ochenta maravedis 2380

[15] Ponese mas otro quadro de la historia de la Pasion de christo quando Le mostraron a el pueblo Con marco de bara y quarta de Cayda y poco mas de bara de ancho en Beinte ducados en que se tasso Balen siete mill quatroçientos y ochenta mrs. 7480

f.60 [16] Ponese mas otro quadro para sobrepuerta Con dos paxaros a los Lados y un frutero en medio con marco de dos baras y terçia de ancho y media bara de Cayda en treinta Reales en que se tasso Balen mill y Veinte mrs. 1020

[17] Ponese mas otro quadro de la magdalena de tres quartas de Cayda y media Bara de ancho en diez y seis Reales en que se ttasso Balen quinientos y quarenta y quatro mrs. 544

[18] Ponese mas otro quadro de Un eccehomo Con marco de media Bara de Cayda en Catorçe R.^{s} en que se tasso Balen quatroçientos y Setenta y Seis mrs. 476

[19] Ponese mas otro quadro de la trinidad en la tierra Con su marco de bara y quarta de Cayda y una bara de ancho en treintta y seis Reales en que se ttasso balen mill ducienttos y veintte y quattro maravedis 1224

f.60v [20] Ponese mas otro quadro de San françisco Con marco de tres quartas de Cayda y media bara de ancho en diez y seis Reales en que se tasso Balen quinienttos y quarenta y quatro mrs. 544

[21] Ponese mas otro quadro de la historia de Cain y Abel Con marco de tres baras de Cayda y dos terçias de ancho en quatroçientos Reales en que se tasso Balen treçe mill y seis.^{os} mrs. 13600

[22] Ponese mas otro quadro de Adan y Eba con la manzana Con marco del mismo tamaño que el anteçedente en quatroçientos Reales en que se tasso 13600

[23] Ponese mas otro quadro de San buenabentura Con marco de bara y terçia de Cayda y Una bara de ancho en ochenta Reales en q se tasso Balen dos mill seteçienttos y veinte mrs 2720

f.61 [24] Ponese mas otro quadro de la Coronaçion de christto Copia del Bassan Con marco de bara de ancho y algo menos de Cayda en ochentta R.^{s} en que se tasso Balen dos mill seteçientos y veinte mrs 2120

[25] Ponese mas otro quatro de pintura Con su marco de bara y quartta de Cayda y una bara de ancho en Beinte ducados en que se ttasso Balen siete mill quatroçientos y ochentta maravedis 7480

[26] Ponese mas otro quadro de nuestra señora Con el niño Jesus y San Juan Con marco de bara y media de Cayda y bara y quartta de ancho en Cient Reales en que se ttasso Balen tres mill y quattroçientos maravedis 3400

[27] Ponense mas dos Laminas pintadas en piedra Con sus marcos de ebano grabados de media bara de ancho y una terçia de Cayda en quatroçientos Reales en que se ttassaron ambas balen treçe mill y Seisçientos maravedis 13600

f.61v [28] Ponese mas una lamina de media bara de Cayda y Una terçia de ancho Con su marco de ebano Grabado en Ciento y quarentta Reales en que se tasso Balen quattro mill setecientos y sesentta maravedis 4760

[29] Ponense mas otras dos laminas de media bara de ancho y Una terçia de largo Con sus marcos de Ebano Grabados, a dosçientos R.s cada una en que se tassaron haçen quatroçientos Reales que balen treçe mill y seiscientos mrs 13600

[30] Ponense mas Çinco espexos ochavados pintados los quattro de fabulas y el otro la historia de Jonas Con sus marcos de ebano de Una quarta de ancho poco mas o menos a ochenta Reales Cada uno en que se tassaron montan quatroçientos R.s Balen treçe mill y Seiscientos mrs. 13600

f.62 [31] Ponense mas dos laminas Con sus marcos de peral de a sesma a veinte y dos Reales Cada uno en que se tassaron haçen quarenta y quatro Reales Balen mill quatroçientos y noventa y seis mrs. 1496

[32] Ponese mas otra lamina de san Juan con marco de ebano de una quartta en tres ducados en que se tasso Balen mill Çientto y Veinte y dos mrs 1122

[33] Ponese mas otra lamina de San Sebastian Con marco de Ebano de una quarta de largo en quarenta Reales en que se tasso Balen mill trescientos y Sessenta mrs 1360

[34] Ponese mas un quadro de San Pedro con marco de bara y quarta de Cayda y algo menos de ancho en sesenta Reales en q se tasso balen dos mill y quarentta maravedis 2040

[35] Ponese mas otro quadro de nuestra Señora Con el niño y San Joseph Con marco de tres quartas de ancho y media Bara de Cayda en setenta Reales en que se tasso balen dos mill tresçientos y ochentta maravedis 2380

65 Leonor María Pimentel, Condesa de Benavente

1656

The inventory and valuation of the estate of Doña Leonor María Pimentel, Condesa de Benavente (d. 31 January 1656), widow of Antonio Alfonso Pimentel, Conde de Benavente, were drawn up by her nephew, Don Enrique Enríquez de Guzmán Pimentel y Toledo, Conde de Alba, Marqués de Tavara *gentilhombre de la cámara de Su Majestad y Presidente en el Real Consejo de las ordenes*, beginning in Madrid 31 January 1656. The paintings were appraised on 23 March 1656 by Juan Pérez, "master painter and a resident of this Villa [de Madrid]." A sale followed, 2 May 1656 and thereafter. Some paintings were sold to Don Claudio Pimentel after the public sale of goods from the estate, and others were received in deposit by the nephew, the Marqués de Tavara, at Madrid on 21 April 1656 and 31 December 1656.

For her husband's inventory, see Document 55.

AHPM, Prot. 6.048, unfoliated

Tass^{on} de Las pinturas que quedaron por muerte de la ss^{ra} condesa de Benaventte que yco Ju^{o} perez maestro pintor

En la villa de madrid A veynte y tres dias del mes de março año de mil seiscientos cinquenta y seis años ante mi el ess^{no} estando en las cassas y quarto donde Bibia y murio la ss^{ra} Condessa de Benavente dona leonor Maria pimentel que el Estan en esta villa a la puerta de la vega della; Juan perez maestro pintor Vzo desta dha vi^{a} que dixo bibir en la calle mayor en cassa de Dona Mariana nuñez tasador nombrado para tassar todo lo tocantte a las Pintura que quedo por muerte de la dha s^{ra} Condessa del qual Yo El ess^{no} Recivi Juramentto por dios nro s^{r} y una Señal de Cruz con forma de derecho para efecto de açer la dha tass^{on} y abiendo jurado dixo la aria a todo su saber y entender sin fraude ni cautela a alg^{a} y abiendo Visto dhas pinturas y cada una de por si diho las tassa en la forma y precios siguiente

[p.1]

[1] Primeramente dos Retratos de Los ss^{res} Reyes Don phelipe tercero y doña margarita de a dos baras y media de largo y bara y terçia de ancho cada uno con su marco dorado en diez y seis ducados ambos 176

[p.2]

[2] Dos Retratos de los ss^{res} Reyes don felipe quarto y doña Ysavel de dos Baras y media de largo cada uno y bara y tercia de ancho con marcos dorados a ciento y cinquenta R^{s} cada uno 300

[3] Un rretrato del Señor Conde de benavente armado de Bara y media de largo y bara de ancho Con marco dorado en quatroçientos Reales 400

[4] Un rretrato de la dha ss^{ra} Condessa dona leonor Maria sin marco ni bastidor de dos baras de largo y bara y media de ancho en cinco ducados y medio 60

[5] Un medio Cuerpo del Padre Simon de Roxa de bara y media Con marco En quarenta y ocho reales 48

[6] Un rretrato de Santa francisca Roman sin marco quatro ducados 44

[7] Una ymagen de nra s^{ra} santa ysavel y los dos niños en seis ducados 66

[8] Una santa maria magdalena de a bara de largo de a bara de largo [sic] Con su marco negro con diez ducados 110

[9] Una nuestra señora San Joseph y el nino Con la Borriquita Y el santo esta dando al niño Una rrossa tiene bara y quarta de largo y una de ancho Con marco de ebano En mil y q^{os} R^{s} 150

[p.3]

[10] Una cara de dios Padre muy grande de tres Baras de largo y dos de ancho sin marco en sesenta ducados 660

[11] Una salbador de dos Baras y media sin marco en cien rreales 100

[12] Una Ymagen de nuestra senora Con Una guirnalda por Corona en cien Reales 100

[13] Un san Juan Baup^{ta} del mismo tamaño en cien Reales 100

[14] Dos Liencos de Santa praxedi de a bara y media de largo y bara y q^{ta} de ancho cada uno a ocho ducados 176

[15] Un santo xpto a la coluna de dos Baras y media con su marco negro En occhocientos rreales 800

[16] Una tabla de la encarnaçion adoraçion de los rreyes y uyda a xipto que se cierra con sus puertas en ciento y Cinquenta ducados 1650

[17] Un lienco de la Uyda a exipto de dos baras de largo y tres de anccho sin marco en quinientos rreales 500

[18] Un santo xpto de la Cruz a cuestas de bara y m^{a} de largo en treszientos rreales 300

[p.4]

[19] Un san antonio de bara y media de largo sin marco en tres ducados 33

[20] Dos rretratos Uno de Santo domingo y otro de San Fran^{co} en el traxe que andavan en el mundo y dichas pinturas tienen todo el campo dorado a seis ducadoss cada uno 130

[21] Una nuestra señora Con s G^{mo} y san Ju^{o} evangelista de dos baras de largo y bara de ancho sin marco en sesenta ducados 66

[22] Una nra s^{ra} que llaman de la flor de Sivilla de tres baras y media de largo y bara y media de ancho sin marco En quinientos R^{s} 500

[23] Un Hecce Homo Con Pilatos en una tabla de vara y media de largo con marco negro en tr^{a} ducados 33

[24] Un lienco de Un santo xpto crucificado de quatro baras de largo y tres de ancho sin marco en quinientos ducados 550

[25] Una nuestra Senora del Merced de bara y q^{ta} con marco negro en seis ducados 66

[p.5]

[26] Una caveça de San nicolas De tolentino sin marco En diez y seis rreales 16

[27] Un san fran^{co} de Paula con marco negro de Bara y quarto en seis ducados 66

[28] Un despossorio de santa Catalina en tabla con marco dorado de media bara ocho ducados 88

[29] otra ymagen de nuestra s^{ra} con el niño y san Joseph Y con marco negro en seis ducados es de tercia 66 *Annot: a duquesa alva*

[30] Una Ymagen de nra s^{ra} En traxe de xitana con el nino todo en lamina Con marco de evano En mil y quinientos rreales 1500 *Annot: s.^{ra} duq.^{sa} de alva*

[31] Una nuestra senora Con el nino en los Bracos Y el nino lebantandole la toca esta en tabla y con marco dorado de media bara en seis ducados 66

[32] Una ymagen de nra s^{ra} de la encarnacion Con marco de ebano de media bara en tabla en tresçientos Reales 300

[33] Una Beronica en una Caxa de la yndia ttodo En quarenta ducados 440

[p.6]

[34] Una Caveça de San agustin sin marco ocho ducados 88

[35] Una ymagen de la Contemplacion de tres quartas con dos puertas en ciento y cinq^{ta} R^{s} 150

[36] Una ymagen de nra s^{ra} Con Un cuerpo difunto delante y encima Un ece homo con marco dorado de media bara en setenta Reales 70

[37] Una lamina de nra s^{ra} con su marco dorado y plateado con piedreria de una terçia del ancho La pintura en seisçientos Reales de Vellon y la dha guarniçion y plata del dho marco la tasso thomas garcia platero en ciento y cinq.^{ta} du^{s} de plata 600 *Annot: 1650 R^{s} p^{ta}*

[38] Dos liencos de escudos de armas de las casas de toledo y benavente en ducientos R^{s} 200

[39] Una pinturilla de Una muger con Unos paños en la caveça es lamina de una quarta con marco negro en seis du^{s} 66

[p.7]

[40] Un rretrato de Una Senora que avia de ser rreyna de españa y fue enperatriz esta en lamina en ocho Reales de a ocho 96

[p.9] *Y en esta forma el dho Juan perez aver echo La dha tassaçion a todo Su saver y entender sin acer agravio a las partes debajo del dho Juramento En que lleva fho y que es de q^ta^ anos y Lo firmo y estando presente a esta tass^on^ el canonigo Blas martinez de aparicio testamentario de la dha s^ra^ Condessa dizo no se tenian en esta tassaçion las pinturas siguientes Por ser del señor marques de tabara*

[41] quatro payses grandes los tres con sus marcos y el uno sin el con armas del s^r^ Marques de tabara
[42] otro pays grande de Una tienda o bodegon del mismo tamaño Con su marco y armas
[43] Mas otros dos payses menores con marcos y armas
[44] Mas un lienco Con su marco de San Juan en el desiertto
[45] Otro lienço pequeño de Un nino Jesus echado y desnuda sin marco

[p.10]
[46] Once liencos pequeños de apostoless Unos con marcos y otros sin el algunos rrotos
[47] otro de San fran^co^ que esta muy maltratado
[48] quince Lienços de ermitanos
[49] Un lienco grande Un santo llamado jacobo
[50] Un lienco de Un profeta
[51] ocho liencos de pinturas de animales
[52] Mas Un lienco de nra s^ra^ de atocha por ser de la madre Catalina de Jesus de q^n^ la ss^ra^ Condessa fue testamentaria y mandase entregar

Todas las quales dhas pinturas como ba dho se deharon de tassar por la Racon y Causa Referida y tanbien lo firmo El dho Canonigo Juntam^te^ con el dho Juan perez =
Juan Perez
Ante mi
D^go^ de Ledesma

66 María Tufiño de Vallejo

1657

The inventory and valuation of the estate of Doña María Tufiño de Vallejo, deceased wife of Don Pedro de Arce, *Montero de Cámara de Su Magestad*, and previously widow, by her first marriage to Don Thomás de Rueda (died 1637) were found among papers relating to the settlement of Doña María's estate.[1] The valuation of paintings was made 17 March 1657 (ff. 335–337), by Angelo Nardi, *pintor de Su Magestad*; the partition of Doña María's estate follows, 29 December 1657 (ff. 464–584). Pedro de Arce inherited all of the pictures.

For Pedro de Arce, see Documents 38 and 75.

AHPM, Prot. 8.228, ff.335–337

Ymbenter^{o} y tasa^{on} de Pinturas

En la Villa de Madrid a diez y siete dias del mes de Março del dho año de mill y seisçientos y cinq^{ta} y siete años el dho Don Pedro de Arce en virtud al aucto contenido de antesdesto y por ante mi el s.^{no} prosiguio el Ymbentario de los Vienes que quedaren por muerte de la dicha D^{a} Maria Tofino de Vallejo su Muger Y señaladamente de lo que toca a Pinturas Las quales se fueron Ymbentariando y tasando por Anjelo nardi Pintor de su Mg^{d} Vezino de esta dha Villa en los precios y cantidades siguientes

f.335

[1] Primeramente un quadro Grande de la adoraçion de los Reyes con una moldura negra de mano del dho anjelo nardi se tasso en quatroçientos y cinquenta Reales 450

[2] Otro lienço del mismo tamaño de la presentaçion en el templo de la misma mano se taso en treçiento y cinq^{ta} Reales 350

[3] Otra Pintura Grande del nacim^{to} con marco negro se taso en treçientos R^{s} 300

[4] Un christo grande con marco negro en Docientos y cinquenta R^{s} 250

[5] Otro lienço pequeno de christo enclav^{do} en la cruz a lado el buen y mal ladron y avaxo n^{ra} S.^{ra} y a otro lado los fariseos jugando las Vestiduras se tasso en çiento y quarenta R^{s} 140

f.335v

[6] Una Veronica con su marco negro pequeña se tasso en setenta Reales 70

[7] Siete Caveças pequenas con su marquillo dorado se tasaron en un ducado cada una 77

[8] Un quadro de mano de P^{o} Rente de la peçina con marco negro se taso en quatroçientos Reales 400

[9] Otro quadro menor de la misma mano del castillo de maus con marco dorado y dado color se taso en otros qua^{os} R ^{s} 400

[10] Un christo en la cruz con el buen y mal ladron y avaxo nra S^{ra} de P^{o} Rente se taso en Doçientos Reales 200

[11] Un lienço de la asunçion de christo con los apostoles de dho Pedro Rente con marco negro se taso en ciento y cinq^{ta} R^{s} 150

[12] Otro lienço de la misma mano [Pedro Rente] de un s^{n} Bar^{me} con marco negro se taso en ciento y diez R^{s} 110

[13] Un S^{n} francisco arobado con su conpañero abaxo con marco angosto negro de m^{o} del dho anjelo nardi se taso en ochenta r^{s} 80

[14] Dos Pinturas largas sobre ventanas de figuras y animales de m^{o} del dho anjelo [nardi] tasadas en ochenta Reales Cada una que hacençiento y sesenta 160

f.336 [15] Dos Cupidos dormidos con sus marcos uno mayor que otro se taso el maior en diez ducados y el menor en seis 176

[16] Cinco Cavezas del españolete con marcos dorados se taso cada una en ocho duca^{s} valen quatroçientos y q^{ta} R^{s} 440

[17] Un Bosquejo de Bar^{me} carducho con marco dorado se taso en çiento y treinta Reales 130

[18] Un lienço Pequeño de un peñasco copia de Pablo Brill se taso en çiento y diez Reales 110

[19] Una dança de labradores con su marco dorado echo en ytalia se taso en setenta Reales 70

[20] Dos Prespectias pequeñas con sus marcos se tasaron entramvas en çiento y quarenta Reales 140

[21] Un quadrito de un peñasco en un rio con dos figurillas con marco de evano se taso en ochenta Reales 80

[22] Otro quadrito de dos figurillas agarrandose de los Cavellos con marco de evano se taso en quarenta R^{s} 40

[23] Una laminita pequenita con un marquito negro de evano se taso en quarenta Reales 40

f.336v [24] Quatro lienços de mas de media vara con sus marcos Pintado un çisne y un pedaço de toçino y en otro un caldero y en otro un pan y en otro un asador en la lumbre con carne tasados todos quatro en çiento y veinte Reales cada uno a treinta Reales 120

[25] Un soldado con las armas a los pies y un tambor con marco negro se taso en çinquenta Reales 50

[26] Un lienço de nra s.^{ra} pintada de blanco y negro con marco se taso en quarenta Reales 40

[27] Una Ymagen de nra s.^{ra} con el nino en braços con marco negro se taso en çien Reales 100

[28] Dos lienços con sus molduras negras y unas marinas con navios tasadas entrambas en ducientos y cinq^{ta} R^{s} 250

[29] Otros dos pequeños con sus marcos negros tasados en tres duc^{os} cada uno 66

[30] Un frut.^{o} con su marco negro en seis ducados 66

[31] Dos Paises con sus molduras tasados en otros seis ducados 66

f.337 [32] Unos despojos de un caçador y un perro con sus marco negro tassado en Duçientos Reales 200

[33] Una lamina Pintada de flores con marco de evano y en medio de las flores un sant^{o} de vara y media de alto y vara y quarta de ancho se tasso en ochoçientos Reales 800

[34] Otra lamina mas pequeña con la misma moldura y flores y nra s^{ra} en medio dellas de vara y quarta de alto y una de ancho se taso en seisçientos Reales 600

Con lo qual se feneçio el Ynbentario y tassacion de las dhas Pinturas las quales son a demas de las que estan en las yjuelas de part^{on} y capital contenido antes desto y Los dhos Don P^{o} de Arce y Angelo nardi Juraron a Dios y a una cruz en forma de derecho haverlo hecho bien y fielmente sin hacer agravio a nadie y lo firmaron de que doy fe siendo presentes Por testigos Di^{o} Perez de Ternel

Angelo nardi

Ante mi Joseph de azpeitia

1. Cited by Caturla 1948, p. 304.

67 Arthanasio Jiménez de Arellano

1657

The postmortem inventory of Don Arthanasio Jiménez de Arellano (d. 7 August 1657), a Knight of the Order of Calatrava and the *fiscal* in the *Consejo de las Órdenes*, was drawn up by his widow D[a] Feliciana de Aedo y Vega. In the valuation of his estate (ff. 527–577v) the paintings were appraised by the painter Santiago Morán on 21 August 1657 (ff. 548–555v).

Jiménez de Arellano owned copies in lieu of originals by two of the most famous Spanish artists, Pedro de Orrente and Jusepe de Ribera. Three copies after philosophers by Ribera (no. 11), valued at 132 *reales* each, were listed along with two further paintings of philosophers in pearwood frames worth 3,000 *reales*, but inventoried anonymously (no. 10). Four paintings of the *Creation of the World* by an unidentified artist, "Rodela" (no. 25), which would be of considerable interest if known today, set the theme of nature as God's creation. Other paintings in the collection could be seen as further celebrations of this fact, such as allegories of the *Four Elements* (no. 8), still lifes (nos. 6, 7, 23) and landscapes. However, the collection reflects a taste for landscape pictures, which probably owed as much to the decorative appeal of this genre as any deeper significance. Four of the first five paintings of the appraisal were a set of four landscapes with Old Testament subjects (nos. 1 and 3–5) and, although these were not valuable works, they found an echo in two copies after Pedro Orrente of the stories of Rachel and Balaam (nos. 19, 24). Six landscapes listed by "Cristobal" are more likely to have been works by Cristobál de Azevedo than Cristobál Vargas, nicknamed "El Sevillano" (nos. 20, 27), and there were a further ten landscapes listed anonymously (nos. 21, 26). The painting of the *Month of September* copied after Orrente probably also depicted figures involved in rural activities in a landscape (no. 18). While a painting of *Paul the Hermit* (no. 8) represented nature as a religious retreat, a painting of a shepherd and shepherdess (no. 26) perhaps extolled the more purely pleasurable dimension of the countryside celebrated in classical and contemporary literature.

AHPM, Prot. 8.230, ff.645–646, ff.653–655v

Particion y division de los Vienes que quedaron por muerte del señor Don Atanasio ximenez de Arellano Cavallero del Havito de calatrava del Consexo de su Mag.[d] y su fiscal en el Real de las ordenes Enttre la señora Doña Feliçiana de Açedo y Vega buida Muge que fue del susodho de la una parte = y de la dha la señora doña Josepha ximenez de Arellano y Açedo muger del señor don fernando queipo de llano y Valdes cav[ro] de la Orden de Santiago y Vize conde de Matarrosa y doña feliçiana ximenez de Arellano y azedo muger del señor Don Alonso de tapia Velazquez (f.645v) y de la Carçel Señor de la Villa de fuentesdaño, Canales y Raliegos, cavallero de El Havito de calatrava ambas Hixas lexitimas y herederas del dho señor Don Attanasio y por ser menores de Veinte y çinco años, Luis Baca de castro Procurador de los Reales Consejos Cuyo cargo le fue discernido Por el señor Alcalde don françisco de quiñones En veinte y siete de mayo deste año, de mill y seiscientos y çinquenta y nueve ante françisco Garçia de Roa escrivano de Provincia en esta c[te] = la qual dha partiçion y division, de vienes se hace por el dho luis baca de castro contador que se nombro asi mismo como ttal curador adliten Por las dha señora Doña Josepha y Doña feliçiana ximenez de Areciano = y por Antonio de castro contador nombrado Por la dha señora Doña feliçiana de Açedo y Vega, cuyos nombramientos que originales estan al Prinçipio desta partizion Con los autos della tienen azeptado y Jurado y si es necesario de nuevo los aceptan y Juran en forma de derecho = y haviendo visto la escriptura de Doctes que

el dho señor Don Attanasio otogo en favor de la dha señora Doña feliciana de azedo su muger a donde estan ynsertas las capitulaciones Tambien se otorgaron en Raçon del matrimonio entre los dos = El testamento devaxo de cuya disposicion fallesçio El dho señor Don Attanasio (f.646) El Ymbentario Tasaçion y almoneda q de sus Vienes se hiço y los de mas papeles Y Recados que fueron neçesario ymformadas de las partes hizieron la dha partiçion y Division de Vienes En la manera sig^{te}

f.653 *Pinturas*

[1] Mas Un pais de Vara y quarta algo menos de largo y ttres quarttas de altto de la historia de Raquel ttasado en çinquenta y çinco rreales 1870

[2] Mas otro pais del mismo tamaño ttasado en çinco ducados 1870

[3] Mas otro pais del mismo tamaño de Tobias ttasado en çinco ducados 1870

[4] Mas otro pais de la misma m^{ra} de la zarça de moises tasado en çinco ducados 1870

[5] Mas otro de la misma manera de la lucha de Jacob ttasado en çinco ducados 1870

f.653v [6] Mas çinco fruteros de a vara y quarta de peçes y frutas tasada a seis ducados cada uno hacen Trescientos y Treinta Reales 11220

[7] Mas ottros diez fruteros tasados a seis ducados cada uno haçen seisçientos y sesenta R^{s} 22440

[8] Mas diez laminas de, a bara y quattro dedos de ancho y ttres quartas y ttres dedos de alto Con molduras de hevano Las quatro de los quatro Elementos ttasadas a cien ducados cada una = Doss de la Visitaçion de sancta Ysavel y el desposorio de nra s.^{ra} a mill y ttresçientos Reales cada una = otra de sant Pablo el primer Hermitaño = otra de sant Antonio Abbad = otra de un Sancto cazador ttasadas a mill Reales cada una y la otra de un combite del hixo prodigo en mill y çien rreales que todas montan a los dhos presçios onçe mill y çien Reales 377400

[9] Mas ottra lamina de media vara y dos tterçias Con su moldura de hevano con una battalla de moros y cristianos ttasada en quatroçientos R^{s} 13600

f.654 [10] Mas dos lienzos de Philosofos con molduras de peral ttasados ambos en Tres mill R^{s} 102000

[11] Mas Tres lienços de Vara y media de alto de tres filosophos copia de españoletto ttasados en tresçientos y nobenta y seis reales a çiento y treinta y dos cada uno 13464

[12] Mas otro lienço de Vara y ttres quarttas de altto de San pedro copia del españoleto tasado en doçientos rreales 6800

[13] Mas otro lienço de santiago del mismo ttamaño tasado en doçientos R^{s} 6800

[14] Mas otro lienço del salbador con dos muchachos de siete quartas de alto ttasada su hechura en çiento y diez R^{s} 3740

[15] Mas otro lienço de vara y media de alto de la subida de los çielos tasada su hechura en doçientos R^{s} 6800

[16] Mas Una lamina de tres quarttas de ancho y una bara poco mas de alto Con su moldura de hevano ttasada en seisçientos y sesenta rreales 22440

[17] Mas Un lienço de san Aug.^{n} de una terçia de alto con su moldura de peral y palo ss.^{to} tasado en ciento y cinquenta r^{s} 5100

f.654v [18] Mas un lienço copia de Pedro Orentes que es el mes de septt.^{e} de vara y m.^{a} Con su moldura de Pino negro ttasado en çiento y çinquenta R^{s} 5100

[19] Mas otro lienço copia de Pedro orente de dos baras de largo historia de Raquel ttasado en doçienttos R^{s} 6800

f.655 [20] Mas dos paises de mano de xpval de vara y quarta de ancho tassados ambos en doçientos y veinte Reales 7480

[21] Mas ottros quatro paises de vara y quarta de ancho ttasados En ttresçientos y cinquenta y dos R^{s} a ochenta y ocho cada uno 11968

[22] Mas Un Retrato de lope de Vega que es Una caveza tasado en ttreinta Reales 1020

[23] Mas Un lienço de una granada y unas abellanas ttasado en çiento y diez rreales 3740

[24] Mas Un Pais de dos varas Copia de orente de la historia de Balan ttasado en doçientos R^{s} 6800

[25] Mas quatro lienços de la creaçion del mundo originales de rodela ttasados en mill rreales a docientos y cinquenta cada uno 34000

[26] Mas seis paises de a dos varas de ancho el uno de la predicaçion de San Juan el otro de la samaritana otro de la tentaz.on en el desierto otro de unos Hombres a cavallo otro con un carro y el ottro con pastores y Pastoras ttasados en nuevecienttos Reales a çiento y cinq.ta Cada uno 30600

f.655v [27] Mas otros quatro paises de mano de xpval de a dos baras de ancho tasados en quinçientos y Veinte y ocho Reales a çiento y Treinta y dos cada uno 17952

[28] Mas Una caveça de san franco de Borja ttasada su hechura en doçe R.s 400

[29] Mas Una pintura de nra señora de la conçepçion de tres varas y media y mas de alto Con su moldura ttallada de oro bruñido ttasada su hechura en mill y ochocientos R.s 61200

[30] Mas Un Biombo de ocho ojas de badana dorado de Guadamaçi al olio Por ambas partes de dos varas y tterçia de alto y tres quartas de ancho ttasado en tresçientos y Treinta R.s 11220

68 Ana Enríquez de Cabrera y Colonna, Duquesa de Alburquerque

1658

The inventory of Doña Ana Enríquez de Cabrera y Colonna, 7th Duquesa (dowager) de Alburquerque,[1] was drawn up by her sons, Don Baltasar de la Cueva y Enríquez and Don Joseph de la Cueva y Enríquez, at Madrid, beginning 4 September 1658. The paintings were appraised by Angelo Nardi on 17 September 1658.

Alburquerque was the third wife of Francisco Fernández de la Cueva, 7th Duque of Alburquerque. She was the daughter of Doña Vittoria Colonna, Duquesa de Medina de Rioseco, and of the 8th Almirante de Castilla. She and her husband are listed as beneficiaries of the 1634 death inventory of her mother (see Doc. 18).

It is possible that the collection contained works that had previously belonged to her mother, but since almost all of the paintings in both inventories were left anonymous, it is difficult to make direct comparisons. The vast majority of the paintings in the present document depicted religious themes, and just one carried the name of its author, a painting of *St. Jerome* attributed to Eugenio Caxés valued at 660 *reales*. The most valuable items, however, although anonymous, were listed at the head of the inventory. The first item, a painting of *Christ carrying the Cross*, was valued at 2200 *reales*. Item no.9, described as including fourteen paintings of *Narcissus*, *Europa*, and various allegorical figures, was valued at 4200 *reales*. These were among the few secular subjects found in the collection.

AHPM, Prot. 10.600, unfoliated

tass^{on} de Pinturas laminas escritorios y otras cosas

En la Villa de Madrid a diez y siete dias del mes de Septienbre de mil y seisçientos y cinquenta y ocho a años Ante mi El Dho ss^{no} de provinçia pareçio presente Angelo Narde pintor veçino de esta Villa thasador nombrado para tasar todas las pinturas y laminas y demas cosas tocantes a su oficio que quedaron por fin y muerte de la dha s^{ra} Duquesa de Alburquerque D^{a} Ana Henriquez del qual abiendo reçibido Juram^{to} por Dios nuestro s^{r} y una señal de cruz en forma de derecho la fue açiendo En la forma y manera siguiente

[p.1]

[1] 1 Un santo xpto con la cruz a cuestas de quatro baras de Alto con Una historia de muchas figuras en duçientos ducados 2200 *Annot: leg^{do} a mi señora Duq^{sa} de lerma*

[2] 2 Otro quadro de Diana, con muchas figuras de quatro baras, de ancho en çiento y çinquenta ducados 1650

[3] 3 Quatro quadros los tres de Doctores de la yglessia y el otro de San Buenaventura de dos baras y media de alto en mil y seiscientos Reales 1600

[4] 4 Una planta de una çiu^{d} y lugares de quatro baras de alto en çiento y cinquenta Reales 150

[5] 5 Un quadro de nra s^{ra} de la soledad de siete quartas de alto en quatro ducados 44 *Annot: vendido*

[6] 6 Un quadro de San Miguel de bara En quatro ducados 44 *Annot: vendido*

[7] 7 Diez retratos de la cassa a quatro ducados cada uno 440 *Annot: [missing] Baltas^{r} p^{r} autto*

[8] 8 Otro quadro de S. fran^{co} de Paula de dos baras y m^{a} de alto con su moldura en çinco ducados 55 *Annot: vendido*

[9] 9 Catorçe quadros de dos baras y media de ancho y dos de alto de astrologia y musica y europa y narçisso a treçientos Reales cada uno 4200

[10] 10 Otro quadro de s^{n} cayetano de tres quartas de alto poco mas en dos ducados 22

[p.2]

[11] 11 Ocho quadros los quatro doctores y los quatro evangelistas con sus molduras a quatroçientos R^{s} cada uno 3200 *Annot: vendido*

[12] Un santo Thomas de la misma hechura y moldura en quatroçientos Reales 400 *Annot: vendido*

[13] 12 Otro quadro de santo Domingo de Rodillas açotandose en Duçientos y çinquenta Reales 250

[14] 13 Otro quadro de nra s^{ra} de la leche con su moldura en siete ducados 77 *Annot: [missing] autto*

[15] 14 Otro quadro del traspasso de nra s^{ra} de bara y media de alto y bara y terçia de ancho con Unas guarniçiones con su moldura de obalo y rosario en mil y çient r^{s} 1100

[16] 15 Otro quatro de San Alejo de dos baras de ancho y bara y media de alto con un angel y un alma en las manos en treçientos y treynta Reales 330 *Annot: vendido*

[17] 16 Otro quadro de Un desposorio de s^{ta} Catalina de bara y media de ancho y bara y quarta de alto en Duçientos y çinquenta Reales 250

[18] 17 Otro quadro de la anunçiata de florençia de tres baras y media de largo en sesenta ducados 660

[19] 18 Otro quadro del mismo tamaño de Un retrato de la s^{ra} Duquessa agoniçando con unas Angeles y otras figuras en quarenta ducados 440

[20] 19 Ocho quadros de Angeles con marcos negros lisos todos de Un tamaño a diez y seis ducados cada Uno 1408 *Annot: S p^{r} autto*

[21] 20 Otro quadro de s^{to} Domingo Soriano del mismo tamano En treçientos Reales 300

[22] 21 Otro quadro de nra s^{ra} de la paz en pie Vestida de blanco contenplando al niño Jesus del mismo tamaño En Duçientos Reales 200

[23] 22 Otro quadro de un s^{n} fran^{co} de la Porçiuncula del mismo tam^{o} en treçientos reales 300

[24] 23 dos retratos de cuerpo entero de los reyes Ph^{e} quarto y D^{a} Ysabel de Borbon con sus moldura del tam^{o} de los de ariba en doçe ducados 132

[p.3]

[25] 24 Otro Retrato del Prinçipe a cavallo de Dos baras de alto en çien Reales 100

[26] 25 Un quadro Con su moldura de una rruina de roma de mas de bara de largo con la moldura y en ella unas flores doradas en Diez ducados 110 *Annot: vendido*

[27] 26 Otro quatro del desçendim^{to} de la Cruz de Una bara con moldura en duçientos y çinq^{ta} R^{s} 250 *Annot: vendido*

[28] 27 Otro quadro de un Palaçio de perspectiva con muchas figuras de tres quartas con su moldura en doçe ducados 132 *Annot: vendido*

[29] 28 Otro quadro de las angustias con su hijo en el regaço bajado de la cruz con siete figuras de dos baras y quarta de largo y bara y media de alto con marco negro y perfil dorado en treçientos Reales 300

[30] 29 Otro quadro del sueño de s^{n} Joseph con Un Angel del mismo tamaño con marco negro y dorado en çiento y çinq^{ta} R^{s} 150

[31] 30 Otro quadrado de Una ruyna con unas Angeles pequeños en la parte de ariba de bara y m^{a} de largo y una de alto con su moldura en ochenta y ocho Reales 88 *Annot: vendido*

[32] 31 Otro quadro de nra s^{ra} de trapana en pie de dos baras y media de Alto con su moldura de oro y negro en diez ducados 110 *Annot: vendido*

[33] 32 Otro quadro pequeño en tabla de s^{n} Ger^{mo} de media bara de alto y una terçia de ancho con su moldura negra en çien Reales 100 *Annot: vendido*

[34] 33 Una nra s^{ra} en tabla con un niño en braços pequeña con un pais antiguo con muchas figuras pequeñas que es la adorazion de los Reyes de tres quartas con su marco negro en treçientos Reales 300

[35] 34 Una Caveça coronada de espinas en lienco de Una terçia de alto y una quarta de ancho con moldura negra en tres ducados 33

[p.4]

[36] 35 Un san fran^{co} En betun de las yndias con pajaros y arboles y una choça de Una quarta de Alto y una terçia de ancho en quatro ducados 44

[37] 36 Otro quadro de nro s^{or} En el sepulcro ençima de Una sabana de tres baras de largo y dos escasas de ancho con marco negro y flores doradas en çinq^{ta} ducados 550 *Annot: vendido*

[38] 37 Otro quadro de san fran^{co} en pie con una Cruz colorada En la mano y en la otra un libro de dos baras y y quarta de alto y bara y media de ancho con su moldura de oro y negro en ocho ducados 88

[39] 38 Otro quadro de la Coronaçion de espinas de nuestro s^{or} con çinco sayones de tres baras de alto y mas de dos de ancho con su moldura dorada y negra en sesenta d^{os} 660 *Annot: vendido*

[40] 39 Un salbador de dos terçias de alto y canpo de oro con moldura negra en tr^{a} y tres Reales 33

[41] 40 Un quadro de la caridad de bara y media de alto y bara y quarta de ancho con tres niños y su moldura dorada en sesenta ducados 660

[42] 41 Otro quadro de s^{ta} Ursula con las Onçe mil birgines un Pontifiçe y Dos ovispos de tres baras menos quarta de alto y dos de ancho con moldura negra en çinquenta ducados 550

[43] 42 Otro quadro de San Ju^{o} baptiçando a nro s^{or} con dos Angeles de tres baras de alto y dos de ancho con marco negro en quatroçientos Reales 400

[44] 43 Otro quadro de s^{ta} Ynes de dos baras y quarta de alto y bara y m^{a} de ancho con moldura de oro y negro en tr^{a} ducados 330

[45] 44 Otro quadro de nra s^{ra} de la Huyda a ejipto de dos baras y media de alto y dos de ancho con moldura negra en quarenta ducados 440 *Annot: vendido*

[46] 45 Otro quadro de s^{ta} Catalina nra s^{ra} y el nino Jesus y S. Joseph de medio cuerpo de siete quartas de ancho y bara y m^{a} de alto con moldura y un perfil de oro en trez^{tos} r^{s} 300 *Annot: vendido*

[p.5] [47] 46 Otro quadro de la degollaçion de san Ju^{o} Baptista de siete quartas de ancho y bara y media de alto con moldura negra en Duçientos y çinquenta R^{s} 250

[48] 47 Otro quadro de san xptoval con el niño y una figura de dos baras de ancho y bara y quarta de alto sin moldura en Duçientos y çinquenta Reales 250

[49] 48 Otro quadro de S.^{n} Ger^{mo} de rodillas con una piedra en la mano de dos baras de alto poco mas y bara y media de ancho mano de Eugenio Cajes con su moldura dorada en sesenta ducados 660 *Annot: vendido*

[50] 49 Otro quadro pequeño de san onofre con pais de una bara de alto y tres quartas de alto con moldura de oro y negra en Diez y seis ducados 176 *Annot: vendido*

[51] 50 Otro quadro del prendim^{to} de nro señor con muchas figuras de medio cuerpo de siete quartas de ancho y bara y quarta de alto un moldura en treçientos Reales 300

[52] 51 Un pais de la serretta sin mar sin marco sin marco ni bastidor de dos baras de alto y dos y media de ancho en ciento y çinquenta Reales 150

[53] 52 Tres retratos los dos de Pontifiçes y el otro del Cardenal ludovisio y los Pontifiçes Paulo quinto y Gregorio deçimo quinto El uno con marco negro y los dos en vastidor en Duçientos y çinquenta Reales 250

[54] 53 Quatro paises pequeños sin marco en quarenta y ocho Reales 48 *Annot: [N.B. "vendido" crossed out]*

[55] 54 Diez y ocho tarjetas redondas que estan hechas en una tabla de paises a ocho Reales cada una 144 *Annot: [missing]dem*

[56] 55 Otras quarenta y una tarjetas redondas menores del mismo genero a quatro Reales cada una 164

Laminas

[57] 56 Un Ramillete en piedra piçarra con una moldura tallada con sus zestones y agallones toda dorada en seisçientos y çinco Reales 605

[58] 57 Una lamina de zerca de tres quartas de alto y mas de media bara de ancho con la s^{ra} Duquesa de Alburquerque que agonicando con muchos santos abajo y una gloria ençima con moldura de evano de Portugal en quatroçientos Reales 400 *Annot: Baltas^{r} p^{r} autto*

[p.6] [59] 58 Otra lamina de nro s^{or} a la columna açotandole de poco mas de una terçia de alto y una quarta de ancho con moldurita de evano en diez ducados 110 *Annot: vendido*

[60] 59 Dos laminas de plumas de las yndias una de s^{n} fran^{co} y otra de s^{ta} Catalina en seis ducados 66

[61] 60 Otra lamina de piedra del mar vermejo con su moldura de evano de dos terçias de ancho y media bara de alto en quatroçientos y setenta y seis Reales 476 *Annot: vendida*

[62] 61 Otra de s^{n} Esteban de piedra Jaspe del mismo tamaño y moldura en ciento y setenta y seis Reales 176

[63] 62 Otro del Baptismo de san Juan en piedra de dos terçias poco mas de alto y media bara de ancho en quatroçientos y setenta y seis Reales 476 *Annot: vendida*

[64] 63 Otra lamina en piedra de la adoraçion de los Reyes del mismo tamaño con moldura de Hevano de Portugal en quinientos y setenta y seis Reales 576 *Annot: vendida*

[65] 64 Otra lamina en piedra del naçimiento de nro señor de dos terçias de ancho y una terçia de alto larga con su moldura de evano en treçientos y ocho R^{s} 308 *Annot: vendida*

[66] 65 Otra lamina en piedra de santa catalina del mismo tamaño que El de arriba con marco de ebano en çiento y noventa y ocho Reales 198

[67] 66 Otra lamina en piedra de la predicaçion de San Ju^{o} en el desierto con muchas figuras con moldura de evano y perfiles de açero de poco mas de una terçia de ancho y una quarta de alto En çiento y çinquenta y quatro Reales 154 *Annot: [missing] p^{r} autto*

[68] 67 Otra lamina de piedra del naçimiento de nuestro señor con seis figuras grandes y moldura de evano ondeada con sus perfiles de açero en seteçientos y veynte y seis Reales 726 *Annot: Contador matheo flores*

[69] 68 Otra lamina en piedra de nuestra señora con El niño Jesus san Juan Evangelista y Baptista y dos angeles con moldura de evano y perfiles de açero de Una terçia y mas de ancho y poco menos de una terçia de alto y duçientos y sesenta y seis Reales 266 *Annot: vendido*

[p.7]

[70] 69 Otra lamina en piedra de nuestra señora del Rosario santo Domingo y santa catalina de sena en Duçientos y diez y seis Reales 216 *Annot: vendido*

[71] 70 Otra lamina de dos terçias de alto y mas de media bara de ancho de la disputa del santissimo Sacramento y la Santissima trinidad arriba con moldura de peral en setenta ducados 770 *Annot: leg^{do} al Cont^{r} Matheo flores*

[72] 71 Dos laminas yguales de media bara de ancho poco mas y una terçia de alto con sus molduras de evano de Portugal la una de la adorazion de los Reyes y la otra de la degollaçion de San Ju^{o} de Una mismarco en çinquenta ducados cada una 1100 *Annot: vendidas*

[73] 72 Otra lamina de la Magdalena con un santo xpto de media bara de alto y poco mas de una terçia de ancho y moldura de Evano de Portugal en çiento y çinquenta R^{s} 150 *Annot: vendido*

[74] 73 Otra lamina de Nuestra Señora de la Asunpçion con moldura ondeada de Evano y perfiles de açero del mismo tamaño de la de arriba en quatroçientos Reales 400 *Annot: vendido*

[75] 74 Otra lamina de la adoraçion de los Reyes con moldura de pino de media bara de ancho poco mas y una terçia de alto de la misma mano que las del numero setenta y uno en quinientos Reales 500 *Annot: vendida*

[76] 75 Otra lamina del mismo tamaño que la de ariba de la presentazion en el tenplo En quatroçientos R^{s} 400 *Annot: vendida*

[77] 76 Otra lamina En piedra de la Asunpçion de nuestra señora con moldura toda dorada En una terçia de alto y una quarta de Ancho En Doçe ducados 132 *Annot: vendida*

[78] 77 Otra lamina de nra señora de Monserrate de dos terçias de Alto y una de Ancho con moldura de Hevano de portugal en sesenta ducados 660

[79] 78 Otra lamina del Baptismo de nro señor de media bara de alto y una terçia de ancho con un angel abajo y Dios padre y dos Angeles ariba y la moldura de pino en treinta ducados 330

[p.8]

[80] 79 Otra lamina de nra señora de Monsserrate de media bara de alto y una terçia de ancho con moldura de peral y unos ninos taniendo en Duçientos y çinquenta Reales 250

[81] 80 Otra lamina del naçimiento de nro señor de media bara de alto y una terçia y mas de ancho con moldura de pino en treçientos Reales 300 *Annot: [missing] p^{r} autto*

[82] 81 Otra lamina de nra señora de la leche de media bara poco mas de alto y una terçia de ancho con moldura de Evano de Portugal en diez ducados 110 *Annot: vendida*

[83] 82 Otra lamina de san ysidro de Una terçia de alto y una quarta de ancho con moldura de evano y remates de platta en çien Reales 100

[84] 83 Otra lamina en piedra del desposorio de santa catalina de una quarta de alto y poco mas de media quarta de ancho con moldura ondeada y perfiles de açero en Doçe ducados 132

[85] 84 Otra lamina de San Bartolome desollandole de Una quarta de alto y menos de una quarta de ancho con moldura Ondeada de Evano de Portugal y perfiles de açero y El frisso liso En Doçe ducados 132

[86] 85 Otra lamina de adan y Eva con Dios Padre de Una quarta de Alto y poco menos de ancho y la moldura de peral en çien Reales 100

[87] 86 Otra lamina de Nuestra s^{ra} con El niño Jesus sentado S. Juan y dos Angeles con una cruz y moldura de Evano de Portugal de Una quarta de alto y poco menos de ancho en ocho ducados 88

[88] 87 Otra lamina de la Encarnazion del mismo tamano Con moldura de Hevano en doçe ducados 132

[p.9]

[89] 88 Otra lamina de San luis Rey de francia del mismo tamaño y moldura en ocho ducados 88

[90] 89 Otra lamina de la oracion del guertto Con los apostoles Durmiendo del mismo tamaño y moldura en cien R^{s} 100

[91] 90 Otra lamina de nro señor delante de pilatos del mismo tamaño y moldura en Doce ducados 132

[92] 91 Otra lamina de nra señora de la Concep^{on} Del mismo tamaño y moldura en doze ducados 132

[93] 92 Otra lamina de nra señora del Rosario San francisco y San Antonio de Padua del mismo tamaño y moldura en doze ducados 132

[94] 93 Otra lamina de san Gregorio del mismo tamaño y moldura en siete ducados 77

[95] 94 Otra De san Reymundo encima del mar De Rodillas Con la Capa echa Bela del mismo tamaño y moldura en Cien Reales 100

[96] 95 Ottra de san Ju^{o} Baup^{ta} sentado Con su Cordero del mismo tamaño y moldura en ocho ducados 88 *Annot: vendido*

[97] 96 Ottro de san Agustin sentado y un niño de medio cuerpo del mismo tamaño y moldura en siete ducados 77 *Annot: vendida*

[98] 97 Ottra De San Matheo con un Anjel con una Luz del mismo tamaño y moldura en siete ducados 77 *Annot: vendida*

[99] 98 Ottro de San francisco con su Conpañero del mismo tamaño y moldura en diez ducados 110

[100] 100 Ottra De San Juan Bauptista Digo evanjelista del mismo tamaño y moldura en siete ducados 77 *Annot: vendida*

[101] 101 Ottra de S. Di^{o} de Alcala del mismo tamaño y moldura en siete ducados 77 *Annot: vendida*

[102] 102 Ottra de Santa Juana de la Cruz de medio Cuerpo del mismo tamaño y moldura en siete ducados 77

[103] 103 Otra de la zena de nro senor Con los apostoles del mismo tamaño y moldura en Ciento y cinq^{tta} r^{s} 150

[p.10]

[104] 104 Ottra de San marcos del mismo tamaño y moldura en siete d^{os} 77

[105] 105 Ottra de la adoracion de los Reyes del mismo tamaño y moldura en Ducienttos Reales 200

[106] 106 Ottra de san Juan en una rosa del mismo tamaño y moldura en siete Ducados 77

[107] 107 Ottra de nra señora Con tiara de Pontifize del mismo tamaño y Moldura En siete Ducados 77

[108] 108 Otra de san Antonio de Padua Con El niño del mismo tamaño y moldura en ocho ducados 88

[109] 109 Otra de san Ysidro Con su armo Con espada Dorada del mismo tamaño y moldura en quatro ducados 44

[110] 110 Otra de los azotes de Nro señor del mismo tamaño y moldura en diez ducados 110

[111] 111 Otra de la bisitazion de nra señora a Santa Ysavel del mismo tamaño y moldura en doce ducados 132

[112] 112 Ottra de nro señor Sacandole Al pueblo y avajo Un sayon Con Una Cruz del mismo tamaño y moldura en Doze ducados 132

[113] 113 Otra de la Presentazion de nra señora a San Simeon del mismo tamaño y moldura en Ciento y setenta y seis reales 176

[114] 114 Ottra de san Geronimo del mismo tamaño y moldura de peral en cinco ducados 55 *Annot: vendida*

[115] 115 Ottra lamina De quatro dedos de Alto y quarta de ancho con marco de san Phelipe De neri con moldura de ebano en seis Ducados 66

[116] 116 Ottra mas pequeña del B. Andrea clerigo menor en quatro Ducados 44 *Annot: vendida*

[117] 117 Una nra señora De la leche de medio Cuerpo con Una girnalda de flores echa con aguja con moldura de evano de Portugal ondeada de media bara poco menos y una terçia con El Remate de plata en ochoçientos R^{s} 800

[p.11] [118] 118 Dos floreros de terçia de alto metidos en una garrafica con marco de Evano de Portugal en Catorçe ducados 154

[119] 119 Una lamina del naçimiento de nro s^{r} con dos pastores s^{n} Joseph y niño Jesus de una terçia de Ancho y menos de una quarta de alto con moldura de Evano En çien Reales 100

[120] 120 Una Abadessa de Roma En tres ducados 33

[121] 121 Un Heçe homo con marco de evano de una terçia de alto en dos ducados 22 *Annot: vendido*

[122] 122 Un San Diego de Alcala de una terçia de alto con moldura de peral en seis Reales 6 *Annot: vendido*

[123] 123 Una lamina de san fran^{co} de Padua de Una terçia de alto y quarta de ancho con moldura de peral en dos Ducados 22

[124] 124 Un Relicario Con quatro arcos y en cada uno un santo y arriba tres relicarios y otros tres abajo y moldura de peral En çinco Ducados 55 *Annot: vendido*

[125] 125 Quatro floreros de Dos terçias de alto y menos de media Vara de ançho en treinta y dos Reales 32 *Annot: vendidos*

[126] 126 Un biombo de dos baras y quarta de alto de ocho ojas pintado de las yndias con muchos pajaros y animales en treçientos Reales 300

[127] 127 Otro biombo de dos baras y media de alto de vuida de ocho ojas pintado de negro y blanco sobre lienzo en quatroçientos Reales 400

[128] 128 Otro biombo Un poquito mayor que El de arriba dorado con figuras tasado En trezientos y treynta R^{s} 330 *Annot: vendido*

[129] 129 Diez y ocho tarjetas con pajaros y guarnizion dorada y tallada a treynta y tres R^{s} cada una que todas montan quinientos y noventa y quatro Reales 594

[p.12] [130] 130 Dos laminitas muy pequeñas la una de nra senora del Populo = la otra del niño Jesus por Una parte y por otra s^{n} Juan ençima de un Ramo es de piedra de hechura de Coraçon en quatro ducados cada una 88

[131] 131 Quatro laminas pequeñas la una de nra s^{ra} de los siete dolores = otra de san Agustin = Otra de santa ysavel y otra de nra señora En ocho Ducados todas quatro 88

[132] 132 Otras Çinco laminas muy pequeñas las dos de ellas mas menores que las tres En ochenta Reales todas 80

[133] 133 Otras seis laminas de diferentes santos en sesenta Reales todas 60

[134] 134 Dos Relicarios en lamina la una del sepulcro = y la otra de nuestra señora y san Ju^{o} con moldura de evano y apartados para reliquias guarneçidos de Vronçe y platta Con su pie y remate de todo Ello mil y quinientos Reales 1500

[135] 135 Otros dos Relicarios menores ambos del desçendim^{to} de la cruz pintado sobre dorado con su pie para reliquias todo Ello en mill Reales 1000 *Annot: [missing] senora [illeg.]*

La qual dha tasaçion el dho Angel nardi pintor de su Mag^{d} yço en la forma que Va Referida en cada Una de las dhas partidas de esta tasaçion debaxo del dho Juramento que tiene fecho en ques afirmo y ratifico, a su saber y entender sin haçer agrabio a las partes y lo firmo siendo

testigos El Contt^{or} Matheo flores = y fran^{co} texeda = y françisco Rodriguez residentes en esta corte y lo firmo de su nombre =
Angelo nardi =
ante mi Luis Gallo

Angela Delaforce provided the photocopy of the document transcribed here.

69 Francisco de Galarreta Osarez

1659

The postmortem inventory of Don Francisco de Galaretta Osarez, a knight of the Order of Santiago and secretary of the *Consejo de Guerra*, was drawn up by his widow Claudia de Lira, beginning in Madrid on 8 March 1659. The collection of paintings was valued by the painter Matías Pastor on 22 March (ff. 334v–340).

Because Galaretta Osarez was secretary of the Council of War, some pictures in his portrait collection represented key individuals in Spanish foreign policy in the Netherlands. These included the Conde-Duque de Olivares (no. 27), the Cardinal-Infante Ferdinand (no. 40), the governor of the Netherlands, Francisco de Moncada, 3rd Marqués de Aytona, (no. 31), Alonso Pérez de Vívero, 3rd Conde de Fuensaldaña and *Gobernador de las armas del rey* in Flanders (no. 28), and the commander-in-chief of the Spanish Army of Flanders Ambrosio Spínola, 1st Marqués de los Balbases (no. 29). In this context, it is also easy to understand the attraction to Galaretta Osarez of his series of 12 tempera paintings of battles and sieges (no. 20) and perhaps the two ship paintings (nos. 59, 61).

The only attributed paintings were both copies, one a *Virgin and Child* with many angels after Van Dyck (no. 53) and another copy after a portrait of Charles V by Titian (no. 22). Galaretta Osarez owned a number of paintings of religious subjects with festoons and garlands of flowers (nos. 8, 9, 16, 66), which appear to have become more popular in the second half of the century. He also enjoyed the secular genres of flower painting (nos. 51, 57) and still lifes (no. 47, 62). A number of the paintings were genre pictures with figures, listed as *bodegones* with fish (no. 33) and crab (no. 41), and a vegetable stall (no. 35). A pair of paintings represented a fisherman and vegetable vendor (nos. 45, 46). One painting of an old man signified *Winter* (no. 67). Only one painting, however, was explicitly described as a mythological subject (no. 54).

AHPM, Prot. 7.154, ff.334v–340

tass.^{on} de Pintturas

En la v^{a} de m^{d} a v^{te} y dos dias del mes de março del año de mill y seis^{o} y cinquenta y nuebe La dha s.^{ra} doña claudia de lira como testamentario ynsolidum del dho señor fran^{co} de galarreta yço tassar los bienes q^{e} (f.335) quedaron Por fin y muerte del dho señor su marido los quales estando Pressentte Carlos del hoyo vijil Procurador del num.^{o} desta corte como defenssor nombrado a los b^{es} del senor martin De galarreta cav^{o} del horden de santiago secret^{o} de estado y guerra en los estados de flandes como ynteressado que a los dhos b^{es} y hacienda: tasso matias pastor Pintor que vibe en la calle de la gorguera En cassas propias en la forma y manera siguientte

f.335

[1] Primeramentte tassados bionbos yguales que cada uno es un pais y rrepartido en quatro y por el enbes otros tres Payses cada oxa en seiscientos y quarenta R^{s} anbos a dos 640 *Annot: CB*

[2] Un rretrato de morrilla enano de bara y media con moldura negra en dosçientos R^{s} 200 *Annot: C*

[3] otro Retrato del marques de miravel del mes.^{o} tamaño y con el mes.^{o} gen^{o} de moldura en ciento y cinq^{ta} R^{s} 150 *Annot: C*

[4] Un lienço del sancto xpto de burgos de cuerpo enttero con moldura negra en çiento y çinquenta R^{s} 150 *Annot: CB*

[5] Un quadrito de a quarta del niño Jhs con el mundo en la mano y su moldurita de peral en quatro ducados 44 *Annot: B*

[6] otro de nra s^{a} y el niño Jhessus de media bara de alto con moldura dorada lissa en sessenta R^{s} 60 *Annot: CB*

f.335v [7] otro de nra s.^{a} de la alma de a poco mas de terçia de alto con moldura negra en treyntta rreales 30 *Annot: CB*

[8] Una lamina de media bara en quadro del niño Jhessus con un festonçico de flores y una moldura ancha de hevano en quatroçientos R^{s} 400 *Annot: C an^{o} 77*

[9] otra lamina de mas de media bara de largo con el niño Jhessus y san Ju^{o} y dos festoncicos de flores con moldura de hevano peral en dosçientos y cinquenta rreales 250 *Annot: CB*

[10] otro lienço de dos tercias de largo del descendimiento de la cruz con su moldura de madera negra en quatroçientos Reales 400 *Annot: CB*

[11] Una lamina de dos terçias de largo de san geronimo con moldura de hebano en dosçientos Reales 200 *Annot: CB*

[12] Un lienço de nra s^{a} San Josephe y el niño Jhessus de dos baras de alto poco menos en quadro y moldura negra en quinienttos Reales 500 *Annot: CB*

[13] otra lamina de mas de a terçia con moldura de hevano y en ella san fran^{co} en un pais en dosçientos y cinquenta rreales 250 *Annot: CB*

[14] otra lamina del mes^{o} tamaño del niño jhessus y nra s^{a} con moldura negra en çient Reales 100 *Annot: CB*

[15] otra lamina y el mes^{o} tamaño de santa theressa con su moldura negra en ochenta rreales 80 *Annot: CB*

f.336 [16] otra del mes.^{o} tamaño de nra s.^{a} con su hixo en los braços con una guirnalda de flores y moldura de heb^{o} en treynta ducados 330 *Annot: CB*

[17] otra laminica de san Augustin de quarta en quadro con moldura de ebano en ochentta Reales 80 *Annot: B*

[18] un santo Sudario en tafetan con su moldurita de palo santo en ocho R^{s} 8 *Annot: B*

[19] un lienço de dos baras de largo de nra señora del pilar con moldura negra en çiento y cinquenta R^{s} 150 *Annot: C*

[20] doçe paisses al temple de vatallas y sitios de bara y quarta de largo y bara de alto con moldurillas negras a quatro ducados cada uno 528 *Annot: C [illeg.]didos por [illeg.]ssa an^{o} 66*

[21] dos paisses de vara y quarta de largo y dos terçias de ancho con molduras negras a cinco ducados cada uno 110 *Annot: C [missing]didos A rrioja 2290 R^{s} con las dhas partidas del dho an^{o} 8*

[22] un rretrato de m^{o} cuerpo del s.^{r} enperador Carlos quinto copia del tiçiano con moldura negra en tresçienttos R^{s} 300 *Annot: C*

[23] [N.B. "otros dos paises del tamaño" crossed out] un pais de bara de largo y poco menos de alto con moldura negra en çinco ducados 55 *Annot: C [illeg.]^{do} A quadros [illeg.] R^{s} con las de s^{n} [illeg.]das del dho an^{o} 28*

[24] otro pais del mes.^{o} tamaño por el mes.^{o} gen^{o} de moldura en çinco ducados 55 *Annot: C [illeg.]n^{do} A quadros an^{o} 28*

[25] otros dos paisses del tamaño de los de arriba y con el mes gen^{o} de moldura a çinco ducados cada uno 110 *Annot: bendidos A rrioja an^{o} 8*

[26] un rretrato de mas de m^{o} cuerpo del principe tomas con moldura negra en tresçienttos Reales 300 *Annot: C*

f.336v [27] otro del conde duque de olibares de ttres quarttas de alto y dos terçias de ancho en ocho ducados 88 *Annot: C*

[28] otro del mes.^{o} tamaño del conde de fuensaldaña con moldura negra en quarenta R^{s} 40 *Annot: CB*

[29] otro del marques espinola y otro soldado del mesmo tamaño que los de arriba y con el mes^{o} gen^{o} de moldura en quarenta rreales 40 *Annot: C*

[30] otro un poco menos de fray ju^{o} de san augustin rreligiosso augustino con moldura negra en ochenta Reales 80 *Annot: C*

[31] otro de mas de medio cuerpo del marq^{s} de aytona de bara y quarta de ancho y una de largo con moldura negra en tresçienttos Reales 300 *Annot: C*

[32] otro del mes.^{o} tamaño de ysolari^{o} general de los cobatas con moldu^{a} negra en sessenta Reales 60 *Annot: C*

f.337 [33] una pinttura en lienço de mas de Dos baras de largo y mas de bara de alto de un bodegon de pescados con moldura negra en çientto y çinq^{ta} R^{s} 150 *Annot: q. fue vendido la tassa an^{o} 54*

[34] un pais de bara de largo y tres quartas de alto en çinco ducados con moldura negra 55 *Annot: C vendidio a rrioja an^{o} 8*

[35] otro bodegon de una berdulera de bara y tercia de largo y bara y mas de ancho con su moldura negra en ciento y veyntte R^{s} 120 *Annot: C*

f.337v [36] un pais de bara de ancho y tres quartas de alto con moldura negra en çinco ducados 55 *Annot: C ben^{do} A rrioja an^{o} 8*

[37] cinco rretratos de a dos terçias cada uno de prinçipes françesses con molduras negras a tres ducados cada uno 165 *Annot: C*

[38] Un rretrato de mas de medio cuerpo de la s.^{a} enperatriz con moldura negra en ochenta rreales 80 *Annot: C*

[39] otro Retrato de la s^{a} ynfantta d^{a} ysabel del mes^{o} tamano y moldura negra en çiento y çinquenta rreales 150 *Annot: C*

[40] Un rretrato de cuerpo enttero de mas de dos baras de largo y bara y tercia de ancho del señor ynfante don fernando con moldura negra en tresçienttos Reales 300 *Annot: CB*

[41] otro bodegon de tres baras de largo y dos de alto con dos figuras que tiene puesto en un plato un cangrexo grande en mill y quinienttos Reales 1500 *Annot: ojo y la muger tiene una taça en la mano*

[42] Un pais de cassi dos baras de largo y mas de vara de alto con moldura negra en ochentta rreales 80

f.338 [43] una laminica de terçia de alto y poco mas de largo con moldura de hevano en çiento y çinq^{ta} R^{s} 150

[44] un lienço de tres baras de largo y dos de alto de un pescador con moldura negra en tresçienttos Reales 300 *Annot: en^{do} Arrioja = an^{o} 8*

[45] otro lienço del mes^{o} tamaño que el de arriba de una berdula y otra figura con moldura negra en quinienttos Reales 500 *Annot: C ben^{do} A rrioja = an^{o} 8*

[46] Seis pintturas en tabla como de tres quartas de ancho y tres quartas de alto con molduras negros a dosçientos Reales cada una 1200 *Annot: C ben^{das} A rrioja an^{o} 8*

[47] cinco tablillas de fruterillos y bodegones de terçia de largo y menos de quarta de alto con moldurillas negras a doce rreales cada una 60 *Annot: C bendidos A rrioja an^{o} 8*

[48] ocho laminas yguales de mas de terçia de largo y una terçia de alto con molduras de hevano de los ocho maravillas en çientto y cinq^{ta} Reales cada una 1200 *Annot: C*

[49] otras dos laminas de bara de largo y tres quartas de alto con molduras de hevano a ochoçienttos Reales cada una 1600 *Annot: C*

[50] otras dos laminas de bara de largo y dos tercias de alto de pais la una con muchos animales y figuras y la otra con algunos animales y diferencia de aves con molduras negras la primera en mill y dosçientos Reales y la segunda en quinienttos R^{s} 1700 *Annot: CB*

f.338v [51] Dos lienços de flores yguales de bara escasa de largo y dos terçias de alto con molduras negras a dosçientos Reales cada una 400 *Annot: CB*

[52] una lamina de media bara de largo y poco mas de tercia de alto de un pais con algunas figurillas con moldura de hevano en çiento y çinquentta rreales 150 *Annot: CB*

[53] un lienco de nuestra senora con el nino y deverssidad de angelicos de dos baras y media de largo y bara y media de alto y moldura negra copia de bandir en quatroçientos Reales 400 *Annot: bendido A rrioxa = an^{o} 8*

[54] otro lienço de la fabula de ytonio de mas de dos baras de largo y bara y media de alto con moldura negra en tresçienttos rreales 300 *Annot: C ben^{do} A rrioja an^{o} 8*

[55] otro lienço de mas de dos baras de Largo y bara y terçia de alto de un pais con moldura negra en quatrocienttos Reales 400 *Annot: C*

[56] dos lienços yguales de bara y media en quadro de caças con molduras negras a veyntte ducados cada uno 440 *Annot: C ben^do A rrioja an^o 8*

[57] Dos pintturillas de arramilleteros cada una en lamina con moldurillas de peral a tr^a R^s cada una 60 *Annot: CB*

f.339

[58] tres paisses de bara de largo y tres quartas de alto en lienço con molduras negras a cinco ducados cada uno 110 *Annot: C Ben.^dos A quadros = an^o 8*

[59] un lienço de dos baras y quarta de Largo y bara y tres quartas de alto de una marina con moldura negra en dosçienttos Reales 200 *Annot: C Ben^do A rrioja = an^o 8*

[60] otro lienço de tres quartas de largo y dos terçias de alto con nra s^a y el niño y deverssidad de angeles con moldura de hevano al pareçer en dosçientos y çinquenta rreales 250 *Annot: C*

[61] otro lienço de otra marina del tamaño de la de susso y con el mis^o genero de moldura y esta marina es de galeras en tresçientos R^s 300 *Annot: C ben.^do A rrioja an^o 8*

[62] Dos bodegones de frutas cada uno con su perro de bara y tres quartas de largo y mas de una vara de alto con molduras negras : el del carreton en çiento y çinquenta R^S : y el otro en dosçienttos Reales 350 *Annot: C Ben^dos Arrioja = an^o 8*

[63] un san Anttonio con el niño Jhs de bara y media de alto y bara y q^ta de ancho con moldura dorada y labrada en quatroçienttos Reales 400 *Annot: B*

[64] Un rretrato de muger cuerpo entero de dos baras y media de alto en çiento y çinquenta rreales 150 *Annot: B*

f.339v

[65] Una pinttura de nra s^a y el niño y Santa catalina de bara de alto y bara de ancho poco menos con moldura dorada y labrada en quatroçienttos Reales 400 *Annot: CB*

[66] Una lamina de un niño jhessus de dos terçias en quadro con moldura de peral labrado en tresçientos y cinquenta rreales y esta en un festonçito de flores 350 *Annot: CB*

[67] otra pinttura de [N.B. "orfeo" crossed out] un biexo que significa el ynbierno en forma de pais de bara y tres quartas de largo y bara y media de alto con moldura negra en çiento y veyntte rreales 120 *Annot: C*

[68] dos rretratos de medio cuerpo de dos soldados de tres quartas de alto y dos terçias de ancho con molduras negras a dos ducados cada uno 44

Y en este forma el dho matias pastor pinttor yço la dha tassaçion y juro a dios a una cruz averla echo bien y fielmente a su saver y entender sin haçer agravio alg^o a las partes yntteressadas y lo juro y tanvien lo firmaron la dha señora doña claudia de lira y el dho defenssor siendo presentes por testigos Juan diaz de galarreta Josephe fernandez de anteçanar el dho señor don françisco de lira cav^o (f.340) de la horden de santiago todos rress^te en esta corte =
Doña claudia de Lira
Carlos del Hoyo
Mathias Pastor
Ante mi Luis Gallo

70 Antonio Cruzat y Villanueva

aft. 1659

In 1659, the textile merchant (*mercader de paños*) Antonio Cruzat y Villanueva married Luisa de Aguilar; since this was his second marriage, he drew up an inventory of the capital assets he brought to the union on 10 May 1659. This document included an appraisal of his collection of nearly 70 paintings, with their values noted in *reales* and *maravedises*, but without any mention of the name of an artist-appraiser.

Apart from Cruzat y Villanueva's set of 20 Neapolitan landscapes (no. 13), his entire collection comprised paintings with religious subjects. (The subjects of three paintings were unspecified, nos. 15, 16.) No fewer than 20 of the pictures were listed as Roman works (nos. 5, 9, 11, 14, 15, 16, 18, 20); since the majority of these were small paintings on copper and metal supports, they may easily have been acquired as imports on the Madrid art market. The only attributed paintings listed were by Alonso Cano (nos. 2, 8), an artist represented in the collections of other members of the merchant community at court. Cano's painting of St. Catherine (no. 2) was the most valuable picture in the collection. While two further paintings were distinguished as "originals" (no. 3), their authorship was not specified.

AHPM, Prot. 6.709, ff.515v–518v

f.515v [1] Ponense mas dos Laminas pequeñas una de la Magdalena y otra de San Juan Guarnezidas en trescienttos Reales en que se ttassaron ambas Balen diez mill y duçienttos Maravedis 10200

[2] Ponense mas una pintura de Santa Catalina de Alonsso Cano Con moldura negra de dos baras y media de largo y bara y quartta de ancho en mill y seiscienttos Reales en que se ttasso Balen Cinquenta y quatro mill y quatrozientos mrs 54400

f.516 [3] Ponense mas dos Pinturas de san Pedro y san Pablo de medios Cuerpos orijinales Con Molduras negras de Bara y quartta de largo y una de ancho en quinientos y Çinquenta R^s^ en que se ttassaron ambas Balen diez y ocho mill y seteçientos mrs 18700

[4] Ponense mas dos Pinturas, La una del desposorio de Santa Catalina y La otra de San Agustin Con molduras negras de dos Baras y media del largo en quinientos R^s^ en que se ttassaron ambas Balen diez y siete mill maravedis 17000

[5] Ponese mas una Pintura de la birjen nuestra señora A lo jitano hecha en Roma Con moldura de Bara y quartta de largo y una de ancho en ducienttos y veinte R.^s^ en que se ttasso Balen siete mill quatrozienttos y ochentta maravedis 480

[6] Ponense mas Dos Pinturas Una de San ylefonsso y nuestra señora y otra de la uyda a ejiptto Con marcos negros de dos Baras y quartta de largo y Bara y quartta de ancho en seis^os^ R^s^ en que se ttassaron Balen Veinte mill y quatrozienttos maravedis 20400

f.516v [7] Ponese mas una Pintura de un Santo christto y otra de nuestra señora de La Honestidad son marcos en ducienttos R.^s^ en que se ttassaron Balen seis mill y ochozienttos maravedis 6800

[8] Ponese mas Una Pintura pequeña del sepulcro orijinal de Alonsso Cano Con su moldura negra y Cortina en duçientos R^s^ en que se ttasso Balen Seis mill y ochozienttos maravedis 6800

[9] Ponense mas quatro Laminas de Roma en Agatta de San Agustin La Magdalena, San Geronimo y San francisco Con molduras de ebano negro de terçia y quartta de ancho y Largo en quinienttos Reales en que Se ttassaron ttodas balen Diez y Siete mill mrs 17000

f.517 [10] Ponese mas otra lamina del apocalipssi en Agatta en ochenta y ocho R.^{s} en que se ttasso Balen Dos mill nobezienttos y nobenta y dos mrs. 2992

[11] Ponense mas seis Laminas de Roma Con Sus molduras de Peral negro de tercia y quartta en quatrozienttos R^{s} en que se ttassaron Balen treze mill y Seiscienttos mrs. 13600

[12] Ponese mas otra Pintura de nra señora de la Rossa Con su moldura de tres quartas de ancho y Largo en Sesenta y seis R^{s} en que se ttassaba en dos mill ducientos y quarenta y quattro maravedis 2244

[13] Ponense mas Beinte Payses de napoles Con marcos dorados a Veinte Reales Cada Uno en que se ttassaron montan quatrozientos R^{s} Balen treçe mill y seiscientos Maravedis 13600

f.517v [14] Ponense mas Dos Pinturas de Roma una de San Juan y otra de La magdalena de Bara y Media de ancho y Una bara de largo en duçientos y Veinte R^{s} en que se ttassaron ambas Balen siete mill quattrocienttos y ochentta maravedis 7480

[15] Ponese mas otra Pintura de Roma Con su moldura negra de bara menos sesma de ancho y tres quarttas de Largo en sesenta y seis R.^{s} en q se ttasso balen dos mill duçientos y quarenta y quattro mrs. 2244

f.518 [16] Ponense mas Dos Laminas de Roma de Cobre aobadas Guarnezidas de plata en Duzientos y sesenta y quattro R^{s} en que se ttassaron ambas Balen ocho mill novezienttos y setenta y seis mrs. 8976

[17] Ponense mas tres Pinturas una de San Anttonio, otra de San Geronimo y otra de San francisco de dos baras de largo y una y quartta de Ancho en quatrocienttos y Çinquenta R.^{s} en que se ttassaron Balen quinze mill y tres^{os} mrs. 15300

[18] Ponense mas dos Laminas de Roma Una de San Lorenzo y otra de San B^{me} Con Molduras de ebano de media bara de largo y tercia de ancho en quatroçientos R^{s} en que se ttassaron Balen treze mill y sciscienttos mrs. 13600

[19] Ponense mas Dos Laminas Una de Santiago Con moldura de ebano de tercia de ancho y Largo y La otra de Un Santto christto Con moldura de peral del mismo ttamaño en ducientos y treinta R^{s} en que se ttassaron ambas Balen Siete mill ochozientos y veinte marvedis 7820

f.518v [20] Ponense mas dos Laminas de Roma en Cobre, La una de la Comunicazion de San Geronimo y La otra del despossorio de Santta Cattalina de tres quarttas de largo y media Bara de ancho en quinienttos R.^{s} en que se ttassaron Balen diez y siette mill maravedis 17000

[21] Ponense mas seis Laminas pequenittas aobadas Con molduras negras a Doze R^{s} Cada Una en que se ttassaron monttan Setentta y dos R^{s} Balen dos mill quatrozienttos y quarentta y ocho maravedis 2448

[22] Ponense mas dos Laminas Una de nuestra señora de loretto y ottra de Un Santo christto en Cinquentta Reales en que se ttassaron ambas balen mill y Seteçienttos mrs 1700

71 Doctor Pedro Pacheco

1662

The postmortem inventory of Doctor Don Pedro Pacheco (d. 23 July 1662), a Councilor of Castille since 1634 and member of the *Consejo General de Inquisición*, began on 23 July 1662, and was drawn up by colleagues in the royal administration whom he had nominated as his executors, the councilor Juan de Astorga, and the royal secretaries Francisco de Oviedo, himself the owner of an important picture collection (Doc. 73), and Don Bartolomé Moreno. In Pacheco's will, opened on the day he died, he bequeathed a small devotional painting of the *Magdalene* to Astorga, a precious Crucifix to Oviedo, and to Moreno a painting of the Virgin.[1] Other persons were also willed religious pictures from his collection. The paintings from his oratory, and also his library of books, were willed to the convent of San Francisco in the town of Montalbán. The library of the convent received a marble Christ and 12 framed paintings of hermit saints, all the same size, by Ribera.

Pacheco's paintings were inventoried on 28 July (ff. 555–558v), and their appraisal by the painter Luis Fernández took place on 7 August (ff. 569v–588v). The sale by public auction of Pacheco's goods opened in Madrid on 17 August; some paintings were sold to distinguished bidders, including the Conde de Montalbán, Marquesa de Almanacin, and Don Juan González, the latter buying 47 pictures, including El Greco's *View of Toledo* (no. 12) for a total of 5,710 *reales*.

The majority of artists listed in the valuation of Pacheco's collection were Spanish. It would appear then that this collector sought works by Spanish artists and court contemporaries rather than old master and foreign paintings, as a matter of choice, availability, or economic necessity. The oldest Spanish painting was a portrait of one of Pacheco's ancestors by Alonso Sánchez Coello (no. 48). Unfortunately, the identity of the sitter of a Velázquez portrait is not given (no. 19), nor are the identities of a series of six portraits of writers (no. 86). One remarkable aspect of this collection was the large number of landscape paintings it contained. Of the 207 pictures listed in Fernández's valuation, some 138 were landscapes, 98 of which made up sets of more than two works. These paintings included cityscapes, landscapes on canvas and metal supports, perspectives, battles, a seastorm (no. 15), landscapes with religious subjects, and a *Burning of Troy*. There were landscapes from Italy as well as the more common type of city views from Flanders (nos. 1) and nine landscapes by an artist entered as "Boy" in the valuation, which may represent a garbled form of the name Pedro de Vos (nos. 6, 7).

More interesting still were the landscape paintings in the valuation attributed to Spanish hands; the document lists works by "the Mallorcan" (no. 5), Francisco de Collantes (nos. 8, 9), Pedro Núñez del Valle (nos. 14, 28), Eugenio Caxés (no. 17), and Pedro de Orrente (no. 23). One painting appears to have been a version of El Greco's famous *View of Toledo* (Washington, National Gallery) (no. 12). Pacheco also owned a portrait (no. 55) and a *St. Dominic* (no. 75) by El Greco. In keeping perhaps with Pacheco's interest in the minor genres of painting, his collection also included small genre pictures, which may have been Flemish (nos. 38, 41), still lifes (nos. 31, 37, 42, 52–54, 64,74, 78), personifications of the *Seasons* (no. 67), as well as one *Vanitas* painting (no. 32).

f.569v [1] 1 Dieciseis paises de las ciudades de Flandes de dos baras y tercia de ancho y bara y media de alto con marcos negros tasado cada uno a ciento y cinquenta r^s^ 2400

f.570 [2] 2 Zinco Paises de animales del arca de y otras ystorias de la Sagrada scritura poco menores q. los de arriva, a doscientos y cinquenta R^s^ 1250

[3] 3 Doce Paises de animales y boscaje que parecen de Italia de dos baras escassas de ancho y bara y media de alto con sus marcos negros, a ciento y cinq^ta^ R^s^ 1800

[4] 4 Dos paises de Ytalia de mas de bara y media de ancho y bara y quarta de alto con sus marcos dorados a doscientos y cinquenta r^s^ 500

[5] 5 Nueve paises del mayorquin de mas de tres baras de ancho y poco menos de alto con marcos negros de marinas y otras cosas a cinquenta ducados cada uno 4950

[6] 6 Cinco Paises de Una mano de figuras de media bara con sus marcos negros y un perfil dorado orijinales del Boy a quatrocientos r^s^ cada uno 2000

[7] 7 quatro paises de figuras de la misma mano de tres quartas de ancho con marcos negros y perfil dorado, a quatrocientos r^s^ cada uno 1600

f.570v [8] 8 Dos paises de Collantes de bara de ancho y tres quartas de alto con marcos negros a trecientos r^s^ cada uno 600

[9] 9 Dos prespetivas de bara y tercia de ancho y mas de bara de alto de una misma mano con sus marcos negros y perfil dorado tasada cada una a trescientos r^s^ 600

[10] 10 Otras dos prespectivas de mas de bara de ancho y dos tercias de alto Con marcos negros a cien r^s^ cada una 200

[11] 11 Ocho Paises de Italia de una mano de tres quartas de ancho y media bara de alto con marcos negros a ciento y cinquenta r^s^ cada una 1200

[12] 12 Un pais de la ciu^d^ de toledo de mano del dominico de mas de bara de alto y una bara de ancho con marco negro tasado en cinq^ta^ y cinco r^s^ 55

[13] 13 Otro pais del yncendio de troya de bara de ancho y menos de bara de ancho con marco negro en cinq^ta^ y cinco r^s^ 55

[14] 14 Dos paises de mano de Pedro nuñez de una bara de ancho y tres quartas de alto con sus marcos negros a cien R^s^ cada uno 200

f.571 [15] 15 Una Pint.^a^ de una Borrasca de noche de tres quartas de ancho y doss tercias de alto con marco negro en cien r^s^ 100

[16] 16 Una pintura de San Jeronimo en tabla de una bara de ancho y tres quartas de alto con su marco dorado en trescientos r^s^ 300

[17] 17 Dos paises de dos tercias de alto y media bara de ancho del cajes con marcos negros a cien r^s^ cada uno 200

[18] 18 Un pais con la yda de nuestra Señora a ejito de una bara de ancho y tres quartas de alto con marco negro en ciento y cinq^ta^ R^s^ 150

[19] 19 Un rretrato de mano de Belasques con su marco negro en cien r^s^ 100

[20] 20 Una pintura de Santa margarita en medio querpo con su marco negro en cinquenta r^s^ 50

[21] 21 Una pintura de lamina de la anunciacion de nuestra Señora con una guirnalda de flores sobre puesta en tabla con su marco negro en quinientos r^s^ 500

[22] 22 Dos prespetivas de una mano de tres quartas de alto con sus marcos dorados a sesentas R^s^ cada uno 120

f.571v [23] 23 Un pais de diferentes figuras y animales que parece de orrente de una bara de ancho y mas de tres quartas de alto con su marco negro en trecientos y cinquenta r^s^ 350

[24] 24 Un pais en lamina de cobre de media bara escasa de ancho y una tercia de alto con moldura de hebano labrado y perfilado de metal en trecientos r^s^ 300

[25] 25 Tres batallas en lamina de cobre de poco mas de una quarta de ancho y quarta de alto con marcos de hebano labrados y perfilados de metal a ciento y cinq^ta^ R^s^ cada una 450

[26] 26 Otras dos Batallas en lamina de cobre del mis.º tamaño con marcos de hebano lisos a cien r^s^ cada una 200

[27] 27 Un pais en Lamina de cobre del mismo tamaño con su marco de hevano liso en sesenta y seis r^s^ 66

[28] 28 Dos paises en lamina de cobre de poco mas de tercia de ancho y una tercia de alto de mano de Pedro Nuñez con sus marcos de hevano a trecientos r^s^ cada uno 600

[29] 29 Dos Paises en lamina de cobre de poco mas de una quarta de ancho y una q.^ta^ de alto con sus marcos de hebano a cien r^s^ cada uno 200

[30] 30 Otro Pais que parece q esta sobre tabla con una pintura de san Juº Bautista de poco mas de una quarta de ancho y poco mas de una tercia de alto con su marco negro en sesenta y seis r^s^ 66

f.572 [31] 31 Otra pintura de un racimo de ubas en tabla de una tercia de ancho y una q^ta^ de alto, con su marco de hebano en q^ta^ r^s^ 40

[32] 32 Una pint.^a^ de una muerte con un libro flores y un espejo de tres quartas de ancho y poco menos de alto con su marco negro en cien r^s^ 100

[33] 33 Otra pintura en tabla de animales y otras figuras que parece del Basan de una bara de ancho y poco mas de alto con su marco dorado en sesenta y seis r^s^ 66

[34] 34 Un pais en lamina de cobre de mas de una tercia de ancho y poco mas de una q^ta^ de alto Con su marco negro labrado y perfilado de metal en cien r^s^ 100

[35] 35 Dos paises en lamina de cobre de poco mas de una quarta de ancho y quarta escasa de alto con sus marcos de hevano Labrados y perfilados de metal a sesenta r^s^ cada uno 120

[36] 36 Un pais en tabla de poco menos de media bara de ancho y una sesma de alto con su marco negro en beinte r^s^ 20

[37] 37 Una pintura en lamina de cobre de diferentes figuras de ydolos un globo y otras cosas de poco mas de una tercia de ancho y una sesma de alto con su marco de hebano en cien r^s^ 100

f.572v [38] 38 Una Pint.^a^ en tabla de diferentes figuras y un Juego de dados de media bara de ancho y poco menos de alto con su marco negro en ocho du^s^ 82

[39] 39 Una pint^a^ de una prespetiva sobre un foro de poco mas de una tercia de ancho y poco menos de alto con su marco negro en sesenta y seis r^s^ 66

[40] 40 Una pintura de la madalena en tabla con otras figuras de una quarta de ancho y una tercia de alto con su marco negro en cien r^s^ 100

[41] 42 Dos pinturas pequeñas de piedra de q.^ta^ de ancho y sesma de alto de unas figuras que se estan brindando con sus marcos dorados a sesenta y seis r^s^ cada una 132

[42] 43 Dos ramilletes de flores de una q^ta^ de alto y sesma de ancho con sus marcos de relieve dorados a cien r^s^ cada uno 200

[43] 44 Dos Paises pequeños en lamina de poco mas o menos de sesma de ancho y alto con sus marcos de palo santo a treinta r^s^ cada uno 60

f.573 [44] 45 Dos paises pequeños en obalo en lamina de cobre con sus molduras de hevano de poco menos de quarta de ancho y alto a cien r^s^ cada uno 200

[45] 46 Diez y seis paises de poco mas de sesma en redondo en tabla con sus marcos negros que parecen todos de una mano a beinte r^s^ cada uno 320

[46] 47 Otros Dos paises de poco mas o menos de tercia en redondo en tabla con marcos negros a beinte r^s^ 40

[47] 48 Un retrato en medio querpo del R^mo^ Padre fr Alonso chacon con su marco negro en quarenta r^s^ 40

[48] 49 Otro retrato en medio querpo de algun axcendiente de la cassa de mano de Alonso sanchez con su gorra cuera y cuello y marco negro en quinientos r^s^ 500

[49] 50 Otro retrato mediano en tabla de una Señora axcendiente de la casa con su marco negro en cien r^s^ 100

[50] 51 Una pintura en tabla de bara de alto y tres quartas de ancho de ystoria de la sagrada scritura con su marco Dorado en ducientos r^s^ 200

[51] 52 Una Pintura de loct de mas de bara de ancho y poco menos de alto de tres fig.^as^ q se estan brindando con su marco negro en cien r^s^ 100

f.573v [52] 53 Dos paises de dos acafates de frutas de una tercia de ancho y una quarta de alto con sus marcos dorados y pintados a treinta r^s^ cada uno 60

[53] 54 Otra pintura de un azafate de barros de media bara de ancho y una tercia de alto con su marco negro y perfiles dorados en quarenta r^s^ 40

[54] 55 Otra pintura de Un barro sobre Un plato de media bara de ancho sin marco en treinta r^s^ 30

[55] 56 Un retrato de un sacerdote de mano del Dominico con su marco negro en trecientos r^s^ 300

[56] 57 Otro retrato de un frayle Jeronimo de la misma mano y tamaño con su marco negro en trecientos r^s^ 300

[57] 58 Un retrato pequeño del carden^l^ Pacheco con su marco dorado en beinte r^s^ 20

[58] 59 Dos paises de Vara de ancho y tres q^tas^ de alto que parecen de una misma mano y pintura de Italia con sus marcos negros a ciento y beinte R^s^ cada uno 240

[59] 60 Otro pais en tabla que pareze ystoria de la sagrada scritura de una bara de ancho y poco menos de alto en ducientos r^s^ 200

[60] 61 Un lienco de la caida de San Pablo de tres baras de alto y dos de ancho con su marco negro en trecientos r^s^ 300

f.574 [61] 62 Otro Lienco del mismo tamaño de cayn y avel con su marco negro en ducientos r^s^ 200

[62] 63 Una pintura de nuestra Señora con el nino en los bracos de mas de una bara de [N.B. "ancho" crossed out and replaced with "alto"] alto y tres quartas de [N.B. "alto" crossed out and replaced with "ancho"] ancho con su marco negro en ciento y ochenta r^s^ 180

[63] 64 Seis prespetivas de media bara de ancho y poco menos de alto con marcos negros a cinq^ta^ r^s^ cada una 300

[64] 65 Seis fruteros de media bara de ancho y poco menos de alto con sus marcos dorados y un perfil negro a treinta r^s^ cada uno 180

[65] 66 Dos Retratos del Carden^l^ Pacheco Sentado en una silla con sus marcos dorados y negros a cien r^s^ cada uno 200

[66] 67 Un retrato entero de algun axcendiente de la casa con su marco dorado y negro en sesenta y seis r^s^ 66

[67] 68 quatro liencos de los quatro tiemposs del año figurados perss^as^ con frutas con sus marcos negros a cinq^ta^ R^s^ cada uno 200

[68] 69 Una pint^a^ de un Santo Xpto enclavado en la cruz nuestra señora San Ju^o^ y la madalena a sus pies de dos baras de alto y bara y media de ancho con su marco negro en trecientos r^s^ 300

f.574v [69] 70 Un retrato del Ill.^o^ Señor Don Andres Pacheco Sentado en una silla sin marco en cien r^s^ 100

[70] 71 Otro Retrato de Phe segundo sin marco en treinta r^s^ 30

[71] 72 Una pintura de nuestra Señora y un coro de anjeles y otras figuras de dos baras de alto y mas de bara de ancho con su marco negro en ducientas r^s^ 200

[72] 73 Un retrato de una Señora axcendiente de la Casa de una bara de alto y tres quartas de ancho con su marco negro en cien r^s^ 100

[73] 74 Una pintura de una figura pequeña que parece de marfil con una guirnalda de flores alrededor de bara y media de alto y una bara de ancho con su marco negro en quatrocientos r^s^ 400

[74] 75 Dos Liencos de flores y frutas que parecen de una mano de una bara de ancho y tres quartas de alto con sus marcos negros a cien r^s^ cada uno 200

[75] 76 Un retrato de Santo Domingo con un santo xpto en las manos que parece del Dominico con su marco negro en cinquenta ducados 550

f.575 [76] 77 Otro Retrato entero de un axcendiente de la casa armado con su marco negro en cien r^s^ 100

[77] 78 Otro retrato entero del Padre de S Ill.^a^ con su marco negro en ducientos r^s^ 200

[78] 79 Dos ramilleteros q el uno es de poco m^s^ de Una tercia de ancho y poco menor de alto y el otro un poco menos con sus marcos negros a treinta r^s^ cada uno 60

[79] 80 Un santo xpto amarrado a una coluna de una bara de alto y poco menos de ancho con su marco negro en sesenta y seis r^s^ 66

[80] 82 Una pint^a^ de nuestra Señora de una bara de alto y poco menos de ancho con un manto acul y una toca por rebozo *Annot: diose al liz^do^ fonseca*

[81] 83 Una Pintura de santa teresa en una piedra acul guarnecida de bronce Liso dorado aobada que tendra una quarta de alto en ciento y cinq^ta^ R^s^ 150

[82] 84 Una pint^a^ de la madalena de tres quartas de alto y media bara de ancho con su marco negro en treinta R^s^ 30

f.575v [83] 85 Una pint.^a^ de nuestra ss.^a^ en tabla con quatro antepuertas con diferentes pint.^as^ que llaman oratorio portatil que tendra tres quartas de alto en ducientos y cinq^ta^ R^s^ 250

[84] 86 Un Retrato entero de Don Goncalo chacon sin marco en cinq^ta^ R^s^ 50

[85] 87 trece paises ordin.^os^ de tres quartas de alto sin marcos a cinq^ta^ y cinco r^s^ 715

[86] 88 Seis retratos de autores de tres quartas de alto y poco mas de media bara de ancho sin marcos a diez y seis r^s^ 96

[87] 89 Un retrato de un marques de santa cruz sin marco en ducientos y beinte r^s^ 220

La qual dha tasacion dejo aver la hecho bien y fielmente a Su Saver y entender y lo firmo y los dhos Senores testamentarios de que doi fee
D. Bar^me^ Moreno
Luis Fernandez
Antte mi
Juan de la ttorre

1. AHPM, Prot. 9.803, ff. 1–10.

72 Antonio Carnero
1662

Don Antonio Carnero (d. 2 October 1661) began his secretarial career at the court of Brussels and entered the service of the Conde-Duque de Olivares in 1622 as one of his secretaries, also becoming secretary to the king. Carnero was the private secretary closest to Olivares, and showed his continued loyalty even after the latter's disgrace in 1643.[1] By the time of his death, he had risen to become a knight of the Order of Santiago and was Philip IV's last *Secretario de Estado*, appointed in October 1660. His postmortem inventory, begun on 5 October, was drawn up by his brother-in-law, Don Iñigo López de Zárate, a member of the *Consejo de Estado* and secretary of the *Consejo Supremo de Italia*. The appraisal of the estate was drawn up by Carnero's son, D. Alonso Carnero y Zárate, with his paintings collection valued on 17 September 1662 by Francisco de Burgos Mantilla, painter.

At the time of Carnero's marriage to Ana María López de Zárate in 1631, he drew up an inventory of his capital, which included a small number of pictures comprising three religious subjects, eight landscapes, and two portraits.[2] At the time of Carnero's death, the collection had grown to nearly 100 works. Carnero's collection of portraits included family members, royalty, full-lengths of Philip IV and Queen Isabella (no. 34), and two half-length images of his patron, the Conde-Duque de Olivares (no. 27).

Twenty-seven religious pictures were listed in Carnero's oratory chapel. Moreover, the religious subject matter of the paintings from the other rooms in Carnero's house suggests a considerable degree of piety in his taste, with only one mythological subject listed (no. 38). A number of large paintings may have been grouped together by subject matter to form a "series" of images of the *Life of Christ* (nos. 6–10), consisting of two pairs of pictures. A *Crucifixion* on a small panel "appeared to be by Titian" (no. 53), but was valued at 100 *reales* less than a large copy of Raphael's *Madonna of the Fish* (Madrid, Prado) (no. 2). Another copy of this famous painting, perhaps the same one, was in the collection of Diego de la Torre in 1674 (Doc. 91, no. 9 and Doc. 92, no. 3). A *Christ Child with the Infant St. John the Baptist* was qualified as a "well made" copy after a Rubens prototype, and Carnero also owned two pairs of copies of Titian's *Ecce Homo* and *Mater Dolorosa*, the better of which was hung in his chapel.

AHPM, Prot. 8.142, unfoliated

Tass^{on} dc pinturas y ottras cosas

En la Villa de Madrid A diez y siete dias del mes de sep^{e} de mil y seis^{os} sesenta y dos años Para efeto de tasar las Pinturas q quedaron Por muerte de el s^{r} Don Antonio Carnero Cav^{o} de la Horden de Santt^{o} s^{ro} dcstado de Su mag^{d} y del despacho Unibersal yo el s^{no} R^{io} Juram^{to} en forma de d^{o} fran^{co} de burgos mantilla mro Pintor y lo hizo cump^{da}m^{te} y socargo del Hizo la tas^{on} sig^{te}

[p.1]

[1] Primeram^{te} Una Pintura grande dc san ger^{mo} Con marco de talla dc oro brunido de Dos Varas y m^{a} de alto y siete quartas poco mas o menos dc ancho en quinientos R^{s} 500

[2] ottra Pintura grande del mismo tamaño y forma de marco de nra s^{a} san ger^{mo} y tobias copia de Rafael de Urbino en ottros quinientos R^{s} 500

[3] ottra Pintura Casi del mismo tamaño y forma de marco de la Visitaz^{on} de nra señora en otras quinientos R^{s} 500

[4] ottra Pintura mas pequeña con el mis^{o} marco Una bara y quarta de alto y bara y media de ancho de san Roque y san fran^{co} y nra s^{a} en quinientos reales 500

[p.2]

[5] ottras dos Pinturas fruteros grandes Con marcos dorados de la mis^{a} forma de siete q^{tas} de Alto y mas de dos Varas de ancho el uno q tiene cosas de Cozina en cinq^{ta} ducados y el otro ques de frutas en otros Cinq^{ta} dus^{o} 1100

[6] Una Pintura del nazim^{to} de nro s^{r} con Marco negro de tres Varas de largo y dos de ancho en quatrozientos Reales 400

[7] otra Pintura del mis^{o} tamaño y marco de la adorazion de los Reyes en otros quatrozientos R^{s} 400

[8] ottra Pintura grande con el mis^{o} marco negro de nro s^{r} con la Cruz a cuestas q tiene ttres Varas y m^{a} de alto y dos y m^{a} de ancho poco mas o menos en cinquenta ducados 550

[9] ottra Pintura grande Con marco negro de nro s^{r} quando fue Vajado de la Cruz con nra s^{a} la mag^{na} y san Juan del m^{so} alto y ancho en quinientos R^{s} 500

[10] ottra Pintura mediana con marco negro de Tres Varas de alto y dos de ancho de nra s^{a} con nro s^{r} en los bracos difunto y dos anjeles en ttrezientos Reales 300

[p.3]

[11] ottra Pintura mediana Con marco negro del sepulcro de nro s^{r} de Dos Varas de ancho y Vara y Tercia de alto en diez ducados 110

[12] ottra Pintura mediana Con la mujer Veronica con el rostro de nro s^{r} de Vara y m^{o} de alto y Vara y quarta de ancho en duzientos R.^{s} 200

[13] Ottra Pintura de s^{t} ss^{an} del mismo tamaño y marco poco mas o menos en quar^{ta} ducados 440

[14] ottras dos Pinturas Pequeñas de Un Tamaño de Una bara con marcos negros de nra s^{a} y Un ezeomo copias del tiziano a ocho ducados Cada Una

[15] Dos Pinturas medianas Con marcos negros de dos Varas y mas de alto y Vara y media de ancho La una de nro s^{r} y san ag^{n} labandole los pies en ocho ds^{o} y la otra de santto Dom^{o} soriano en seis ducados 132

[16] ottra Pintura de san P^{o} de alcantara con marco Pequeno dorado de siete quartas de alto en sesenta reales 60

[p.4]

[17] Dos Payses grandes de a dos Varas algo mas de ancho y Vara y tercia algo mas de alto Con marcos negros en quinientos R^{s} cada Uno 1000

[18] ottros dos Payses mas pequeños del tamano de Vara y media con marcos negros a diez y seis ducados cada Uno 352

[19] onze Payses Pequeños con marcos negros en tabla a seis ducados cada uno 726

[20] Un frutero mas pequeno Con marco dorado y negro en tabla de Cosas de pescado en Cinq^{ta} R^{s} 50

[21] Dos payses largos con marcos dorados y negros a cinquenta Reales cada Uno 100

[22] Dos Retratos de Un niño y Una niña con marcos negros de Vara y media de alto a zien reales cada Uno 200

[23] Mas tres Retrattos de Cuerpo enttero sin marco a cientto y cinquenta Reales cada uno 450

[24] Mas otro Retratto de cuerpo enttero con marco negro de la senora Doña Ana maria de saratte en Ducienttos R^{s} 200

[p.5]

[25] Mas ottros dos Rettrattos de medio Cuerpo con marcos negros del s.^{r} archiduque alvertto y la senora ynfantta a cientto y cinquenta R^{s} cada uno 300

[26] Mas una pintura pequena de Un eceomo y Dos sayones con marco negro en seis Ducados 66

[27] Dos Rettratos de medio cuerpo sin marco del conde Duque a seis Ducados cada una 132

[28] otra Pintura pequeña de una nina sin marco en seis Ducados 66

[29] Otra pintura de otra nina con marco negro en ocho Ducados 88

[30] otro Rettratto del Rey de sudesia sin marco en quarenta R.^{s} 40

[31] Dos Retratos de medio cuerpo de Dos Cavalleros sin marco a ttreinta R^{s} cada uno 60

[32] Una Pintura con marco negro de nra señora con marco negro de dos Varas Vesttida de Blanco con estrellas en seis Ducados 66

[33] Mas seis Payses medianos pintados en flandes con marcos echos tambien alla en ttabla a seis Ducados cada uno

[p.6]

[34] Mas Dos Rettrattos de cuerpos entteros del Rey nro señor y la señora Reyna Doña Ysavel sin marcos en seis Ducados cada Uno 132

[35] ottros Dos Rettrattos pequeños de medio Cuerpo de dhos Señores Reyes con marcos negros a seis Ducados cada uno 132

[36] Una pinttura de nro señor attado en La coluna sin marco en cinquentta Reales 50

[37] otra Pintura de nro señor crucificado con la magdalena y marco negro De siette quarttas de altto en ochenta R^{s} 80

[38] Un frutero con marco negro y otro del mesmo tamaño y marco de la fabula de Yo de menos de bara a ttres Ducados cada uno 66

[39] otro Retratto con marco Dorado y negro de medio cuerpo de Don Baltasar de zuniga en sesentta y seis R^{s} 66

[40] Dos Paysses al temple con marcos dorados y negros de Dos Varas y media de largo el uno de san onofre y el otro san anttonio abad a seis Ducados cada una 132

Pinturas del oratorio

[41] Dos Pintturas grandes de Un tamaño de mas de Dos Varas de altto y mas de tres Varas y quarta de ancho la una De la adoracion de los Reyes en mil y cien Reales y la otra de nro s.^{r} en el sepulcro en cinquenta Ducados 1650

[p.7] [42] otra pinttura de nra señora con el nino en los brazos de siete quarttas de alto y menos de Vara y media de ancho con marco negro en trescienttos R^{s} 300

[43] Mas otra pintura de san Joseph con el niño en los brazos con marco negro en trescienttos R^{s} 300

[44] otra pintura del mesmo tamaño y con marco negro de santtiago en ducienttos y cinq^{ta} Reales 250

[45] mas otras Dos pinturas medianas con marcos negros la una de la magdalena y la otra de santta theressa de mas de Vara y tercia de altto = La de la magdalena en Duçienttos y Veinte R^{s} y ssanta theresa en Duçienttos R^{s} 420

[46] mas otras dos pinturas de Un eceomo y nra señora Dolorida con marcos negros copias Vien echas del tiçiano en diez y seis Ducados cada una 352

[p.8] [47] Mas otra pintura de nro señor y san Juan ninos en un pays Jugando con un cordero Copia Vien hecha de pedro Pablo Rubenes Con marco negro en ttrescienttos R^{s} 300

[48] Mas otra pintura pays de san Juan en el desiertto con su marco de ebano de menos de una bara la pintura en cien R^{s} y el marco en çientto y çinq^{ta} Reales 250

[49] Mas otra pinturas pequeña de nra señora con su marco negro de peral ondeado en Ducienttos y Veinte R^{s} 220

[50] Mas otra Dos pinturas pequeñas de menos de a tterçia en arco sin marco de cristo y su madre a quatro Ducados cada una 88

[51] otra pintura Pequena de Un Relijioso agustino con un cristo en las manos con marco Dorado y negro en treinta R^{s} 30

[p.9] [52] Una lamina de san lorenzo en agatta segun pareze con su marco de eban y estremos de bronze en Duçientos R^{s} 200

[53] Mas otra pintura pequeña en tabla con nro s.^{r} crucificado con su marco negro original que pareze del tiziano en quattrocienttos Reales 400

[54] otra lamina en piedra que pareze de agatta de san estevan que en el ymventtario esta puesto de san lorenzo con marco de ebano y estremos de bronze ygual de la que ba tasada de san lorenzo en Ducienttos Reales 200

[55] otra lamina de nra señora con el niño en los brazos Cercada de angeles con su marco de evano y corttina de carmessi de media Vara en Ducienttos R^{s} 200

[56] Una lamina de tercia de nra señora con cristo en los brazos con marco de evano y marfil de a tterzia en ducienttos R^{s} 200

[57] ottra lamina de san Ju^{o} bautista con el marco de evano de mas de tterzia en ottros Ducienttos R^{s} 200

[58] otra lamina ochavada con marco de bronze y denttro della Una encarnaçion en obalo pintada en piedra fina en veintte Ducados 220

[p.10] [59] quattro Laminitas pequeñas Las Dos de Un Genero de nro s^{r} Y nra señora con sus guarniciones

ochavadas de oro y bidrio Pinttada por de dentro a çinquenta R^{s} cada una y las otras Dos de san Geronimo La una en ttres Ducados y la otra de nra señora santa Ana y el nino en çien Reales 233

[60] otra lamina en tabla de Vara de alto Poco mas o menos de nra señora con el nino y san Joseph con su marco negro en ttrescientos R^{s} 300

[p.12] *La qual dha Tasacion el dho francisco de Burgos mantilla declaro devaxo del dho Juramento haver echo Vien fielm.^{te} a su saver y entender sin hazer agravio a ninguna de las Partes y lo firmo y que hes de hedad de mas de quarentta años =*
fran^{co} de Burgos Mantilla
Ante mi
Juan de Burgos

1. Elliott 1986, pp. 67, 286.
2. AHPM, Prot. 2.052, ff. 1016–1025v, 12 May 1631.

73 Francisco de Oviedo

1663

As has been suggested in the Introduction, the collection of Don Francisco de Oviedo (1663), in addition to being of interest in its own right, documents the much earlier collection of Don Bernardo de Sandoval y Rojas, Cardinal Archbishop of Toledo in the time of the Duque de Lerma. (Lerma was Cardinal Sandoval's nephew; the Cardinal was Archbishop from 1599 and died 7 December 1618.)

A provenance from the collection of Sandoval y Rojas is obvious from many of the entries. The presence of numerous still lifes accords with Philip's having bought this type of painting from the Archbishop's estate (see Introduction). Almost every artist mentioned in the documents was a member of the generation working under Philip III, and the exceptions are either older artists or, as in the case of Guido Reni and Ribera, artists whose careers were just beginning around 1610.

The collection presumably passed to the Oviedo family through the intervention of the Cardinal's *contador mayor*, Don Luis de Oviedo. The collection was subsequently owned by Don Luis's son, Don Luis González de Oviedo, and then by a second son, Don Francisco de Oviedo, in whose estate the pictures were inventoried and appraised. Both brothers had been in the Cardinal's service along with their parents. The Cardinal had also endowed their mother, the *contador*'s widow, with an annuity for life. The presence of entailed items is curious – indeed, unprecedented – in a non-noble collection with a *patronazgo* (as opposed to a *mayorazgo*).

In addition to the works by Reni and Ribera, the tenebrist school is represented by a *Madonna with Pilgrims* attributed to Caravaggio (no. 1 in the valuation). This picture may be the canvas which now hangs in the Museo Lázaro Galdiano in Madrid – an excellent copy of the famous *Madonna of Loreto* that Caravaggio painted for the Church of San Agostino in Rome around 1604.[1]

There were also works attributed to Saraceni ("Carlos beneciano"; nos. 4, 8, 11, 14 (copy), 32, 39) and Guido Reni (no. 34, 37) in the Oviedo collection.[2] Saraceni is known to have sent three paintings to the Toledo Cathedral Chapter during the Archbishop's tenure.[3] The relatively large number of extant or documented copies, school pieces, and originals by Reni in Spanish collections today – not to mention the uncertainty with which the Oviedo documents attribute works to this artist – make identification difficult.[4]

The Oviedo collection was equally rich in works by Spanish painters active in the first wave of tenebrist naturalism. The largest group of these Spanish works consists of approximately nine paintings by the Toledan artist Luis Tristán, a pupil of El Greco who quickly adopted the new chiaroscuro manner (nos. 9, 16, 17, 35, 36, 44).[5] Tristán is known to have painted the posthumous likeness of Cardinal Sandoval y Rojas (documented to 1619) that still hangs in the gallery of archepiscopal portraits in the Sala Capitular of the Toledo Cathedral.[6]

A second contemporary Spanish tenebrist, Juan Sánchez Cotán, was represented in the collection by four still lifes – all copies (nos. 31, 51). The fact that these works are copies is not without significance, because it gives an idea of the popularity that Cotán's secular works had attained after his entrance into the Carthusian order in 1604.[7] Two of the paintings attributed to Cotán are described as "landscapes." Although no such works by Cotán are known to be extant, a *paisillo pequeño* was recorded in his inventory of 1603.[8] "Pais" might also refer to a landscape format (horizontal). Cotán's teacher, Blas del Prado, was also included in the Oviedo collection (no. 23), as was the earlier master, Morales (nos. 107). The court circles were represented, as already noted, by the gentleman-painter and collector, Don Juan de Jaureguí, as well as Vicencio Carducho and Eugenio Caxés, who were active as a team at the Toledo Cathedral in 1614.

Works by northern artists are also found in the collection. In addition to a work by Frans Floris

(no. 63) and a copy after Dürer (no. 38), there were Flemish landscapes, flower pieces, and still lifes. One miscellaneous item, a monumental *View of Venice*, is of interest as the most highly valued painting in the collection. It could have been Italian, although it might possibly have been done by a Fleming or even a Spaniard working after prints, such as Jacopo de' Barbari's famous woodcut map of 1497–1500. Since El Greco was also painting cityscapes and topographical views at about the time the Archbishop was assembling his collection, there may have been a local interest in this genre.[9]

The inventory, valuation, and partition of the estate of Don Francisco "legitimate son of the Señores Luis de Oviedo, Contador mayor to His Eminence, and of his wife, Doña Beatriz de Espinoza" (f. 178), were made following his death 21 February 1663.[10]

Tapestries were inventoried on f. 5, with five panels "de la Gentilidad" and a six-panelled *History of Scipio*. The paintings were inventoried 26 February 1663 (ff. 10–13, 150–53) with 69 lots numbered 55–123, and were appraised 26 September 1663 by Luis Fernández, who is styled *maestro pintor* and a "vecino de Madrid" (ff. 24–31). Certain of the pictures were entailed for inheritance by the eldest son. The entailed pictures are specified on ff. 427v–430v, in the *hijuela* (inheritance portion) of Don Luis, the eldest son. Published here is the *cuerpo de hacienda* (ff. 208v–219v).

AHPM, Prot. 6.303, ff.208v–219v Parttiçion y divission de los Vienes que quedaron por Muertte del señor Don franc° de obiedo secrettario de su Mgd enttre los señores Doña ana Mria de obiedo y Roxas y Don luis, Don franc° y Doña Bernarda de obiedo hixos lexitimos de los dos

f.208v *Cuerpo de hazienda*
Pinturas

[1] Primeramente se pone por Cuerpo de hacienda en esta parttiçion Una Pintura Natural de nuestra señora con su hixo en los brazos y dos peregrinos aRodillados de Mano del Carabacho de tres baras de largo tasada su hecuhra en Dos mill y ducientos Reales 74800

[2] Mas otra pinttura del tamaño de la de la parttida antezedente de san gregorio con unos angeles ttassada su hechura en seisçientos Reales 20400

[3] Mas otra pintura Nattural de nra s^ra^ Con el niño en los brazos de Mano de Don Juan de jaurrquita tasada su hechura en setecientos Reales 23800

[4] Mas otra pinttura original de santa susana de tres baras de alto de mano de Carlos beneçiano tasada su hechura en seisçientos Reales 20400

f.209

[5] Mas Una Pinttura grande en que esta pintada Beneçia tasada en quattromill Reales 1360

[6] Mas ottra pinttura grande a lo largo de unas bodas de flandes tasada en Mill Reales 34000

[7] Mas seis quadros de los triunfos del Pettrarca de dos baras de alto y bara y media de ancho tassados en Dos mill y quattrocientos Reales a quatrocienttos Cada uno 81600

[8] Mas Una pinttura de nuestra señora haçiendo lavor su hixo y Unos angelitos Jugando de Mano de Carlos beneçiano tasada su hechura en seisçientos R^s^ 20400

[9] Mas ottra pinttura de xpto nro s^or^ muerto clavado en la cruz de mano de luis tristan tasada su hechura en trecientos y cinquenta reales 11900

[10] Mas otra pintura original de san sebasttian Con dos flechas de Mano de Josephe de Rivera Con marco de azallones tasada su hechura en seisCientos Reales 20400

f.209v

[11] Mas ottra pinttura original de ma° de Carlos beneçiano de la tentaçion Con muchos angeles que sirven a nro señor tassada su hechura en ochoçientos rreales 27200

[12] Mas Una pinttura de un desafio de Cinquenta hombres de dos baras de alto y ttres de largo tassada en mill Reales 34000

[13] Mas otra pinttura de xpto nro s^or^ en el sepulcro Con Marco dorado de vara y media de alto tassada su hechura en seisçientos Reales 20400

[14] Mas ottra pinttura de nra s^ra^ Puniendo la Casulla a san yllefonso Copia de Carlos Beneçiano tassada su hechura en seisçientos Reales 20400

[15] Mas otra pinttura de san sebastian de Medio Cuerpo tassada su hechura en ttreçientos Reales 10200

f.210 [16] Mas otra Pinttura de san sebasttian Con çinco flechas original de luis Tristan tassada su hechura en ttreçientos y Cinquenta rreales 11900

[17] Mas ottra Pinttura original de Mano del dho luis tristan del hixo prodigo ttasada su hechura en seisçientos Reales 20400

[18] Mas otra pinttura de nra señora el niño Jesus san Josephe y san Juan de bara y media de alto tassada su hechura en quatroçientos Reales 12600

[19] Mas otra pinttura en tabla Con dos puertas de nra señora Con su hijo en los brazos y Un angel Con un laud tassada su hechura en mill Reales 34000

[20] Mas otra pinttura de nra señora Con el niño Jesus en los brazos y Unas oras Con marco dorado tassada su hecura en ducientos rreales 6800

[21] Mas otra pinttura de nra señora Con el niño durmiendo y marco dorado tassada su hecura en çien R^{s} 3400

f.210v [22] Mas ottra pinttura de nuestra señora Con el niño desnudo sentado y san Juan Con Marco dorado y negro tasada su hecura en çiento y Cinquenta Reales 5100

[23] Mas ottra pinttura en tabla de la Anunciacion de Mano de Prado con Marco dorado y negro tasada su hechura en çien rreales 3400

[24] Mas ottra pinttura de unos navios y Un hedificio quemandose tassada en Çien Reales 3400

[25] Mas quatro paises yguales de Cazar con un xavali y Unos toros tasados en seiscientos rreales a Ciento y Cinquenta Cada uno 20400

[26] Mas dos Pintturas yguales la una del castillo de maus y la ottra del Pozo de Jacob tasadas en quinientos R^{s} a duçientos y Çinquenta Cada una 17000

f.211 [27] Mas ottras dos Pintturas dc bara y media de alto del templo de salomon y Unos navios tassadas en duçientos R^{s} a Ciento cada una 6800

[28] Mas Un quadro de unos segadores de bara y media de alto tasada su hechura en çien rreales 3400

[29] Mas ottras seis pintturas yguales de xardines de bara y quarta de alto tasadas en ttreçientos y noventa y seis R^{s} a sesenta y seis cada una 13464

[30] Mas quattro Paises yguales de san onofre y San Geronimo Con Marcos negros y dorados tassados en duçientos y sesenta y quatro rreales a sesenta y seis cada uno 8976

[31] Mas dos Pintturas Medianas yguales de Cazas y pesca Con diferentes frutas Copia de Juan Sanchez tasadas en ochenta y ocho R^{s} a quar^{ta} y q^{to} cada Una 2992

f.211v [32] Mas Una Pinttura original de Carlos beneçiano de Judic Con una biexa y la Caveza de olofernes dc Poco mas de una bara de alto tasada en seisçientos rreales 20400

[33] Mas Una Pinttura original de santa siçilia con un rrabelillo tassada su hechura en quatroçientos Reales 13600

[34] Mas ottra pinttura original del guido de Santa Margarita de una bara de alto tassada su hechura en duzçientos Reales 6800

[35] Mas ottra Pinttura Retrato origin^{l} de luis ttristan tasada en sesenta y seis rreales 2244

[36] Mas ottra pinttura de heraclito y democlito de mano de luis tristan tasada en Çiento y Çinquenta R^{s} 5100

[37] Mas ottra Pinttura de un philosofo con la mano en la mexilla original del guido tasada en çien rreales 3400

[38] Mas dos rretratos de flandes Copias de Alverto durero Con marcos dorados y a gallenados tassados en Ducientos rreales a çiento cada uno 6800

f.212 [39] Mas un quadro original de Carlos beneçiano de adonis Muerto Con benus y quatro ninfas en Un Carro tasado en seisçientos rreales 20400

[40] Mas otra pinttura de Andromeda con sus cadenas de una bara de alto tasada en Cien rreales 3400

[41] Mas un pais de flandes en lamina Con marco dorado de agallones tasado en duçientos rreales 6800

[42] Mas Una pintura de la Madalegna subiendola los angeles al çielo de una bara de alto tasada su hechura en çiento y çinquenta rreales 5100

[43] Mas ottra Pinttura de santa theressa Con marco dorado de bara de alto tassada su hechura en çien Reales 3400

[44] Mas Un rretrato de un Picaron bebiendo de mano de luis ttristan tasado en Cien rreales 3400

f.212v [45] Mas Cinco Rettratos de los çinco sentidos de dos baras de alto con marcos dorados y negros tassados en mill seteçientos y cinquenta reales a ttreçientos y cinquenta Cada Uno 59500

[46] Mas quatro paises prolongados de diferentes figuras de vara y quarta de alto Cada uno tassados en duçientos rreales A Cinquenta cada uno 6800

[47] Mas seis paisses yguales atraves a dos de a tres quartas de ancho cada uno tassados en treçientos rreales a çinquenta Cada pais 10200

[48] Mas otros dos paises Un poco mayores en Uno, Un pozo y en otro una cueba tassados anbos en çiento y ttreinta y dos rreales a sesenta y seis cada uno 4488

[49] Mas ottros dos paises de cazas de poco mas de una bara de largo tassados en çien Reales a Cinquenta Cada uno 3400

f.213 [50] Mas ottros dos paises de un poco mas de bara de ancho y una terçia de alto con un angel y tobias tasados en Cien Reales a Cinquenta Cada uno 3400

[51] Mas ottros dos paises Pequeños de frutas Copias de Juan Sanchez tassados en sesenta Reales a treinta Cada Uno 2040

[52] Mas Una Pinttura de San Juan que dize agnus dei tassada su hechura en sesenta y seis rreales 2244

[53] Mas Una pintura de herodias Con la Caveza de San Juan en Un platto tassada en çiento y çinquenta R^{s} 5100

[54] Mas Una pintura de flandes Con flores y Marco negro tassada en Cien rreales 3400

[55] Mas dos Pintturas yguales de benus y luridiçis desnudas la una en las llama tassadas en duçientos rreales a çiento cada uno 6800

f.213v [56] Mas Una Pinttura grande de unas galeras en las Yslas de terranate tasada en duçientos rreales 6800

[57] Mas dos paisses yguales prolongados el uno Con un perrillo blanco y el ottro Con Unos Caminantes tassados en Çien rreales a Çinquenta Cada uno 3400

[58] Mas Una Pinttura Pequeño de san Bernardo Con marco negro tasada en ochenta y ocho rreales 2992

[59] Mas Una Pinttura de Una Caza de benados en el rrio tassada en cinquenta Reales 1700

[60] Mas otra Pinttura de Un eçe omo Con marco negro de Una bara de alto tassada su hechura en quatroçientos rreales 13600

[61] Mas otra Pinttura de la Madalegna Penitente de una bara de alto tasada su hechura en sesenta y seis R^{s} 2244

f.214 [62] Mas Una Pinttura en tabla de un Juiçio Pequeña de media v^{a} tassada en doze rreales 408

[63] Mas ottra Pintura de una biexa en tabla hendida de mano de françisco flores tassada en Cinquenta R^{s} 1700

[64] Mas otra Pintura en tabla de la Caveza de un muchaco tasada en quarenta reales 1360

[65] Mas Un quadrito de frutas de media bara de alto tassado en çinquenta Reales 1700

[66] Mas otro quadrito Pequeño de dos Racimos de ubas de media bara de largo tasado en treinta rreales 1020

[67] Mas dos quadrillos Pequeños el uno de San Pablo ermitaño y el otro de Un Cazador Con Un perro tassados en cien rreales a çinquenta Cada Uno 3400

[68] Mas Una Pintura de nra señora Con el niño Mamando tassada su hechura en sesenta Reales 2040

f.214v [69] Mas Un paysito Pequeño de una quarta y en el una arboleda tasado en ttreinta reales 1020

[70] Mas un rretrato de Micael angelo de medio cuerpo tassado en seis R^{s} 204

[71] Mas nuebe traxesillos de media bara de alto tassados en quatroçientos y çinquenta Reales a çinquentta Cada Uno 15300

[72] Mas quatro Ramilleteros Pequeños con Marcos tassados en sesenta y quatro Reales a diez y seis Cada uno 2176

[73] Mas Un rretrato de medio Cuerpo armado del rrey phelipe terzero tasado en cien rreales 3400

[74] Mas dos rretratos de medio Cuerpo de los rreycs Phelipe terzero y Doña Margarita tasados en duçienttos Reales a çiento cada uno 6800

f.215 [75] Mas ottro Rettrato de medio cuerpo del Duque de lerma con marco tassado en Cien rreales 3400

[76] Mas ottro Rettrato del mismo sin marco tasado en Cinquenta rreales 1700

[77] Mas otro rrettrato del Duque de lerma sin marco tasado en cinquenta Reales 1700

[78] Mas otro Retrato del Secretario Bernardo de obiedo de cuerpo entero tassado en çiento y cinquenta Reales 5100

[79] Mas otro rretrato de medio cuerpo del dho Secretario Bernardo de obiedo tassado en sesenta Reales 2040

[80] Mas otro rretrato del Secretario Luis de obiedo de Medio Cuerpo tasado en sesenta Reales 2040

[81] Mas otro rretrato del otro secretario Don fran^{co} de obiedo de medio cuerpo tasado en sesenta Reales 2040

f.215v [82] Mas otro Rettrato de medio cuerpo de la dha D^{a} Ana Maria de obiedo tassado en sesenta Reales 2040

[83] Mas ottro rrettrato de medio cuerpo de Doña Ynes Suarez tassado en sesenta reales 2040

[84] Mas otro rrettrato Pequeño de Doña beatris de spinosa tassado en Veinte reales 680

[85] Mas otro Rettrato Pequeño de s^{io} Luis de obiedo tassado en veinte R^{s} 680

[86] Mas otro rretrato Pequeño del dho secretario Don francisco de abicdo tassado en Veinte Reales 680

[87] Mas otro rretrato Pequeño de Don Luis gonzalez de obiedo tassado en Veinte reales 680

[88] Mas otro Rettrato Pequeño de Don françisco gonzalez de obiedo tassado en Veinte reales 680

[89] Mas otro rretrato de medio cuerpo del Doctor Don Agustin de aldena tassado en veintte reales 680

f.216 [90] Mas otro rrettrato Pequeño del Mro Josephe de Valdevieso tassado en Veinte reales 680

[91] Mas ottro Rettrato Pequeño de Don francisco de Quevedo tasado en Veintte Reales 680

[92] Mas otro rretrato de Don fray Pedro de tapia Arçobispo que fue de sevilla tasado en Veinte reales 680

[93] Mas dos rretratos de medio cuerpo del señor Cardenal Don Bernardo de sandobal y Roxas tasados en duçientos rreales a çiento Cada uno 6800

[94] Mas Un rretrato de medio cuerpo de Don françisco de sandobal y Roxas tasado en Cien rreales 3400

[95] Mas otro rretrato Pequeño del dho Don françisco de Sandobal y rroxas tassado en Veinte Reales 680

[96] Mas nuebe rettratos pequeños de diferentes cavezas de mugeres con Marcos de una quarta de alto cada uno tassados en çiento y ochenta rreales a Veinte Cada rretrato 6120

f.216v [97] Mas doze cavezas de los doze enperadores gentiles tasadas en çientto y quarenta y quatro rreales a doze cada una 4896

[98] Mas Veintte y quatro Rettratos Pequeños de Cavezas de diferentes personas Con Marcos dorados y negros tassados en quatrocientos y ochenta Reales a veinte cada uno 16320

[99] Mas doze sevilas y amazonas de una bara de alto cada una sin marcos tasadas en duçientos y quarenta R^{s} a veinte cada una 8160

[100] Mas doze pontifizes y Cardenales Pequeños sin marcos tassados en çiento y noventa y dos reales a diez y seis cada uno 6528

f.217 [101] Mas Un rretrato de medio cuerpo de un pontifize con marco dorado tassado en ochenta rreales 2720

[102] Mas un rretrato de una turca de medio cuerpo tassado en treinta R^{s} 1020

[103] Mas otro rretrato de medio cuerpo del emperador Carlos quinto tasado en cien rreales 3400

[104] Mas otro rretrato de medio cuerpo del Rey phelipe segundo tasado en Çien rreales 3400

[105] Mas una lamina de nra señora y el niño en los brazos de una bara de alto de mano de Don Juan de Jaurigui con marco de palo santo tasada su hechura en duçientos y Çinquenta Reales 8500

[106] Mas doze lienzos de flandes grandes y pequeños de diferentes batallas pintados a temple tassados en çiento y doze rreales los quatro de llos a quarenta y los ocho a doze que a los otros Preçios montan la dha cantidad 3808

f.217v [107] Mas una Pintura original de Morales de nuestra señora el niño y una cruz en la mano de una bara Poco menos de alto tasada su hechura en quatroçientos rreales 13600

[108] Mas una lamina de nra señora el niño Jesus San Juan y san Joscphe de media bara de alto Con marco de hebano tassada su hechura en Çiento y Çinquenta Reales 5600

[109] Mas otra lamina Con su bidriera de media vara de alto de una yluminaçion de la trasfiguraçion tasada su hechura en quatroçientos Reales 13600

[110] Mas otra lamina de nra s^{ra} y el niño Jesus dormido Con marco de hebano de una terçia de alto tasada su hechura en duçientos Reales 6800

f.218 [111] Mas dos laminas Pequeñas de una quarta de alto de xpto nro s^{or} y su madre con marcos de hebano tassados sus hechuras en duçientos Reales a çiento cada una 6800

[112] Mas una Pintura de nra señora de la asumpçion en piedra de media bara de alto tassada su hechura en duçientos rreales 6800

[113] Mas otra pintura de la oraçion del guerto en piedra con moldura de hebano de media bara de alto tasada su hechura en duçientos y Cinq^{ta} Reales 8500

[114] Mas ottra pintura del naçimientto de xpto nro señor en Una piedra negra Con marco dorado tasada su hechura en duçientos y Cinquenta R^{s} 8500

[115] Mas ottra pintura Muy pequeña en Piedra de nra señora y el niño Jesus tasada su hechura en çien Reales 3400

[116] Mas otra Pinturita Pequeña de Una sesma en piedra del naçimiento de xpto nuestro señor ttassada su hechura en Veinte Reales 680

f.218v [117] Mas otra Pintura de nra señora de la Soledad de media vara de alto Con puntas de la yndia tassada su hechura en duçientos rreales 6800

[118] Mas Una lamina de santa susana de una terçia de alto con marco de hebano tasada en çiento y çinquenta Reales 5100

[119] Mas dos laminas la una de san Juan y la ottra de san Matheo ebangelista de una quarta de alto tasadas sus hechuras en çien rreales a Cinquenta Cada una 3400

[120] Mas Una lamina de Una quarta de alto y Marco de hebano con dulzes tasada en ochenta Reales 2720

[121] Mas otra lamina de frutas algo menor Con marco de hebano tassada en ochenta Reales 2720

f.219 [122] Mas dos tablicas yluminadas de xpto nro señor y su madre guarnecida de Concha tassada la hechura de ambas en çien rreales 3400

[123] Mas Una ymagen de xpto nro señor de marfil de mas de tres quartas de alto clavado en la Cruz de los de Roma tasada su hechura en ochoçientos rreales 27200

[124] Mas ottra ymagen de xpto nro señor de marfil pequeña en la Cruz tasada su hechura en Cien rreales 3400

[125] Mas otra ymagen de xpto nro señor de pinzel en la Cruz de mano de Vizençio Carducho tasada su hechura en duçientos y çinquenta Reales 8500

[126] Mas otra ymagen de xpto nro s^{or} de Box[?] en una cruz de media bara tassada su hechura en duçienttos Reales 6800

f.219v [127] Mas otra ymagen de xpto nro s^{or} de Cozal[?] en Una Cruz de bronze de las de Siçilia tasada su hechura en duçientos rreales 6800

[128] Mas otra ymagen de xpto nro s^{or} de Pinzel en Una Cruz de media bara de alto de mano, de Euxenio Caxes tasada su hechura en treçientos R^{s} 10200

[129] Mas una Pintura de xpto nro señor en la Cruz de çerca de una bara de alto metida en Una caxa tasada su hechura en çien rreales 3400

[130] Mas Un tabernaculo de hebano con columnas de agta y dentro del xpto nro s^{or} Muerto en los brazos de su madre de marfil tasada su hechura en quinientos Reales 17000

1. Pérez Sánchez, in Seville 1973, p. 4-5, no. 5. The years 1613-14 seem particularly important for the arrival of Caravaggesque works in Spain. The 1647 inventory of the collection of the Almirante de Castilla also includes a similarly described work. It is impossible to say with certainty whether the two pictures were identical or whether they were independent copies of Caravaggio's original. The most likely (but by no means certain) conclusion is that there were in fact two copies and that the Oviedo picture had originally been a part of the collection of the Cardinal Sandoval y Rojas. If so, then there is circumstantial evidence of yet another close copy of Caravaggio in Spain within a decade of the artist's death.
2. Of the paintings attributed to Reni in the 1663 inventory, only the first three attributions were accepted at the subsequent valuation. See the Oviedo documents, lot numbers as noted above in the text.
3. Pérez Sánchez, "Carlo Saraceni à la Cathedrale de Tolede," in *Actes du XXIIeme Congrès International d'Histoire de l'Art*, vol. 2, Budapest 1970, pp. 25–28; documents published by the Marques de Saltillo, "Efemerides artisticas madrilenas," in *Boletín de la Real Academia de la Historia*, vol. 120, 1947, p. 610. Cf. Seville 1973, nos. 31–33. The Judith in the Oviedo lists may be the "good copy" that Pérez Sánchez recorded on the Madrid art market in 1963 – see his *Pintura italiana del siglo XVII en España*, Madrid 1965, p. 567.
4. The *Immaculate Conception*, now in the Metropolitan Museum of Art, New York (no. 59.32), is perhaps the most famous of Reni's commissions for Spanish patrons. Friedlaender 1965, p. 57 and note 6, speculates that it was influential in developing the seventeenth-century Spanish formula for this subject in Spain. H. Hibbard, on the other hand, finds that Reni's *Inmaculata* was "sent to Spain, where it seems to have aroused little comment." See Hibbard's article in the *Metropolitan Museum of Art Bulletin*, vol. 28, 1969, pp. 21–22. Pérez Sánchez 1965, pp. 168ff., lists 32 extant or documented works by Reni in Spain, as well as a large number of school pieces, copies, lost works, and other works described as "badly attributed" to Reni. I have not been able to identify any of these with the Oviedo/Sandoval y Rojas pieces.
5. Angulo and Pérez Sánchez, *Historia de la pintura española*, vol. 2, *Escuela toledana ...* , Madrid 1972, pp. 113ff. It is difficult to identify extant works by Tristán with any of the paintings mentioned in the Oviedo lists. The catalogue of Tristán's works in Angulo/Pérez Sánchez, vol. 2, 1972, offers no parallels for the secular works in the inventories. The *St. Sebastian*, no. 21 in the valuation, might refer to the canvas of the same subject in the Toledo Cathedral (Angulo/Pérez Sánchez, vol. 2, 1972, p. 188, no. 220, pl. 188; the work is signed), but the Toledo work has only four arrows, while the valuation specifies five. Perhaps one was lost when the painting was cut down – if it was cut down – to the present three-quarter-length format. The entry most likely to find identification is no. 54, a *Self-portrait*. The so-called *Self-portrait of Borgianni* in the Prado (no. 877), which has been variously given to Mazo and to March, has also been attributed to Tristán as well. The authorship of this work is at best disputed; it is still the subject of much scholarly discussion. See Angulo/Pérez Sánchez, vol. 2, 1972, p. 191, and especially, R.E. Spear, *Caravaggio and his Followers*, rev. ed., New York 1975, no. 8, pp. 56–57, and Appendix (Spear's), p. 227. A proposed *Self-portrait of Tristán* was on the Paris art market in 1928; its attribution was tentatively accepted by Angulo and Pérez Sánchez (vol. 2, 1972, p. 191, no. 231, pl. 156).
6. Ibid., pp. 194–95, pl. 95. See J. Brown and D. A. Carr, in *Studies in the History of Art*, vol. 2, Washington 1982, pp. 32–42, for an extended discussion of portraits and possible portraits of Cardinal Sandoval y Rojas.
7. J. Cavestany, *Floreros y bodegones en la pintura española* (exhibition catalogue), Madrid 1936–40, p. 137, publishes Cotán's 1603 inventory, taken before he entered into the order in 1604. This includes mentions of replicas and, in one case, of a Cotán canvas that served as the model for copies. See also Angulo/Pérez Sánchez II, 1972, p. 62.
8. Cavestany, p. 138; Angulo/Pérez Sánchez II, 1972, p. 95, no. 194.
9. See, for example, the *View and Plan of Toledo* in the Museo del Greco, Toledo.
10. This document has been published previously by Barrio Moya (1979, pp. 163–71), who gives a useful summary of the biography of Don Francisco de Oviedo (most of it from the document) but does not suggest a provenance to the collection of Cardinal Sandoval y Rojas.

74

Luisa de Sandoval, Duquesa de Medina de Ríoseco wife of the 9th Almirante de Castilla

1664

Inventory and valuation of the estate of Doña Luisa de Sandoval, widow of Don Juan Alfonso Enríquez de Cabrera, 9th Almirante de Castilla. The paintings were appraised 24 May 1664 by Don Francisco Garrafa, ff. 26–38; there were 132 entries with nearly 200 pictures.

There are numerous pictures in the inventory with frames described as "marcos dorados de Napoles," as well as a group of *láminas,* which might be prints or paintings on copper. The following transcription uses the 1684 copy, which compares accurately to the original and is more legible.

For the inventory of her husband, see Document 43.

AHNM, sección Osuna, legajo 498–1, unfoliated

tassaza^{on}

En la Villa de Madrid A Veinte y quatro dias del mes de Mayo de mill seiscientos y sesenta y quatro años en Cumplimiento del Auto de Arriva Don francisco Garrafa Pintor hico Por Ante mi el escrivano tasacion de las Pinturas que An quedado Por fin y muerte de la Señora Duquessa de Rioseco en esta manera

[p.1]

[1] Primeramente tasso Un destierro de nuestra señora de tres Baras de Alto y dos y media de Ancho Con Un niño Jesus Dormido en los Braços Con Un san Joseph riendosse y Con dos niños hechando flores en quinientos y Cinquenta Ducados 6050

[2] Mas tasso Un San Bernardo Con Un leño Abraçado de la Passion de nuestro señor Jesu christo Con Una moldura dorada setecientos reales 700

[p.2]

[3] Mas tasso Un sayon Con Una Cabeca de San Juan Bauptista de Bara y Media Con Su Moldura Dorada en quinientos R^{s} 500

[4] Mas tasso dho Compañero del mismo tamaño de David con la cabeça de Joliad en quinientos reales 500

[5] Mas tasso Una Santa Lucia de Bara y media Con su Moldura en quinientos reales 500

[6] Mas tasso Una Santa Ursola del mismo tamaño Con la flecha en la mano Con su moldura Dorado en quinientos reales 500

[7] Mas tasso Un Pais de Una Bara escassa Con su moldura Dorada en Ducientos reales 200

[8] Mas tasso quatro Paises de marinas de Bonascas en quarenta Ducadoss Cada Uno 1760

[9] Seis Piedras de media Bara en quadrado Pintado, Unos ramilleteros de flores en Ciento y Cinquenta reales cada Uno 900

[10] Mas tasso Una deGollacion de san Juan Bauptista Pintada en Ytalia Con quatro figuras Principales Ciento y Veinte Ducados 1320

[p.3]

[11] Mas tasso Una Santa Catalina de dos Baras de Alto y Siete quartas de Ancho en Unos Angeles que le Ponen Una Corona ochenta Ducados 880

[12] Mas tasso Una tabla de Un Paisillo de media Bara Con su moldura negra Dorada en Ducientos y Cinquenta reales 250

[13] Mas tasso Una nuestra señora de rafael de Urbina Con su marco de ebano Pintada sobre Una tabla de Una Bara en mill y quinientos R^{s} 1500

[14] Mas tasso el nacimiento de nuestro señor de dos Baras Con su marco dorado en ochocientos reales 800

[15] Mas tasso Un quadro de san Joseph el niño y san Juan Con su marco de ebano en dos mill reales 2000

[16] Mas tasso Un quadro de dos Barass de Ancho y Una de Alto Con su moldura Dorada lissa Pintada la Cabeças de San Juan Bauptista quando le Presentaron a la messa mill reales 1000

[p.4] [17] Mas tasso Un quadro de dos Barass y media de Alto y siete quartas de Ancho Con la Caveca de olofernes y Una Bieja Con su talego y dos muchachos festejandole y riendose Con Una moldura Açul y oro Ducientos y Cinquenta Ducados 2750

[18] Mas tasso otro quadro de nuestra señora y San Juan y Un niño Jesus Con el niño en la mano Con su moldura de ebano mill y quinientos reales 1500

[19] Mas tasso Una Asempcion de dos Baras y Siete quartas de Ancho Con su moldura Dorada en Ciento y Veinte Ducados 1320

[20] Mas tasso Una Nuestra Señora del Populo y amparo en Campo dorado quarenta Ducados 440

[21] Mas tasso Una nuestra Señora de rafael de Urbino Con Un niño a los Braços festejandole Santa Ana Con su Marco Dorado de dos Baras de Alto y Bara y media de Ancho dos mill reales 2000

[p.5] [22] Mas tasso Un quadro de san sebastian de Joseph de rivera de dos Baras y media de Alto siete quartas de Ancho Con su marco dorado en mill y quinientos reales 1500

[23] Mas tasso Una Pintura de nuestra señora de la leche Pintada sobre tabla de Una Bara de Alto quatrocientos R^{s} 400

[24] Mas tasso Una lamina de dos tercias Con Marco negro Con seis figuras la Una Aogada[?] y otra muerta entierras en Seiscientos reales 600

[25] Mas tasso Un quadro de san Jenaro degollado de dos Baras y media de Alto y dos de Ancho Con marco Dorado en quatrocientos Ducados 4400

[26] Mas tasso Una Santa oliva de Bara y Media Con su moldura Dorada en quatrocientos reales 400

[27] Mas tasso Un San Jeronimo del mesmo Genero en quatrocientos reales 400

[28] Mas tasso Una Santa Agueda del mismo Genero en quatrocientos R^{s} 400

[p.6] [29] Mas tasso Una Santa Margarita de el mismo Genero en quatrocientos R^{s} 400

[30] Mas tasso Una nuestra señora Con Un bote y Una Palma en la mano del mismo Genero en quatrocientos R^{s} 400

[31] Mas tasso Una nuestra Senora de loreto del mismo genero en quatrocientos reales 400

[32] Mas tasso Una Santa Rosolca del mismo Genero en quatrocientos Reales 400

[33] Mas tasso Una Santa Ynes de dos Baras de Alto y Bara y media de Ancho Con su Marco tallado Buclo y dorado mill y Ducientos Ducados 13200

[34] Mas tasso Un quadro de la oracion del Guerto en tabla Con su marco dorado dos terçias de Alto y tres quartas de Ancho Ducientos reales 200

[35] Mas tasso Doçe quadros de Bara de Alto y dos tercias de Ancho Con Guirnaldas de flores y en ellos Pintados los misterios de nuestro señor a Ciento y Veinte Ducados Cada Uno 15840

[p.7] [36] Mas tasso otro quadro de Bara y media de Alto y Bara y quarta de Ancho Con el marco tallado y negro Con Una Bola de flores y otras Yerbas Y en medio Una nuestra señora a quien estan muchos Angeles representando toda la Pasion de Christo en tres mill reales 3000

[37] Mas tasso otra Pintura Con marco negro tallado de Una Bara de Alto y dos tercias de Ancho Con Una orla de flores y en medio Una nuestra senora con el niño con marco de ebano en mill y quatrocientos reales 1400

[38] Mas tasso Un quadro de tres Baras de Alto y dos y media de Ancho con moldura negra de Un Salvador rodeada de serafines con dos Angeles A los pies mill reales 1000

[39] Mas tasso honce espejos de A seis lunas de tres quartas de Alto y Una Bara de Ancho Con moldura de ebano y Peral Con bronces Baciados Y en cadal una Pintados Diferentes flores y frutas en Cient Ducados Cada Uno 12100

[p.8] [40] Mas tasso otros dos espejos Con ocho lunas Cada Uno y en ellas Pintados Unos ramilleteros de flores Con marcos de Peral y ebano enbutidos Con bronçe y Con Unas flores alrededor en Cient Ducados Cada Uno 2200

[41] Mas tasso seis laminas de Una quarta de Alto y terçia de Ancho Con moldura de ebano y en ellas Pintadas seis hermitaños a diez Ducados Cada Una 660

[42] Mas tasso Un quadro de San Agustin de Bara y media de Alto y Bara y quarta de Ancho Con marco negro en trescientos reales 300

[43] Mas tasso otro quadro de santa theressa del mismo tamaño Con marco Dorado en quinientos reales 500

[44] Mas tasso Un quadro del Angel Custtodio Una Bara de Alto y dos terçias de Ancho Con Marco negro en Ciento y Cinquenta Reales 150

[p.9]

[45] Mas tasso otro quadro de San Gaietano de Bara y media de Alto y Bara y quarta de Ancho Ducientos reales 200

[46] Mas tasso Una Nuesta Señora de la milagrosidad de trapani Vestida de Blanco Con Cortinas Carmessi y Marco negro en quatrocientos reales 400

[47] Mas tasso Un quadro Çendo Bolanes de nuestra señora Con Un niño dormido con moldura de oro de Bara de Alto y Bara y quarta de Ancho en quinientos reales 500

[48] Mas tasso Un San Joseph de Bara y Media de Alto y Bara de Ancho Con marco negro en trescientos reales 300

[49] Mas tasso Un Santo Domingo de Bara y Media de Alto y Bara de Ancho Con Marco negro en Cient reales 100

[50] Mas tasso Una Nuestra Señora Bara y media de Alto y Bara y quarta de Ancho Con Un niño dormido y marco negro en Ducientos y Cinquenta reales 250

[p.10]

[51] Mas tasso Una Nuestra Señora de la soledad de Bara y media de Alto y Una de Ancho Con marco negro en Ciento y Cinquenta reales 150

[52] Mas tasso Un quadro de la Magdalena de dos tercias de Alto y media Bara de Ancho Con marco Dorado en Doce Ducados 132

[53] Mas tasso otro quadro de santa Polonia del mismo Genero en Diez Ducados 110

[54] Mas tasso Un Santo xpto de Burgos de tres Baras de Alto y dos y quarta de Ancho Con marco negro en quatrocientos reales 400

[55] Mas tasso Una Ymagen de nuestra señora de tres quartas de Alto y media Bara de Ancho Con marco Dorado en Ducientos reales 200

[56] Mas tasso otro quadro de nuestra s^{ra} Con el nino dormido de Bara y media de Alto y Bara y quarta de ancho Con el marco Dorado en trescientos y Cinquenta reales 350

[p.11]

[57] Mas tasso otro quadro de santo Domingo de dos Baras de Alto y Bara y quarta de Ancho Con el marco Dorado en quinientos reales 500

[58] Mas tasso otro quadro de Un salvador Con la Magdalena a los Pies y otras Pinturas de figura Pintado sobre Piedra de dos tercias de Alto y media Bara de Ancho Con Marco Dorado en Ciento y Cinquenta reales 150

[59] Mas tasso otro quadro de santa oliva sin marco de Bara y media de Alto y Bara y quarta de Ancho en Ducientos reales 200

[60] Mas tasso otro quadro de santa Catalina del mismo Genero en Ducientoss reales 200

[61] Mas tasso otro quadro de San Pedro de Garcin de Acento dos Baras de Alto Bara y terçia de Ancho Con Marco Dorado en mill y quinientos R^s 1500

[62] Mas tasso otro quadro de Una Birgen Con Una rossa en la mano de Bara y media de Alto y Bara y quarta de Ancho Con marco Dorado en trecientos Reales 300

[p.12]

[63] Mas tasso Una Beronica Con Marco negro de dos tercias de Alto Cient R^s 100

[64] Mas tasso Una nuestra señora del Populo y amparo de media Bara de Alto y Una terçia de Ancho Con marco negro en seis Ducados 66

[65] Mas tasso otra ymagen de nuestra señorá del mesmo tamaño Con el marco de ebano Con el nino Jesus y dos Angeles en Ciento y Cinquenta R^s 150

[66] Mas tasso Un medio Cuerpo de San francisco de media bara de Alto y Una terçia de Ancho Con marco negro en Cinquenta reales 50

[67] Mas tasso Un quadro de nuestra señora de la Concepcion de dos Baras y media de Alto y Bara y media de Ancho sin marco en trescientos reales 300

[68] Mas tasso otro quadro de nuestra señora de loreto Una Bara de Alto y Bara y quarta de Ancho sin marco Cient reales 100

[69] Mas tasso otro quadro de nuestra senora Con el niño Con Una Cortina de Caston[?] encima tres quartas de Alto y dos terçias de Ancho sin marco en Ciento y Veinte reales 120

[70] Mas tasso Una Santa Ynes del monte Poliçiano Con el niño Jesus dos terçias de Alto y media Bara de Ancho Sin marco en quatro Ducados 44

[p.13]

[71] Mas tasso Un Niño Jesus Abraçado a Una Cruz de tres quartas de Alto y dos tercias de Ancho sin marco en seis Ducados 66

[72] Mas tasso Un retrato de san francisco de Borja de dos tercias de Alto y media Bara de Ancho Sin Marco en Cient reales 100

[73] Mas tasso Un quadro de Santa Catalina de Sena sobre tabla Una Bara de Alto y tres quartas de Ancho Sin Marco Cient reales 100

[p.14]

[74] Mas tasso Diez quadros Con las Diez Virtudes Una Bara de Alto y dos terçias de Ancho los Cinco Con marcos negros a Cient reales Cada Uno y los otros Cinco a nobenta reales 950

[75] Mas tasso Un quadro de Bara y quarta de Alto y tres de Ancho Con marco negro Pintada una guirnalda de flores y en medio nuestra señora Con el niño y San francisco y santa Clara a los lados en trecientos y Cinquenta reales 350

[76] Mas tasso otro quadro del mismo Genero Con nuestra señora y santa Ana y Un libro trecientos y cinquenta reales 350

[77] Mas tasso otro quadro del mismo Genero Con Un ece omo en medio en treçientos y Cinquenta reales 350

[78] Mas tasso otro quadro de nuestra senora san Joseph y el niño de tres quartas de Alto y dos tercias de Ancho sin marco en Cient reales 100

[79] Mas tasso Una lamina de la Piedad de Una tercia de Alto y media Bara de Ancho Con Marco de ebano enbutido de metal en trecientos reales 300

[p.15]

[80] Mas tasso Un San Geronimo de Bara y tercia de Alto y Una de Ancho Sin Marco en Ciento y Cinquenta reales 150

[81] Mas tasso Un San Pedro del mesmo tamano en Ciento y Cinquenta reales 150

[82] Mas tasso Una Virgen Con Una Paloma en la mano del mismo tamaño sin Marco en ducientos reales 200

[83] Mas tasso Una Santa lucia del mismo tamano en Ducientos reales 200

[84] Mas tasso Un quadro de la Magdalena Con la Calavera en la mano de Bara y media de Alto y Bara de Ancho Ducientos reales 200

[85] Mas tasso Una Santa Ysavel Reyna de Portugal del mesmo tamaño en Cient reales 100

[86] Mas tasso Una Santa Juana de la Cruz Carmelita sin marco en Cinquenta R^s 50

[87] Mas tasso un quadro de San Geronimo de tres quartas de Ancho dos terçias de Alto Ciento y Cinquenta reales 150

[p.16]

[88] Mas tasso otro Santo Cayetano de Bara y quarta Sin Moldura Cinquenta Reales 50

[89] Mas tasso Un quadro de la Piedad del mismo tamaño sin moldura en Cinco ducados 55

[90] Mas tasso Un Santo Domingo Con Una moldura de ebano en Cinquenta R^s 50

[91] Mas tasso Una nuestra señora de la leche sin moldura sin marco y Bastidor Con Una Cortina Ducientos reales 200

[92] Mas tasso Una Nuestra Señora de media tercia Pintada enCima de Piedra en quarenta reales 40

[93] Mas tasso Un San Joseph de Una Sesma de Alto Pintado Sobre Piedra en Ciento y Cinquenta reales 150

[94] Mas tasso Un desposorio de Santa Catalina Con Un Angel que tane Un biolin Pintada sobre christal Con su moldura de ebano en Veinte Ducados 220

[95] Mas stasso Un destierro de nuestra s^{ra} guarnecida de [N.B. "Marmol" crossed out] Piedra Moldura de ebano alrededor quatro Planchas Doradas Con otra Guarnicion enCima de el oro Con serafines y otras labores quinientos reales 500

[p.17] [96] Mas tasso Una Nuestra Señora Con Moldura de ebano de dos terçias de Alto media Bara de Ancho De Guido Bolanez en Ducientos y Cinquenta Reales 250

[97] Mas tasso otro Salvador del mesmo tamaño Con la moldura de Peral en Ducientos reales 200

[98] Mas tasso otro destierro de nuestra señora a Pie Con la misma guarnicion del otro con oro Plata y Piedra Compañero del otro destierro en quinientos reales 500

[99] Mas tasso Una Santa Ynes Con su Cordero y Angeles sobre christal en Veinte Ducados 220

[100] Mas tasso Un Angel Con Una Balança y Una Palma en la mano Pintado sobre christal de media Bara de Alto en Veinte Ducados 220

[101] Otro quadro de christal Con seis lunas Con moldura de Peral sin Pintar en quinçe Ducados 165

[102] Mas tasso otro quadro Con quatro Cestillos Pintados sobre christal Con moldura de Peral negro en Ducientos Reales 200

[p.18] [103] Mas tasso Una Santa Theressa Pintada sobre Un christal de media Bara Un Angel Con Una Acucena quinientos reales 500

[104] Mas tasso otra Nuestra Señora Pintada Sobre Un christal Con su manto aÇul toca Blanca rodeada de siete Angeles Con su moldura negra en quatrocientos reales 400

[105] Mas tasso otro quadro Con quatro Cestillas Pintados sobre christal Con moldura de Peral negro en Ducientos R^{s} 200

[106] Mas tasso Un Angel Custodio Pintado sobre christal media Bara de Alto en Veinte Ducados 220

[107] Mas tasso Un quadro Con seis lunas Con moldura de Peral sin Pintar en quinientos Ducados 5500

[108] Mas tasso dos quadros ochavados Con molduras de ebano de Una terçia de Alto enButidos de Bronçe San Juan Abraçado Con el niño y Su Cordero y el otro Compañero del Baptismo de nuestro señor Jesu christo entrambos en quatrocientos Reales 400

[p.19] [109] Mas tasso dos Piedras de media Bara cada Una de Ancho y Una tercia de largo Son de Agata en Un esta lod quando las hijas enborracharon a su Padre en la otra esta Pintado Un Cavallo Blanco Con Un Maestro que le Açosta Con Un Acote Un Benado y dos Peros en treinta y Cinco Ducados el Uno e el otro en treinta 715

[p.20] [110] Mas tasso otro quadro de Una tercia de Alto Con moldura negra en Cient Reales 100

[111] Mas tasso otro Compañero del mesmo tamaño Con Un Niño Jesus Con Una Cruz a Cuestas en Cient R^{s} 100

[112] Mas tasso Un Santo Domingo soriano Con marco de ebano de media bara quando le Bajaron de el Cielo nuestra Señora Con santa Catalina y la magdalena en quatrocientos reales 400

[113] Mas tasso Un Santo thomas de Aquino Pintado enCima de Una Piedra escriviendo en Un libro Con Un Santo xpto delante Con la Moldura Rayda en Veinte Ducados 220

[114] Mas tasso otro Judiçio luminado Miguel Angel de Buena Roda en christal de media Bara Con moldura de ebano guarnecido de Bronçe Dorado en ochenta Ducados 880

[p.21] [115] Mas tasso dos Piedras Blancas Con dos flores Una quarta de largo a quatro Ducados Cada Uno 88

[116] Mas tasso dos Cabeças del Salvador Yguales de Una quarta Cada Uno Marcos de hebano rayadas de Plata en Cient reales Cada Uno 200

[117] Mas tasso otro dos Angeles Pintados enCima de Un christal Compañeros media Bara de Alto Cada Uno en Veinte Ducados Cada Uno 440

[118] Mas tasso Dos Marcos Con ocho lunas de christal Pintados Unos fruteros guarnecidos de ebano y marfil y Bronce Baciado en ochocientos Reales cada Uno 1600

[119] Mas tasso otros dos quadros a donde estan Pintados dos Perrillos enÇima de Una Almoada sobre Christal Marcos negros en Ciento y Cinquenta Ducados Cada Uno 3300

[p.22] [120] Mas tasso Un quadro de media bara Con su christal enCima de Santa Catalina quando le Ponian en medio de las ruedas y Un Angel que Venia a defenderla Con moldura negra guarnecido de Bronçe en ochocientos reales 800

[121] Mas tasso Una lamina de san Pedro martir Con otro relijiosso Conpañero y Un fariseo Con Una

espada en la mano dandole en la Cabeça y el santo Caydo en el suelo moldura de ebano rayda en Plata torneada en Setecientos reales 700

[122] Mas tasso otra Nuestra Señora Con Un niño en los Braços y San Juan cubierta Con Un christal en sesenta Ducados 660

[123] Mas tasso Un Santo Christo de Burgos de tres quartas de Alto moldura de Pino en Cinquenta reales 50

[124] Mas tasso Un Santo Sudario de nerin[?] Una Bara de largo moldura de ebano Guarnicion de Plata en Ducientos y Cinquenta reales 250

[p.23]

[125] Mas tasso dos laminas yguales el Uno de San Antonio y el otro de san francisco molduras de ebano Perfiles de Plata Una terçia de Alto en quinçe Ducados Cada Uno 330

[126] Mas tasso dos laminas de noche la Una de San christobal y la otra de San Juan en el desierto molduras de ebano en Ducientos reales Cada Uno 400

[127] Mas tasso Diez y Seis laminas de hermitanos Una terçia de Alto Con molduras de ebano a Cient reales Cada Uno 1600

[128] Mas tasso Un salvador y Una nuestra señora Con marco de ebano Una sesma de Alto Con bidrieras en Cinquenta reales cada uno 100

[129] Mas tasso otra lamina de Mañana Con Pais de tercia de Alto Moldura de ebano en Ciento y Cinquenta R^{s} 150

[130] Mas tasso Un Pais de terçia de Alto de Una fortaleca Pintada en Papel Con marco de ebano en Cient Reales 100

[p.24]

[131] Mas tasso Una santa theressa en lamina de media Bara de Alto Con Moldura de ebano en Ducientos y Cinquenta reales 250

[132] Mas tasso quatro Bodegones de flandes Pintados sobre tabla Burlescos Con moldura de ebano de tres quartas de Ancho y media de Alto en Veinte y Cinco Ducados Cada Uno 1100

[p.25]

Y en la forma referida el dho Don francisco Garrafa Dijo haver hecho la dha tassacion Bien y fielmente a su saver y entender y an lo Juro en forma y lo firmo de todo lo qual Doy fee = Don francisco Garafa = Antemi francisco Goncalez

75 Pedro de Arce
1664

Arce's collection grew steadily from 1643 to 1666. At the time of the inventory of 1643 (see Doc. 38), the collection was a modest but fairly select group of 26 paintings. There were seven works attributed to Orrente; two each given to Juan de la Corte, Collantes, Ribalta, and Ribera; a still life ascribed to Van der Hamen; and a much-valued *Crucifix*, said to have been painted by Navarrete. There were also several dubiously attributed pieces, such as a "Titian" – *Christ at the Column*, valued at only 440 *reales* – and a pair of classical subjects – *Leda* and *Psyche* – that would later be ascribed to Tintoretto. But even at this relatively early stage of his career, Arce was showing the taste for secular subjects and Italian artists that would characterize his acquisitions.

Arce's *tasador* in 1643 was Angelo Nardi, who apparently became an important link between Arce and the Madrid art community, not to mention one of Arce's favorite artists. By 1657 (Doc. 66), Arce had acquired at least five and probably eight of Nardi's works (nos. 1, 2, 13, 14). Arce had also augmented his holdings of canvases attributed to Orrente and increased the percentage of secular subjects. Five new pictures attributed to Ribera had been acquired, along with one by Bartolomé Carducho. In both the 1643 and 1657 inventories, a number of works were left unassigned, but Arce was already displaying a concern with attribution and connoisseurship that characterized such devoted collectors as Don Gaspar de Haro. By 1664, several of the unattributed paintings from the earlier inventories were attributed, suggesting that Arce and his artistic advisors were constantly refining their appreciation of his pictures (eg. nos. 30, 31).

The most extensive inventory of Arce's collection yet discovered was taken upon the occasion of his second marriage, in 1664. By this time, Arce had amassed 20 paintings attributed to Orrente and had complemented these with a *Mary Magdalene* given to Bassano (no. 4), which apparently hung next to them. An important Ribera, *The Trinity* (possibly the painting now in the Prado, no. 1069), two *Heads* by Massimo Stanzione, a *Mark Anthony and Cleopatra* by Borgianni, and a city view by Codazzi had expanded the Italian *Seicento* holdings, with particular emphasis on tenebrist painters. Central Italy of the previous century was represented by works attributed to Giulio Romano, Sebastiano del Piombo, and Tibaldi, along with the Netherlandish masters, Bosch and Bril. The contemporary painters of the Spanish court were also represented, including Velázquez (no. 22), Nardi (who may have been dead by this time, nos. 41-45),[1] Caxés (nos. 25, 56, 116), and Vicencio Carducho (no. 33, but the entry may be a error recording the sketch by Bartolomé Carducho mentioned above). Caxés is known to have copied Correggio early in his career (*Leda and the Swan*, Prado no. 120 – on loan to the Provincial Museum, Seville), so the presence of a copy after Correggio's *Ecce Homo* is doubly interesting.

Arce's inventories are also of interest in that the valuations do not remain steady but rather fluctuate from year to year along a generally, and often steeply, inflating course. For example, Orrente's *Descent from the Cross*, appraised at 1,100 *reales* in 1643 (Doc. 38, no. 1), was appraised at 4,400 in 1664 (Doc. 75, no. 2). Indeed, over half of the readily identified works coming to the 1664 inventory from the earlier descriptions of Arce's collections show increases to at least twice – and more often, three or four times – the original valuations. This is in distinct contrast to the more common practice of repeating earlier appraisals at face value, as for example in the Carpio inventory of 1689.

A number of non-aesthetic factors might have influenced these changes. There was both inflation of prices and devaluation of *vellón* currency in terms of silver during the period 1643–1664, although the 1664 inventory may have been taken after an anti-inflationary decree brought the *vellón* and silver currencies into parity.[2] There is also circumstantial evidence to suggest that Arce manipulated the valuation pro-

cess in order to obtain a more favorable financial position in the partitions, settlements, and other negotiations surrounding the death of his first wife and his subsequent remarriage.[3] For example, it would have been to Arce's advantage, at the time of his first wife's death, to obtain a low valuation for those objects in the common household (especially in her dowry or her inheritance from her first marriage) which Arce wanted to keep for himself. If the paintings were given relatively low values, then it would cost Arce much less to keep his collection together during the liquidation of the estate. At the time of Arce's second marriage, the opposite would have been true: if Arce inflated the value of the goods he was bringing to the marriage, then his (or his heirs') relative position in a future settlement would be improved. Similarly, Arce could expect to benefit from deflating the value of goods in his second wife's dowry, since the dowry and other property that a wife brought to a marriage affected the claim that she (or her heirs from a previous marriage) could make before any partition of the new common household. In fact, Arce, in 1666, accepted the paintings in his second wife's dowry only after deflating – by 33 percent across the board – their appraised values as given in the settlement of her first husband's estate, just a few months earlier. Arce and his appraisers may have been reacting to deflationary decrees or the real market situation, and it is always possible that the more casual attitude toward prices in royal or noble liquidations reflected uncontested settlements and a need to liquidate estates quickly. (If the Carpio *almoneda* of 1689 may be taken as evidence, some variation between the appraised and actual sale prices was possible.) But Arce's good financial position made an estate auction highly unlikely; whether intentional or not, the changes in the appraised prices of works in his collection were all to Arce's benefit.

Fluctuations may also have implications about the relative aesthetic value of each piece or the reliability of a given attribution. For example, an anonymous *Leda*, paired with a *Psyche* at 200 and 150 *reales*, respectively, in 1643 (Doc. 38, nos. 18 and 19), was raised to 600 *reales*, versus 330 for its pendant, once it has been attributed to Tintoretto in 1664. At the same time, the modest nature of the price – 600 *reales* – stands in some contrast to the valuations placed on the works of Ribera and Orrente, and suggests that Arce's (or his appraiser's) faith in the attribution to Tintoretto was not great. A more spectacular jump – from 176 to 700 *reales* – accompanied the attribution of two pictures of *Sleeping Cupids* (Doc. 66, no. 15) to Luca Cambiaso in 1664 (Doc. 75, nos. 30, 31). Other paintings decline in price or merely hold their own: a Van der Hamen *Still Life* declines from 250 to 200 (1643, Doc. 38, no. 13; 1664, Doc. 75, no. 100) and is not even attributed in the later inventory. Van der Hamen must have seemed old-fashioned at mid-century, with Arellano and other "modern" still-life painters active, so the decline in price may not be remarkable; the loss of an attribution is, on the other hand, unusual in such a carefully conserved collection as Arce's. It would seem that the work had been de-attributed and simultaneously devalued. The fate of a *Christ at the Column*, unframed but attributed to Titian in 1643 (Doc. 38, no. 6), is more understandable. By 1664, what was presumably the same painting (Doc. 75, no. 39) had gained a frame but lost its attribution; it was valued at 500 *reales* – a slight increase – but not nearly as high as the already mentioned works by Ribera and Orrente.

Finally, it should be noted that the Italian bias of Arce's collection is overwhelming. Of 76 attributed works, 13 were painted by sixteenth-century Italian artists (including El Greco). Ten or more were painted by contemporary Italians active in Italy, and another 18 were painted by contemporary Italians or painters of Italian descent working in Spain. There was one work by Ribera, and 24 more by other italianate Spaniards: that is, nearly nine out of ten attributed canvases were Italianate in style. This may have been due to the influence of the Italian-born Nardi – and of Velázquez – but it was an important aspect of Arce's collection from the very beginning.

AHPM, Prot. 10.404, ff.393–399	Pinturas En La Villa de Madrid A v.te y quatro dias del mes de otubre de mil y seiscientos y sesenta y quatro años ante mi el escribano, pareçio presente Pedro de Villafranca, Pintor, y becino desta

billa y en cumplimiento de los autos del señor alcalde don lorenço mateu y sanz dixo açetaba y açeto el oficio de Tasador de las Cosas de su oficio para que a ssido nombrado por las partes ynteresadas en este negocio y Juro a Dios y a una cruz de lo usar bien y fielmente y assi se Començo el Capital de haçienda del dicho Don P.º de Arce y lo tasso en la manera Sigiente

f.393 [1] Primeramente un quadro de pintura de la Santissima Trinidad de Mano de Juscpe de Ribera de Tres baras de largo y dos de ançho y la tasso En tres mill Reales 3000

[2] Otra pintura, original de pedro orrente del deçendimiento de la cruz de bara y quarta de largo y una de ançho con su marco negro tassada en quatroçientos duçados 4400

[3] Otra pintura original de pedro orrente de la ystoria de la pisçina de bara y media de largo y bara y quarta de Cayda Con su marco negro tassose de la suma de la Buelta en doçientos ducados 2200

f.393v [4] Otra pintura del basan de la madalena de bara y quarta En quadro tasada En mil Reales 1000

[5] Otra pintura de la ystoria de san elifonsso original de orrente de mas de bara y media de ancho y una de cayda con su marco negro tassada en doçientos ducados 2200

[6] Otra de Jacob y Esau de orrente de bara y quarta En quadro Con su marco negro tassada en zinquenta ducados 550

[7] Otra de orrente quando entriega las llabes christo a san pedro de bara y media En quadro en quarenta ducados 440

[8] Otra de la transfiguraçion de orrente de bara de ancho y bara y media de cayda en quarenta ducados 440

[9] Otra del buen Pastor de orrente de bara y media de ancho y menos de bara de Caida en treinta ducados 330

[10] Otra de orrente, del milagro de las culebras de mas de dos baras de largo y bara y media de cayda en dos mill y quinientos rreales 2500

[11] Otra de orrente de san bartolome de bara y quarta de largo y una de ancho en treçientos reales Con marco negro 300

[12] Un pays del mesmo orrente de bara y media de largo y menos de bara de cayda en doçientos reales 200

f.394 [13] Otra de orrente quando Jacob descubre el poço de bara y media de largo y dos terçia de caida con su marco negro en quatroçientos Reales 400

[14] Otra de orrente de San antonio abad de bara y media de largo y bara y quarta de cayda Con su marco negro en quarenta ducados 440

[15] Otra del Castillo de maus del mesmo orrente de bara y quarta en quadro con su marco de Color y una lista de oro en nobeçientos reales 900

[16] Otro del mesmo orrente compañero del de el poço de orrente del mesmo largo de bara y media y dos terçias de caida en quatroçientos reales 400

[17] Otra de orrente de la coronaçion de espinas de bara y quarta de largo y bara y media de cayda en çien ducados 1100

[18] Un san françisco de orrente de bara y quarta de largo y bara y media de cayda con marco negro y una lista de oro en treinta ducados 330

[19] Un san geronimo de orrente de bara y quarta de largo y bara y media de cayda sin marco en seisçientos reales 600

[20] Un christo crucificado de orrente de bara y quarta de largo y una y media de caida con su marco negro en mill y quinientos reales 1500

[21] Dos quadros de orrente de obejas y cabras de dos terçias de largo y media de cayda con sus marcos negros tassados entrambos en seisçientos rreales 600

f.394v [22] Otra pintura de diego Belazquez de la fabula de aragne de mas de tres baras de largo y dos de cayda tasada en quinientos ducados 5500[4]

[23] Un quadro de despojos de caça donde esta una escopeta de dos baras de largo y dos y media de cayda con su marco negro en mill y quinientos rreales 1500

[24] Dos quadros de agatas de tres quartas en quadro con sus marcos negros con perfiles de plata tasados entrambos en seteçientos rreales 700

[25] Un quadro de san Juan ebangelista de eugenio Jaquesi de dos baras de largo y dos y media de caida con su marco negro en mill reales 1000

[26] Otro de christo quando el fariseo le enseño la la moneda de bara y quarta de largo y dos menos quarta de caida con su marco dorado en sesenta ducados 660

[27] Otro quadro en tabla con puertas de geronimo bosco de las tentaçiones de san anton de bara y quarta de largo con las puertas y media de cayda en doçientos ducados 2200

[28] Una lamina de flores de cobre con una ymagen en medio del teatino de una bara de largo y una y media de caida con su marco de eban en mill y quinientos rreales 1500

[29] Otra mayor de flores con un santiago en medio con su marco de ebano de mas de bara de largo y dos y media de cayda en mill y quinientos reales 1500

[30] Un niño dormido cupido de luqueto de tres quartas de largo y una bara de cayda con su marco dorado en quatroçientos rreales 400

f.395 [31] Otro niño dormido de luqueto de dos terçias en quadro con su marco negro y dorado tasado en treçientos reales 300

[32] Una cleopatra de medio cuerpo de tres quartas de largo y una bara de caida en doçientos reales 200

[33] El milagro de los panes y peçes de bicençio carduchi de una bara de largo y media de caida con su marco dorado en treçientos rreales 300

[34] Un pais de pablo gril con marco de color nogerado y perfiles dorados de tres quartas de largo y una bara de cayda en quinientos rreales 500

[35] Una ymagen de nuestra señora con san Josef y el niño de una terçia en quadro En lamina con su marco de ebano y un laço de plata en mill y setecientos reales 1700

[36] Otra de nuestra señora el niño y san Juan del mismo tamaño con su marco dorado en treinta ducados 330

[37] dos prespetibas de tres quartas de largo y media bara de caida con sus marcos negros tasadas entrambas en quatroçientos rreales 400

[38] Un lienço del decendimiento de la cruz del piombo, con muchas figuras de bara y quarta de largo y tres quartas de caida con su marco negro en çien ducados 1100

[39] Un christo en la coluna de medio cuerpo de bara y quarta de caida y bara de ancho con su marco negro en quinientos a rreales 500

[40] Una prespetiba donde esta un pintor dibujando de mas de bara de largo y una media de cayda con su marco negro en treinta ducados 330

f.395v [41] Un san antonio de angelo con el niño de bara y quarta de largo y una y media de caida con su marco dorado en quatroçientos rreales 400

[42] Una adoraçion de los rreyes de angelo nardi de dos baras de ancho y tres de cayda con su marco negro en mill y quinientos reales 1500

[43] Un naçimiento de angelo y del mesmo tamaño con su marco negro en mill y quinientos rreales 1500

[44] la presentaçion del templo de angelo y del mesmo tamaño con su marco negro en mill y quinientos reales 1500

[45] Un christo crucificado algo mayor del mesmo tamaño y pintor con su marco negro en çien ducados 1100

[46] Un san pedro de bara y media de largo y mas de dos y media de caida con su marco dorado en seisçientos rreales 600

[47] Un quadro del griego con un angel sentado en el sepulcro de bara de ancho y bara y media de caida con su marco dorado en quarenta ducados 440

[48] Otro de nuestra señora y el niño con una mançana de bara y media de ançho y mas de dos de caida con su marco negro en çinquenta ducados 550

[49] Zinco cabecas de Josef de rribera en obalo con sus marcos dorados y otras dos del caballero maximo todas siete en mil y quinientos rreales 1500

[50] diez y seis quadros de dos terçias de largo y media bara de caida de las naçiones con sus marcos dorados a dos ducados cada uno montan treçientos y çinquenta y dos rreales 352

[51] Un Retrato pequeño en tabla de la rreyna de portugal con su marco negro En doçientos rreales 200

f.396 [52] Tres floreros pequeños en tabla de yndias con sus marquitos todos en çiento y çinquenta rreales 150

[53] Un quadro pequeño en tabla de dos muchachos que rrinen con su marco negro en diez ducados 110

[54] oçho payses de bara y quarta de largo a tres ducados cada uno con sus marcos negros montan doçientos y sesenta y quatro rreales 264

[55] Dos payses de dos baras de largo entrambos doçe ducados 132

[56] Zinco cabecas deugenio xaquesi de una terçia de caida a setenta rreales cada una monta trecientos rreales 300

[57] Un quadro de la duda de santo tomas de Julio rromano de bara y mas de ancho y bara y quarta de cayda con el marco negro y dorado en mil R^{s} 1000

[58] Dos medias figuras de san onofre y santa maria de egiziaca en dos quadros pintados de mas de bara de ancho y mas de una y media de caida con sus marcos negros entrambas en mil rreales 1000

[59] Un quadro de nuestra señora de la nobena de bara y quarta de ancho y dos baras de caida con marco negro y dorado en beinte ducados 220

[60] Dos cabecas de rribalta la una de un san Juan ebangelista con su marco dorado y negro de una terçia en quadro en doçientos rreales y la otra de la madalena y del mismo tamaño y marco en oçhenta rreales montan entrabas doçientos y oçhenta rreales 280

[61] Una nuestra señora de la umildad con un libro en la mano de tres quartas de ancho y mas de bara de Caida con su marco dorado y negro en quarenta rreales 40

f.396v [62] Una Cabeça de un eçe omo copia del coreço con su marco negro en çien rreales 100

[63] Una madalena con una mano en el peçho y unas perlas de tres quartas de largo y menos de bara de caida con el marco negro y dorado en oçhenta rreales 80

[64] Una Conçepcion de bara de ançho y bara y quarta de caida con su marco dorado en çinco ducados 55

[65] Un San Juan baptista del mesmo tamaño y marco en seis duçados 66

[66] Un salbador con la mano sobre el mundo de tres quartas de ancho y una bara de caida con el marco negro y dorado en zinco ducados 55

[67] Una ymagen con el niño en pie de dos terçias de ançho y menos de bara de caida con el marco dorado en çinco ducados 55

[68] Un San françisco en lamina de una cuarta en quadro con su marco negro en oçhenta rreales 80

[69] Una beronica en lamina del mesmo tamaño y marco en sesenta rreales 60

[70] Una nuestra señora san Josef y el niño y San Juan en tabla de mas de quarta de ancho y medi bara de caida con su marco dorado en zien rreales 100

[71] nuebe laminas en cobre de media cuarta con marcos dorados a dos ducados cada una montan todas ciento y nobenta y ocho rreales 198

[72] Una laminita de christo rresuçitado y san pedro de media cuarta con moldura de evano en diez ducados 110

f.397 [73] Una ystoria de christo con la cruz a cuestas en tabla de figuras pequeñas de media bara de Ancho con su marco negro y nogerado en zinquenta rreales 50

[74] Un San Juan baptista de mas de bara de ancho y una y media de caida con su marco dorado en siete ducados 77

[75] la madalena y santa marta de bara y media de anch y Una de caida con su marco negro en oçhenta rreales 80

[76] Oçho Jarras de flores seis sin marcos y dos mayores con marcos todas ençien rreales 100

[77] diez quadros de pajaros de una bara de ançho y una quarta de caida a diez y seis rreales cada uno montan todos diez çiento y sesenta rreales 160

[78] Un san françisco de paula de media bara de ançho y dos terçias de caida Con el marco dorado en beinte y quatro rreales 24

[79] Un quadro de un bayle de bara de ançho y tres quartas de cayda con marco dorado y negro y doçientos y çinquenta rreales 250

[80] Un quadro en tabla donde esta una nuestra señora y santa ana y otras figuras pintado de blanco y negro de Una bara y quarta de ançho y una y media de caida con su marco negro en quatroçientos reales 400

[81] Un nuestra señora abraçada con christo de media bara en quadro en beinte y quatro rreales 24

[82] Un pais de bara y quarta de cayda y media bara de ançho en treinta reales 30

f.397v [83] Un quadro de una bara de ancho y tres quartas de caida con su marco negro de Juan de la corte en doçientos rreales 200

[84] Una Cabeca de san pedro martir de mano de peregrin çerca de media bara de cayda y terçia de ancho con su marco negro en treçientos rreales 300

[85] Un eçe omo en tabla de morales del mesmo tamaño y marco en doçientos rreales 200

[86] Una Cabeça del salbador en tabla de beçerra del mesmo tamaño y marco en doçientos rreales 200

[87] Una cabeça de nuestra señora con el niño de media bara de ancho y en pie de cayda con marco de ebano en beinte ducados 220

[88] Una Cabeça de un angel del mesmo tamaño y marco en beintte ducados 220

[89] Un pais en lamina de cobre donde estan dos pescadores de poco mas de un pie de ancho y una quarta de caida con marco de ebano en treinta ducados 330

[90] Dos Marinas con unas nabes de dos baras de ançho y una y media de caida con sus marcos negros en oçhoçientos rreales entrambas 80

[91] Otra marina de poco mas de bara de ançho y una de Caida con su marco negro en treçientos y çinquenta rreales 350

[92] Otra del mesmo tamaño y marco en treçientos y çinquenta rreales 350

[93] Dos paises de mas de bara de ançho y una de caida con sus marcos negros entrambos en sesenta ducados 660

[94] Una batalla en agua de Unas nabes de mas de bara de ançho y tres quartas de caida con su marco negro en quinientos rreales 500

[95] Otra marina con un peñasco en el agua y unas nabes de mas de bara y media de ançho y algo menos de caida con su marco negro en treinta ducados 330

[96] Un frutero de mas de bara de ançho y poco menos de caida con marco negro en treinta ducados 330

f.398 [97] Un quadro de una batalla ystoria de senaquerid de Juan de la corte de cassi tres baras de ancho y dos de caida con el marco dorado en oçhenta ducados 880

[98] Un pais de bara y media de ançho y poco menos de caida con Unas labanderas y marco negro en treinta ducados 330

[99] quatro bodegones de mas de bara de ançho y una de caida con sus marcos negros todos quatro en ochoçientos rreales 800

[100] Un quadro de unas flores de bara y media de largo y media de caida con un cestico de peras y cereças y marco negro en doçientos rreales 200

[101] Un quadro de tintoreto de una leda de bara y media de ancho y dos de caida con su marco negro en seisçientos rreales 600

[102] Otro quadro de siquis de bara y media en quadro con su marco negro en treinta ducados 330

[103] quatro rretratos sin marcos de emperador Emperatriz Rey y Conde duque todos en çiento y sesenta rreales 160

[104] Un quadro de un soldado con los despojos de gerra de tres quartas de ançho y una bara de caida con su marco negro doçientos y çinquenta rreales 250

[105] Un santo christo cruçificado de mas de media bara de alto en çien reales 100

f.398v [106] Una laminita de cobre de seis dedos de largo con moldura de evano que es un pais de pablo bril en diez ducados 110

[107] Otra laminita redonda de la torre de babel Con su moldura de ebano del mismo pintor en çiento y çinquenta rreales 150

[108] Dos paises de a bara de ançho y media de caida entrambos quarenta y ocho rreales 48

[109] Seis laminas yguales de cobre de cassi bara de Alto y marcos de ebano la una la adoraçion de los rreyes y otra la predicaçion de san Juan baptista otra el martirio de santa catalina otra el martirio de santa ynes otra de santa margarita otra de nuestra señora quando puso la casulla a san Elifonsso y esta tiene el marco guarneçido de bronçe = estan enpeñadas estas seis laminas en treçientos rreales de a ocho de plata y balen mucho mas las dichas seis laminas *Annot: Plata 3.000 R^s*

[110] Otra pintura de Jacobo palma de una s.^ta Madalena echada de siete quartas de largo y de bara y quarta de alto poco mas o menos en sesenta du.^os 660

[111] Mas otro quadro de oracio borjano de la ystoria de cleopatra y Marco antonio de dos baras de alto y bara y terçia de ançho poco mas o menos con un marco dorado en tres mill R^s 3000

f.399 [112] Mas dos ystorias del basan de tres quartas de alto cada una y dos terzias de ançho con sus marcos dorados el uno de la cruz a cuestas y el otro de la prission de cristo ambos en mill R^s 1000

[113] Mas Una prespetiva de mano de blibiano de bara de ancho y tres quartas de alto poco mas o menos en treinta du.^os con su moldura negra 330

[114] Otro quadrito de tres quartas de largo y dos terçias de caida de un pais con unas figuras que bailan y su marco dorado en treçientos Reales 300

[115] Mas Un Retrato de Un Hombre con un cuello con puntas y un libro en la mano de dos terçias de alto y otro tanto de ançho con una moldurita negra en beinte du.^os 220

[116] Mas quatro lienços de mano de eugenio Jaques originales de ystorias del testamento biejo de dos baras y media de largo y bara y terçia de alto con sus molduras negras a mill R.^s cada uno 4000

Todo Lo qual El dho P.^o De Villafranca Dijo aver tasado a su saver y entender sin hacer agravio a ninguna De las partes y asi lo juro a dios y una cruz en forma de dr^o y lo firmo
P^o de Villafranca
Ante mi
Nicolas m[illeg.]
Montan todas estas pinturas de estas seis ojas y esta planas ochenta y un mill setecientos y beinte R^s de Vellon y tres mill Reales de plata

1. According to Pérez Sánchez, *Borgianni, Cavarozzi y Nardi en España*, Madrid 1964, p. 29, Nardi died between 1663 and 1665.
2. See Elliott 1963–70, p. 367, and the comments appended to Burke 1984, vol. 2, Document 5.65.
3. See Burke 1984, vol. 2, Document 5.66, comparing fols. 739v and 759.
4. See María Luisa Caturla, "El coleccionista madrileño don Pedro de Arce, que poseyó Las Hilanderas de Velázquez," *Archivo Español de Arte*, vol. 21, no. 84 (1948), pp. 292-304. Velázquez's *Las Hilanderas* (Fig. 54) is now in the Prado (1.173).

Ana María de Peñaranda

1665

In the valuation of the estate of Tomás Sánchez, whose profession was unspecified in the documents, and Ana María de Peñaranda (d. 13 July 1665) on the occasion of her death, their collection of paintings was valued by the painter Francisco Gutiérrez Cavello on 12 August 1665. The most remarkable feature of this appraisal is the large number of paintings attributed to Juan Bautista de la Cotera and Manuel de Molina, who were both prominent artists in their own time, but whose works remain unknown today. Díaz del Valle cited Molina in his notes on painting in 1658, when he was seventy years old, and commented that he was a prolific painter who was represented in many private collections at court.[1] Indeed, there were 18 religious subjects by Molina in the collection of Sánchez and Peñaranda. Thirteen paintings by De la Cotera in the collection reflected this artist's greater versatility and included religious subjects, perspective paintings and battles, and a painting of *The Fall of Troy*. This artist is documented working in Madrid between 1604 and 1648; in the documents he styled himself *pintor de Su Majestad*.[2]

Judging from the number and value of the paintings in the collection by Juan Antonio de Frías y Escalante (ca. 1633–ca. 1670), Tomás Sánchez and his wife may have acted as important private patrons of this young artist. No foreign artists were identified in the document, and the only imported paintings listed were Flemish paintings on copper of floral festoons (no. 25) and unspecified subjects (no. 20). Two religious pictures were said to be copies (nos. 17, 23), but the source of their compositions is not given.

The painter-appraiser of this collection, Francisco Gutiérrez, specialized in subject paintings in perspectival settings, and the collection included two of his own pictures of the *Marriage of the Virgin* and the *Visit of the Queen of Sheba to Solomon* (no. 30). These were probably multi-figured compositions similar to works of the same subjects by the artist now at Villagarcía de Campos.[3] In a blatant act of self-admiration, Gutiérrez made them the most highly valued pictures in the whole collection, worth far more than other perspectival paintings in the appraisal.

AHPM, Prot. 8.098, unfoliated

Pinturas

En la villa de Madrid a doce dias del mes de agosto año de mil y seiscientos y sesenta y cinco por ante mi El escrivano el dho tomas sanchez Prosiguio en el dho ynbentario y a un mismo tiempo fran^{co} Gutierrez Cavello Pintor tasador [p.2] nombrado Para la tasacion de las pinturas que quedaron Por fin y muerte de la dha d.^{a} Ana Maria de penaranda hico la tasacion del tenor siguiente

[p.2]

[1] Primeramente una Pintura de dos baras de Ancho y bara y tercia de Alto de nra Señora y san ylefonso de Ju^{o} de la cotera con su moldura en trecientos y cinquenta Reales 350

[2] Otra Pintura del mismo tamano y moldura del dho Ju^{o} de la cotera de la troya en ducientos Reales 200

[3] Seis Liencos de Prespetivas y batallas de a bara con su moldura del dho Ju^{o} de la cotera en seiscientos Reales 600

[4] Otro quadro de Prespetiva del dho autor de tres baras de largo y dos de Alto con su moldura en ochocientos Reales 800

[5] Mas quatro Liencos del mismo autor de a tres quartas uno de la huida a egito otra del Bautismo de christo otra de la presentacion del templo y otra de eliacer y los basos en trecientos Reales 300

[6] Mas otros quatro liencos de Prespetivas de dos baras de Ancho y bara y tercia de Alto con su moldura a ciento y cinquenta Reales cada uno 600

[p.3]

[7] Una nra señora con su santisimo hijo muerto en sus manos de dos baras y bara y tercia con su moldura de Manuel de molina en ciento y cinquenta R^{s} 150

[8] Dos Liencos de a dos baras con sus molduras de las dos Parabolas del hijo prodigo y boda del Rey del dho molina a ducientos R^{s} cada uno 400

[9] Un lienco ordinario de dos ninos con su moldura negra en doce d^{o} 132

[10] Un lienco de nra señora con su moldura negra de poco menos de a bara en cinco d.^{o} 55

[11] Otro Lienco del mismo tamano y moldura de nra señora del carmen en otros cinco ducados 55

[12] Diez y seis piedras de Prespetivas con sus molduras negras a tres ducados cada uno que hacen quatrocientos y veinte y ocho R.^{s} 428

[13] Dos liencos ordinarios con sus molduras negras en que esta una barca a tres ducados cada uno 66

[p.4]

[14] Un Lienco de A bara y casi ygual de san nicolas de tolentino de Manuel de molina con su moldura dorada en ducientos R^{s} 200

[15] Dos Liencos de nra señora de la concepcion y san Antonio de Padua de a dos baras menos quarta de Ancho con sus molduras doradas en quinientos Reales anbos 500

[16] Un lienco de dos baras y media de Alto y dos de Ancho de la santisima trinidad con su moldura dorada de escalante en cinquenta ducados 550

[17] Una copia de los desposorios de santa catalina casi quadrada con su moldura dorada en quatrocientos R^{s} 400

[18] Doce hermitanos con sus molduras de ebano enbutidas en bronce a ducientos y cinquenta Reales cada uno que montan tres mil Reales 3000

[19] Un lienco de a dos baras y bara y tercia con su moldura dorada de nra señora de la Concep^{on} de Molina en trecientos R^{s} 300

[20] Catorce Laminas Pequenas de flandes de diferentes cosas con sus molduras de peral y ebano en siescientos y ochenta R^{s} 680

[21] Un quadro de dos Baras y media y bara y tercia con su moldura dorada de nra senora santo domingo y santa Catalina de sena con san Joseph y san Ju^{o} en cinquenta ducados 550

[p.5]

[22] Un lienco de tres quartas de Alto de la asuncion de nra señor con su moldura dorada en cien Reales 100

[23] Un decendimiento de la cruz copia de Bara de Ancho y tres quartas de Alto con su Moldura negra en ciento y cinq^{ta} R^{s} 150

[24] Dos liencos de A tres quartas del samaritano y Judic con sus molduras negras en doce ducados 132

[25] Dos laminas de flores con sus festones de flores y marcos de ebano echas en flandes a cinquenta ducados cada una 1100

[26] Una Ymagen de nra señora de la soledad de bara y quarta de Alto y bara de Ancho con su moldura dorada en ciento y cinq^{ta} R^{s} 150

[27] Un Lienco del santo christo de burgos con su marco dorado de agallones de tres q^{tas} de alto y media bara de Ancho en trescientos R^{s} 300

[p.6]

[28] Dos flores con Marcos de nogal dorados de a tercia de Alto y quarta de Ancho en trecientos Reales 300

[p.7]

[29] Un lienco del transito de san Joseph de tres baras de Ancho y dos de Alto con su marco dorado en dos mil R^{s} 2000

[30] Dos Prespetivas de Mano de don fran.^{co} Gutierrez de tres baras de Ancho y dos de Alto con sus molduras doradas La una de los desposorios de san Joseph y la otra de la rreyna sava y el rrey salomon en quatrocientos ducados Las dos 4400

[31] Siete laminas en bidro con sus marcos de Peral de a quarta de Alto e bidro Pintado a cinco ducados cada una 385

[32] Un san agustin y un sancto y un san gregorio todos tres de Tercia de Alto y marcos negros de Peral a cinco ducados cada Uno 165

[33] Una santa catalina de Media bara casi en quadro con su marco dorado en diez ducados 110

[34] Un lienco de la adoracion de los Reyes de Mano de Manuel de Molina de dos tercias de Ancho y dos baras menos quarta de Alto en veinte y quatro d° 264

[p.8]

[35] Un lienco de san lorenço de mano de escalante de dos baras y media de Alto y dos de Ancho con su moldura dorada en cinquenta ducados 550

[36] Otro Lienco del mismo tamano de alto y dos menos quarta de Ancho con moldura dorada de los santos san cosme y san Damian de Mano de Manuel de molina en setecientos Reales 700

[37] Otro Lienco del mismo tamano y moldura de escalante de nra señora de la caveça y san blas en cinquenta d° 550

[38] Otro Lienco pequeno de dos tercias de alto y media bara de Ancho con su moldura de Agallones dorada de nra senora y El nino dormido de escalante en veinte y q^tro^ d° 264

[39] Otro Lienco de dos baras menos tercia de Ancho y bara y tercia de Alto de Manuel de Molina con su moldura dorada del nacimiento en treinta ducados 330

[40] Otro lienco de dos Baras de Ancho y media de alto con su moldura dorada de xpo en el sepulcro de mano de molina en v^te^ d° 220

[41] Dos liencos de dos Baras escasas de ancho y algo mas de dos baras de Alto con sus Molduras doradas de molina, el uno del descendimiento de la cruz y el otro la duda de santo tomas a treinta d° cada uno 660

[p.9]

[42] Otro Lienco de la huida a egito del mismo Manuel de Molina de dos tercias de ancho y dos baras menos quartas de Alto con moldura dorada en veinte y quatro d° 264

[43] Otro lienco de nra senora de galvia con El nino en braços de bara y quarta de Alto y bara de Ancho con moldura dorada en ciento y cinquenta R^s^ 150

[44] Dos Cavecas de xpo y su madre en lienco ordinario con Marcos dorados de molina en veinte y quatro d° 264

[45] Otro Lienco de dos baras de Ancho y dos y media de Alto de san fran^co^ con su moldura dorada de escalante en quinientos y cinq^ta^ R^s^ 550

[46] Otro Lienco del mismo tamano con su moldura dorada de nra señora de atocha de molina en trecientos R^s^ 300

[47] Otro Lienco de Jesus y maria y Joseph de Bara y media de Alto y bara y q^ta^ de Ancho de molina con su marco dorado en ducientos Reales 200

[48] Otro Lienco de la encarnacion de nra s.^ra^ del mismo tamano de Molina con moldura dorada en ducientos Reales 200

[p.10]

[49] Otro Lienco de san Antonio de bara y q^ta^ de Ancho y siete quartas de Alto con moldura dorada de molina en trecientos R^s^ 300

[50] Otro Lienco de san Juachin y santa Ana de tres quartas de Ancho y bara y quarta de largo con moldura dorada de molina en ducientos Reales 200

[51] Otro Lienco de un santo christo de burgos de dos baras y media de Alto y dos de ancho de escalante con moldura dorada en trecientos Reales 300

[52] Otro Lienco del buen pastor de bara y media de Ancho y bara y quarta de Alto con moldura negra y dorada en quarenta d° 440

[53] Dos fruteros de a dos tercias de Alto y media bara de Ancho con marcos negros en cien R^s^ 100

[54] Un lienco de una aguila de una bara de Alto y dos tercias de Ancho en cinq^ta^ R^s^ 50

[55] Un lienco de una batalla de bara y quarta de Ancho y una de Alto con m^co^ neg° en ciento y cinq^ta^ R^s^ 150

[p.11]

[56] Un santo christo con la cruz a cuestas y un san fran^co^ de tres quartas de Alto y media bara de Ancho el uno con marco negro y el otro dorado en diez y seis R^s^ anbos 16

[57] Una lamina de tres quartas de Ancho y dos tercias de Alto con Moldura de ebano de la salida de exito en veinte ds° 220

[58] Seis Paises de dos baras de Ancho y bara y media de Alto con molduras negras a sesenta Reales cada uno que hacen trecientos y sesenta Reales 360

Y en la forma dha el dho fran^{co} Gutierrez cavello hico la dha tasacion y Juro por dios nro senor y Una señal de cruz en forma de dr^{o} haverla hecho bien y fielmente a su saver y entender sin agravio de ning^{a} de las partes y el dho Thomas sanchez dexo en este estado dho ynbentario con protestacion de proseguirle y acavarle en tiempo y en forma y Lo firmaron anbos =
Fran^{co} Gutierrez Cavello

1. Díaz del Valle, ed. 1933, p. 373.
2. Agulló Cobo 1978, p. 53; Agulló Cobo 1981, pp. 61–62.
3. Angulo Iñiguez and Pérez Sánchez 1983, pp. 72–73.

77 Diego de Cortavila y Sanabria

1665

The inventory of Diego de Cortavila y Sanabria (d. 20 November 1665), who was entitled *Boticario Mayor Jubilado* of the king, was drawn up by his widow, Juana Calderón, in Madrid from 1 December 1665. Paintings inventoried in the house (ff. 407v–411) and in the oratory (ff. 423–423v) were appraised by Don Simon Leal, a painter who used his more prestigious royal title of "Ujier de saleta de la Reyna" (ff. 433–439).

The section of the appraisal which listed "láminas" (nos. 57 ff) included paintings on metal, stone, and wooden panels, all of which were of religious subject matter. While the most valuable works in Cortavila y Sanabria's collection were generally religious paintings, there were also a number of paintings of much more modest value which had a devotional, rather than aesthetic, relevance for this collector. In this regard, the collection is entirely typical of its time. A popular format was the religious subject set in landscape, of which he owned a number of examples (nos. 29, 30, 31, 33), and in perspectival settings, of which he owned two examples (no. 26), along with six others of unspecified subjects (nos. 2, 54). The only attributed painting in the collection was a *Martyrdom of St. Catherine* by Juan de la Corte (no. 9); Cortavila y Sanabria appears to have been particularly devoted to this saint, since he owned four other representations of her (nos. 15, 23, 28, 65). The gods Venus (no. 24), Cupid (no. 6), and Flora (no. 27) appeared on this collector's walls, but the values attributed to these paintings in comparison to those of other works suggests that they were not the most outstanding works of the collection.

AHPM, Prot. 6.716, ff.432v–439

Pinturas

En la Villa de Madrid A Veinte y siete dias del dho mes de Diziembre de dho año de Mill Seisçien(f.433)tos y sesenta y cinco. Por ante mi el dho Pablo ybañez scrivano de Su mg^{d} Parecio Don Simon Leal ujier de saleta de la Reyna nuestra señora Para efecto de hacer la tasacion de las Pinturas que quedaron Por fin y muerte de dho Diego de cortabila Para que a Sido nombrado Por las Partes Cuyo cargo y oficio fue açepta y Jura en forma de derecho de hacerle bien y fielmente en cuyo cumplimento hiço dha tasacion siguente

f.433

[1] Primeramente quatro Pinturas en tabla de a tres quartas con molduras talladas que la Una es de la adoracion de los Reyes = y la otra de la sentencia de cristo = la otra del calvario = y la otra de la resureccion tasadas en dos mill ducientos y cinquenta Reales 2250

[2] Mas quatro PresPectivas en piedra Blanca con sus marcos negros de tres quartas en Cinquenta ducados 550

[3] Mas Un lienco Grande de Un jardin Con Una fuente de dos baras y media de ancho y dos de alto sin marco tasado en ciento y treinta Reales 130

f.433v

[4] Mas otro lienco del triumfo de david de Bara y quarta de ancho y dos tercias de alto con marco negro en ciento y setenta y seis Reales 176

[5] Mas Una pintura de San Juan Bap^{ta} de dos baras de alto y bara y tercia de ancho con su marco dorado en ducientos Reales 200

[6] Mas Un cupido en tabla de bara y quarta de alto y tres quartas de ancho con m.^{co} dorado en ocho ducados 88

[7] Mas otra pintura de dos filosophos democlito y eraclito de bara y quarta de ancho y Una de alto con su marco dorado y negro en cinco ducados 55

[8] Mas otra Pintura de San Pedro de Bara y media de alto y bara y quarta de ancho con su marco negro en nobenta Reales 90

[9] Mas otra pintura del martirio de santa catalina de dos baras de alto y Bara y quarta de ancho con su marco dorado de mano de Juan de la corte tasado en ducientos y setenta y cinco Reales 275

[10] Mas otra pintura de Judic de bara y media de ancho y bara de alto con marco dorado tasado en cien R.^{s} 100

f.434

[11] Mas otra pintura de Una Batalla con Santiago de dos Baras de alto y Una y quarta de ancho con marco dorado tasado en duçientos y cinquenta Reales 250

[12] Mas otra pintura de santa Juana de la cruz de dos baras y media de alto y bara y media de ancho con m.^{co} negro tasado en ochenta y ocho R^{s} 88

[13] Mas otra Pintura de san m^{n} de dos baras de alto y bara y quarta de ancho con marco dorado y negro en nueve ducados 99

[14] Mas otra pintura de la historia de ciro quando le degollaron de dos baras en quadro con su marco dorado tasado en quarenta ducados 440

[15] Mas otra pintura de los desposorios de Santa Catalina de dos baras y media de alto y dos de ancho con marco dorado algo tallado en mill rreales 1000

[16] Mas otra pintura de nuestra s^{ra} de la concepcion de dos baras y m^{a} de alto y siete quartas de ancho con marco tallado tasado en cinquenta y cinco ducados 605

f.434v

[17] Mas otra pintura del castillo de maus Con marco negro y dorado de dos baras de ancho y bara y media de alto tasado en cien rreales 100

[18] Mas tres Payses de a dos baras de largo y Una y media de alto con sus marcos negros De los Pescadores tasados en seiscientos R^{s} 600

[19] Mas otro quadro De la degollacion de San Juan Bauptista de Bara de alto y Una y media de ancho con su marco dorado en ocho ducados 88

[20] Mas otra pintura del misterio de christo y santo thomas curando las llagas De bara de altto y Una y media de ancho tasado en ocho ducados 88

[21] Mas Un Retrato de la madre Sor Margarita de la cruz de dos varas de alto y Una y media de ancho con su marco dorado tasado en nobenta Reales 90

f.435

[22] Mas Un quadro de San fran^{co} de dos Baras y media de alto y dos de ancho con su marco dorado algo tallado tasado en ochenta ducados son ochocientos y ochenta R.^{s} 880

[23] Mas otra pintura de Santa Cat.^{a} en la carçel con su marco dorado de dos baras en quadro en quatrocientos Reales 400

[24] Mas Una pintura de benus en tabla de Bara y quarta de ancho y Una de alto en cien rreales 100

[25] Una pintura de nuestra s.^{ra} en traje de jitana con su marco de palo santo de bara en quadro en ducientos y cinquenta rreales 250

[26] Dos prespectivas de a cinco quartos de ancho y dos tercias de alto la Una de la expulsion del temple y la otra de salomon Con la Reyna Sabaa con su marco dorado algo tallado en mill y quinientos Reales ambas 1500

[27] Mas otra pintura de la diosa flora con sus ninfas de bara y media de ancho y bara de alto con m^{co} negro en [N.B. "duçientos" crossed out] ochenta ocho Reales 88

f.435v

[28] Mas otra Pintura de Santa Cathalina de siete quartas de alto y cinco de ancho con marco dorado tasada en duçientos R^{s} 200

[29] Mas quatro Payses de la historia de christo de cinco quartas de largo y tres de alto con sus marcos negros la Una la festividad de Ramos y la otra La predicacion de san Juan bauptista la otra El milagro de los panes y peces y la otra la bara de moyses q^{do} hirio la peña en mill Reales todos 1000

[30] Mas dos Payses de a dos Baras de largo y bara y media de ancho con sus marcos dorados El uno la bara de moyses y el otro El poço de Jacob a veinte y cinco ducados cada Uno 550

[31] Mas otros dos Payses de la historia de Jacob de bara y media de largo y Una bara de ancho con sus marcos dorados en duçientos y cinq^{ta} R^{s} 250

f.436 [32] Mas dos Pinturas de San Antonio abad y San Antonio de padua con sus marcos negros tasados El san antonio abbad en cinco ducados y el otro en seis ds^{o} digo el san anton en seis y el otro en siete son treçe 143

[33] Mas otro pais de bara y quarta de largo y Una de ancho de la Historia de tobias en seis ducados 66

[34] Mas otra pintura de Santa ygnes de bara y media de alto y Bara de ancho con marco dorado en zien Reales 100

[35] Mas Un pais de dos baras y m^{a} de alto y tres de ancho con m^{co} dorado en treçientos Reales 300

[36] Mas Una pintura de Santa ana y el niño y nuestra señora con su marco dorado en diez ducados 110

[37] Mas otra de nra s^{a} de la umilidad de tres quartas de alto y media bara de ancho con marco dorado en cinquenta Reales 50

[38] Mas otra de nra s^{a} de la leche De tres quartas de alto y media bara de ancho con marco negro tasada en cien Reales 100

f.436v [39] Mas Un frutero de media bara de alto y cinco quartas de ancho con Marco dorado tasado en ciento y Veinte Reales 120

[40] Mas dos Pinturas flamencas de tres quartas de alto y media de ancho con Marcos negros a ocho ducados cada Una 176

[41] Mas nueve bodegonecillos de a media Bara de alto y tres quartas de ancho con marcos negros tasados a tres ducados cada Uno son 297

[42] Un pais de bara Sin marco en çinco ducados 55

[43] Mas dos figuras de mojiganga de a media bara a Dies y seis R.^{s} cada una 32

[44] Seis Paysillos de a tercia de alto y m.a de ancho con marcos dorados a treinta y seis R.^{s} son 216

f.437 [45] Mas Un florero sin marco de Media bara en treinta Reales 30

[46] Mas Un Retrato de nra s^{a} del Populo en tabla de Media Bara en quadro en cinquenta Reales 50

[47] Mas Un pais de Una tormenta de la mar con m^{co} negro de dos tercias en quadro tasado En cinco ducados 55

[48] Una Sobre Bentana de yndia en treinta R^{s} 30

[49] Un bodegon de bara y media en quadro sin marco algo maltratado en siete ducados 77

[50] Mas otro bodegon de media bara de altto y Una de ancho en treinta Reales 30

[51] Una pintura de confiteria de bara y quarta de ancho y tres quartas de altto en ciento y Veinte Reales 120

[52] Una tabla Sin marco de Una tercia de alto del Retrato de Juan de austria el biejo en treinta y seis rreales 36

[53] Mas Una pintura de dios Padre enseñando las llagas de Una tercia sin marco en ocho Reales 8

[54] Mas dos Prespectivas pequeñas con m^{co} negro de media bara de largo y Una tercia De ancho tasados a ocho ducados q montan ciento y setenta y seis R^{s} 176

f.437v [55] Mas Un san francisco de agapta de media Bara en quadro con marco de peral en ciento y Veinte y cinco Reales 125

[56] Mas Una pintura del angel de la guarda de media bara de largo y Una tercia de ancho en beinte y quatro Reales 24

laminas

[57] Una lamina de nuestra señora al Pie de la Cruz de tercia en quadro en ocho ducados 88

[58] Mas Una lamina de nuestro señor con la Cruz a Cuestas de Una tercia en quadro en ocho ducados 88

[59] Mas otra lamina de la magdalena de Tercia en quadro en treinta Reales 30

[60] Mas dos Pinturas rredondas Pequeñas en tabla la una la conbersion de san Pablo y la otra el martirio de san estevan tasadas a quince ducados cada Una montan trecientos y treinta rreales 330

f.438 [61] Una lamina de la adoracion de los reyes con su marco de hevano de media Bara en quadro tasada en ducientos y cinquenta rreales 250

[62] Otra lamina en Piedra de nra s^{a} con El nino y marco de hevano Maltratado tasado en cinquenta rreales 50

[63] Un santo xpto en tabla cortada en cruz con la magdalena a los Pies tasada en cien rreales 100

[64] Mas Un quadro de San Jeronimo de Siete quartas de alto y bara y Tercia de ancho Con Marco dorado tasado en quinientos Reales 500

f.438v [65] Mas otro quadro del desposorio de Santa Cathalina de Siete quartas de ancho y Poco menos de alto con Marco dorado en trecientos y treinta Reales 330

[66] Mas otro del mismo tamaño y marco de la adoraçion de los reyes tasado en treçientos Reales 300

[67] Mas otro de bara y tercia de ancho y de alto Una bara Poco mas Con Marco dorado de Nuestro Señor con la cruz a Cuestas en çiento y çinquenta 150

[68] Mas otro de Jacob con marco dorado de Bara y tercia de ancho y Una bara de alto en çien Reales 100

[69] Mas otro de la misma historia y marco y tamaño en otros çien Reales 100

[70] Mas otro de Bara y media de alto y cinco quartas de ancho con marco dorado de los siete angeles Principes del cielo tassado en çiento y tr^{a} y dos R^{s} 132

[71] Mas otro quadro de Bara de altto y dos terçias de ancho con marco negro de nuestra señora san Joseph y el niño Jesus y san Juan en seis ducados 66

f.439 [72] Mas quatro lienzos de los quatro doctores de la yglesia de Medio Cuerpo con Marcos negros y Perfil dorado tasados En ciento y sesenta Reales todos 160

[73] Mas otro quadro de la m^{e} Theresa de Jesus de Medio Cuerpo con m.^{co} dorado ancho, tasasado en cien Reales 100

[74] Mas otro del mismo tamaño de San ygnaçio con marco ancho dorado en otros cien Reales 100

[75] Mas otro lienco de nra s^{a} de la conçepcion que ace doçel a El altar de Dos baras de largo y Una y media de Ancho sin m^{co} en doce ducados 132

[76] Mas quatro Paises Pequeños de tercia con marcos dorados tasados en ciento y Veinte R.^{s} 120

La qual dha tasaçion declaro aver echo Bien y fielm^{te} a todo su saver y entender sin perjuicio so cargo del Juram^{to}
fecho y Ello se afirmo y lo firmo doi fei =
Simon de leon Leal
Ante mi
Pablo Ybañez

78

Fernando de Borja y de Aragón
Conde de Mayalde, Conde de Simari and Príncipe de Esquilache

1666

Don Fernando de Borja y de Aragón was the youngest brother of Juan de Borja, 1st Conde de Mayalde, who was made Conde de Ficalho by Philip III and who owned a large picture collection of 215 works inventoried in 1600.[1] Among Fernando de Borja's inherited titles was that of 3rd Conde de Mayalde and Príncipe de Esquilache.[2] He was *comendador mayor* of the military Order of Montesa and was Viceroy of Aragón and at the time of his death at the beginning of 1666 he also occupied the high palace offices of *cavallerizo mayor* of the king and his *Gentilhombre de Cámara*, as well as being a member of the Council of State and Council of War.

His collection of paintings was valued between 10 and 15 March 1666, by the painter Juan Antonio de Escalante, who followed the attributions given to paintings in the inventory without adding any of his own. Escalante's further connection with the family is shown by his appraisal on 6 November 1658, of the collection of paintings left on the death of Francisco de Borja (1577–1658), 2nd Conde de Mayalde, 5th Príncipe de Esquilache, who was the nephew of Don Fernando de Borja and whom Vicencio Carducho mentioned among the most significant collectors at court in 1633.[3]

A prized work of Fernando de Borja's collection was a figure of Christ housed in a tabernacle that miraculously spoke to San Francisco de Borja and which was admired also by Cassiano dal Pozzo in 1626. In 1633 Vicencio Carducho singled out this sculpture as one of the most significant works in the collection of Francisco de Borja.[4] The collection was especially distinguished by its eleven Venetian old master paintings; three religious subjects attributed to Titian (nos. 45, 50, 64), which included a version of the *Tribute Money*; two by Tintoretto (nos. 14, 17); and six originals by the Bassani (no. 70). A *Christ at the Column* by Luca Cambiaso appears to have been a particularly highly esteemed painting, judging by its high value (no. 15). The only Spanish picture attributed in the appraisal was a *Virgin and Child* by the Valencian artist Francisco de Ribalta (1564–1628), who worked in Madrid between 1582–1598 (no. 53). It is difficult to believe that two small religious subjects attributed to Rubens were originals, given their low appraised value of 50 *reales* each (nos. 104, 105). A print of Raphael's *Transfiguration* appears to have been a particularly revered image, judging from the fact that this had been laid onto a panel and was framed and covered with a crimson curtain. There were also prints by Albrecht Dürer (nos. 10, 11), including 57 small copper plates for printing images, some of which were also by Dürer, a painting of *St. Jerome* (no. 62), and what appear to have been 20 framed carved panels after the Apocalypse series by the same artist (nos. 7–9).

This subjects of the pictures in this collection were overwhelmingly religious, with only one mythological painting listed, which appears to have represented the *Forge of Vulcan* (no. 121). Not surprisingly, there were also landscapes, a *bodegón* (no. 125), flower paintings, and still lifes, and a painting of the famous classical bronze of the *Spinario* or *Boy Removing a Thorn from his Foot* (no. 138), also found in other collections of the time. The sets of 54 paintings of famous men (no. 13) and 12 women (no. 115) were probably older works that had been inherited with the family collections. More unusual, however, were the pair of humorous pictures representing a male and a female clown (no. 73).

AHPM, Prot. 9.812, ff.413–417

Pinturas

En la dha Villa de Madrid a diez dias del dho mes de março de dho año ante mi el escrivano parecio Don Juan Antonio escalante maestro Pintor vecino de esta villa persona nombrada para tasar las cossas tocantes al dho Arte de Pintor del qual io el escrivano notifigue el nombramiento

de tasador y le aceto y debaxo de Juramento que hiço a Dios y una Cruz en forma por ante mi el escrivano hiço la dha tasacion en la forma siguiente

f.413 [1] Primeramente una lamina ochavada de madera con orilla de plata [N.B. "en forma de estrellas asi" crossed out] y bronçe de santa catalina tasada en ducientos y cinquenta reales 250

[2] Dos laminas de bronce la una de nuestra señora en forma de estrellas a ciento y treinta y dos reales cada una monta 264

[3] Otra de nuestra señora de la concepcion con molduras de hevano de una tercia de alto en ciento y cinquenta reales 150

[4] Otra en piedra ochavada de san miguel con moldura de hevano y bronçe en quarenta reales 40

[5] Otra laminita de santa Jetrudis en cien reales 100

[6] Un san nicolas en tabla pequeñito en quatro reales 4

[7] Quince tablas talladas del Apocalisi y son de mano de Alberto Con molduras de cipres a cien reales cada una monta 1500

[8] Mas otras dos del mismo sin marcos a ochenta reales monta 160

[9] Otras tres pequeñas sin marcos a cinco reales cada una monta 15

f.413v [10] Quince en raso de la misma mano con sus marcos de madera ordinaria a seis reales cada una monta 90

[11] Mas cinco pequeñas a seis reales cada una monta 30

[12] Nuebe Cabeças de Pintura en unos circulos de madera dorada a dos reales cada una monta 18

[13] Cinquenta y quatro quadricos de media bara de diferentes pinturas de hombres insignes a seis reales cada una monta 324

[14] Otra pintura del desposorio de santa Catalina a lo natural de tintoreto con marco negro en mill y cien reales 1100

[15] Un quadro de nuestra señora la coluna de luqueto de bara y dos tercias de alto en seiscientos reales 600

[16] Yten un quadro del sepulcro de nuestro señor de dos baras y media de largo y dos menos quarta de alto en seiscientos reales 600

[17] Otro quadro del sepulcro de bara y media de alto de tintoreto en quatrocientos reales 400

Y Por aora se quedo en este estado la dha tasacion para proseguirla quando conbenga y diro averla echo bien y fielmente a su saber y entender sin fraude y lo firmo = tt^{do} = en la forma de estrella aci = Ju^{o} Antonio Escalante
Antte mi Juan de la torres

Pintura
En la dha villa de Madrid a onçe dias del dho mes de março del dho año ante mi el escrivano parecio Don Juan Antonio escalante maestro Pintor vecino desta Villa persona nonbrada para tasar las cosas tocantes a el dho arte de Pintor a el qual io el escrivano notifigue el nonbramiento de tasador y le aceto y debaxo de Juramento que hiço la dicha tasacion en la forma siguiente

[18] Un quadro de San Geronimo de bara i media de alto y bara y quarta de ancho en ducientos reales 200

[19] Otro de san Vicente ferrer a lo alto en una nube y al pie un relixioso de la trinidad de dos baras y media de alto en ciento y treinta y dos reales 132

[20] Un quadro de la negacion de san pedro de bara y dos tercias de alto con marco negro en trecientos reales 300

[21] Otro de san sevastian de dos baras y tercia de alto en cien R^{s} 100

f.414 [22] Otro de San Pedro de bara i media de alto en ciento i diez reales 110

[23] Seis paises en quadro en tabla flamencos de dos tercias de alto a quarenta reales cada uno monta 240

[24] Un San francisco la inpresion de las llagas de dos baras i media de alto y bara i media de ancho en ducientos reales 200

[25] Otro de San Antonio con el niño del mismo tamaño en quatrocientos reales 400
[26] Otro del mismo tamaño de Santa Maria execiaca en ciento y cinquenta reales 150
[27] Otro del mismo tamaño de San Ygnacio en ducientos R^{s} 200
[28] Otro del mismo tamaño de San fran^{co} Javier en ducientos R^{s} 200
[29] Otro de Santa Theresa en ciento y cinquenta reales 150
[30] Otro de nuestra señora de la concepcion con el pie sobre el dragon y un san francisco y el niño en quatrocientos y cinquenta reales 450
[31] Otro de la circuncision de dos baras de alto en trecientos Reales 300
[32] Otro de San Cosme y San Damian de medios Cuerpos de bara de alto y bara y quarta de ancho en docientos R^{s} 200
[33] Otro de Santiago de bara de alto y tres quartas de ancho en cinquenta reales 50
[34] Otro de San Vicente ferrer del mismo tamaño en doce R^{s} 12
[35] Otro de un Pontifice de Paulo quinto en quarenta reales 40
[36] Otro quadro de san Vicente martir de dos baras i media de alto y bara i media de ancho en ducientos reales 200
[37] Quatro quadros de tres quartas de ancho poco mas de quatro niños Jesus sin marcos en ducientos ducados todos 2200
[38] Otro de nuestra señora de la soledad y san Juan sin marco en ducientos y Veinte reales 220
[39] Otro de nuestra señora de la concepcion con los atributos en forma de obalos de bara sin marco en ciento y cinquenta R^{s} 150
[40] Otra de nuestra señora del populo con una gloria que la circunda del mismo tamaño en ciento y cinquenta R^{s} 150
[41] Dos quadros de nuestro señor con la cruz a cuestas de tres baras de alto con marcos dorados y el que esta en tabla en ducientos reales y el otro en cinquenta monta 250

f.414v [42] Una nuestra señora del populo con el niño S. Juan san Joseph y Santa ana de bara y media de alto con marco negro en ducientos y cinquenta reales 250
[43] Un Salvador de tres quartas con marcos negros en quarenta reales 40
[44] Otro de un ecce homo del mismo tamaño con marco negro en sesenta y seis reales 66
[45] Un quadro de nuestro señor y el Fariseo con la moneda con marco negro de bara y tercia original del ticiano en seiscientos reales 600
[46] Quatro quadros de los quatro Doctores de la iglesia de bara y tercia con marcos negros a ciento y cinquenta reales cada uno monta 600
[47] Un quadro del Sacrificio de Abrahan de bara i media de alto con marco en ducientos y Veinte Reales 220
[48] Otro de la degollacion de san Juan del mismo tamaño en ducientos y cinquenta reales 250
[49] Otro de nuestro señor a la coluna de bara i media con marco negro en ducientos reales 200
[50] Otro de San Geronimo de tres quartas en quadro con marco en quinientos y cinquenta reales del Ticiano 550
[51] Otro quadro de nuestra señora con el niño y santa ana de bara i media con marco negro en ochenta reales 80
[52] Otro del mismo tamaño de nuestra señora el niño y san Juan en ochenta reales 80
[53] Otro de nuestra señora y el niño dandole unas guindas del mismo tamaño en ciento y diez reales de rivalta 110
[54] Otro de la Judic del mismo tamaño en cien R^{s} 100
[55] Otro de San Juan del mismo tamaño en ciento y cinquenta R^{s} 150
[56] Otro de nuestro señor a la coluna de bara i media y bara y quarta de ancho con marco negro tasado en cien R^{s} 100
[57] Un tabernaculo del decendimiento pintado en tabla con dos puertas tasado en Cinquenta R^{s} 50

la qual dha tasacion se quedo en este estado para proseguirla quando combenga i dixo averla echo bien y fielmente a su saber y entender sin fraude i lo firmo
Ju^{o} Antonio de Arias Y escalante
Antte mi
Juan de la torres

Pintura

En la dha Villa de Madrid a doce dias del dho mes de março y año el dho Don Juan Antonio escalante por ante mi este escrivano debaxo del dho Juramento que tiene echo se prosiguio la dha tasacion de la Pintura en la forma siguiente

f.415

[58] Un ecce homo de tres quartas de alto con marco dorado en ciento i diez reales 110

[59] Un retrato de una señora de media bara poco mas o menos con marco en doce reales 12

[60] Otro de la oracion del guerto con marco negro de bara de largo y tres de ancho en sesenta i seis reales 66

[61] Otro del mismo tamaño del nacimiento en cien reales 100

[62] otro de San Geronimo con una calavera y un santo christo de Alberto con marco dorado de tres quartas de alto en ochenta reales 80

[63] otro del decendimiento de bara con marco negro en cien R^{s} 100

[64] Mas otro de un santo christo en la cruz con marco dorado y açul original del ticiano de dos tercias en quinientos reales 500

[65] Quatro ramilleteros de tulipanes de dos tercias de alto con marcos de evano a veinte ducados cada uno monta 440

[66] Otro retrato de una señora del tamaño del que ba referido en doce reales 12

[67] Mas otro mas pequeño de una quarta con marco de peral de cinquenta reales 50

[68] Mas un quadro de nuestra señora el niño i unos angeles y san Joseph en lamina con marco de peral de tres quartas de ancho y dos tercias de alto en treicientos y treinta R^{s} 330

[69] Otro del mismo tamaño de la conversion de San Pablo en trecientos y treinta reales 330

[70] Seis quadros originales del baçan los cinco con marcos dorados y negros y el otro con marco negro de bara i media de alto y cerca de dos de ancho a quinientos reales cada uno monta 3000

[71] quatro quadros de los quatro evangelistas de bara de alto y tres quartas de ancho con marcos negros a seis ducados cada uno monta 264

[72] Un quadro de nuestra señora san Juan y el niño desnudo de bara de ancho y bara i media de alto con marco de alfarxia en quarenta ducados 440

[73] Dos quadros de un bufon y una bufona con marcos de ebano a cinquenta y cinco reales cada uno monta 110

[74] Un pais con unas galeras naufragando de dos baras y media de ancho en treinta ducados 330

f.415v

[75] Otro del mismo tamaño de adan y eva en el Paraiso con animales en trecientos y cinquenta reales 350

[76] Otro del mismo tamaño de san Pablo el primer hermitaño en trecientos y cinquenta reales 350

[77] otro del encendimiento de troia en quinientos realles 500

[78] Otro de nuestra señora del pilar de bara y quarta con marco negro en cinquenta reales 50

[79] Otro de San francisco del mismo tamaño con marco negro en cinquenta reales 50

[80] Otro del mismo tamaño de Santa Cecilia en cinquenta Rs 50

[81] Otro de un Pastor tocando una flauta de bara de alto en ochenta reales 80

[82] Otro de San Anbrosio del mismo tamano en cinquenta R^{s} 50

[83] Otro del niño y san Juan de bara de alto en ochenta reales 80

La qual dha tasacion se quedo en este estado para proseguirla quando Conbenga i dixo averla echo bien y fielmente a su saber i entender sin fraude i lo firmo

Ju^{o} Antonio de frias y escalante

Anttemi

Juan de la torre

Pintura

En la dha villa de Madrid a treçe dias del dho mes de março y año el dho D. Juan Antonio escalante por ante mi el escrivano debaxo del dho Juramento que tiene echo se prosiguio la dha tasacion de la Pintura en la forma siguiente

[84] Primeramente Un retrato de la madre maria de Jesus de Agreda de cinco quartas de alto con marco en cinquenta R^{s} 50

[85] otro de san francisco penitente de cinco quartas con marco negro en cinquenta reales 50
[86] Otro del mismo tamaño de San geronimo en cinquenta R^{s} 50
[87] Otro de Santo Thomas de Villanueva de bara de alto en sesenta y seis reales 66
[88] otro de las tentaciones de San Anton en tabla con marco negro en cinquenta reales 50
[89] Un retrato de san fran.^{co} de borxa antes de entrar en la conpañia de bara de alto en quarenta reales 40
[90] Una Caveza de San Pedro de medio cuerpo de tres quartas con marco negro en Veinte reales 20
[91] Un retrato de una Señora pequeñito en doce reales 12

f.416 [92] Un quadro de nuestra señora de monserrate con marco dorado y negro de dos baras de alto en sesenta y seis reales 66
[93] Un quadro de nuestra señora de atocha del mismo tamaño y marco dorado en sesenta y seis reales 66
[94] Otro del mismo tamaño de nuestro señor y san Joseph y marco dorado en quatrocientos reales 400
[95] Una Cabeza de San Pablo de cerca de bara con marco negro en Veinte reales 20
[96] Un retrato con una calavera de tres quartas de alto con marco en Veinte y quatro reales 24
[97] otro retrato de Pedro de balencia del mesmo tamaño en Veinte y quatro reales 24
[98] Un quadro de santo Thomas de Villanueva dando limosna de dos baras y media en ciento y diez reales 110
[99] otro de San Phelipe Neri del mismo tamaño en ciento i diez R^{s} 110
[100] otro de santa Ysavel reina de Portugal del mismo tamaño en ciento y diez reales 110
[101] Otro del mismo tamaño de santa clara con un libro en la mano en ciento y diez reales 110
[102] Ocho paises de bara i media de alto con marcos negros a cinquenta reales cada uno monta 400
[103] Otro de dos baras de alto i dos i media de ancho en cien R^{s} 100
[104] Otro de un decendimiento pequeñito de tres quartas sin marco de rubenes en cinquenta reales 50
[105] Otro del mismo tamaño de San Pedro i dos angeles de rubenes en cinquenta reales 50
[106] Un retrato del rei Don Phelipe quarto nuestro señor de medio cuerpo en cinquenta reales 50
[107] otro de la Señora Ynfanta Doña Theresa Reina de francia de bara en sesenta reales 60
[108] Doce laminas en obalos con molduras de peral y perfiles destaño a cinquenta reales cada una monta 600
[109] Otras doce menores con molduras de lo mismo a diez reales cada una monta 20
[110] Un quadro con unas ubas de media bara en sesenta reales 60

f.416v [111] Una lamina de San Geronimo de mas de tercia con marco de peral en ochenta reales 80
[112] Otra de San Antonio del mismo tamaño y marco de evano en cien reales 100
[113] Otra de frutas de media bara de alto en ciento y treinta y dos R^{s} 132
[114] Otra en piedra del desposorio de santa Catalina con marco de evano en trecientos y treinta i ocho reales 338

Y en este estado se quedo la dha tasacion para proseguirla quando conbenga y dixo averla echo bien i fielmente a sus aber y entender sin fruade y lo firmo =
Ju^{o} Antonio de frias y escasante
Antte mi
Juan de la torres

Pintura
En la dha villa de Madrid a catorce dias del dho mes de março y año el dho Don Juan Antonio escalante por ante mi el escrivano debaxo del dho Juramento que tiene echose prosiguio la dha tasacion de la Pintura en la forma siguiente

[115] Primeramente doce damiselas de media bara de alto con marquitos negros a treinta reales cada una monta 360
[116] Doce quadros de la casa de austria y reies de Aragon de cuerpos enteros sin marcos a cinquenta R^{s}, cada uno monta 600

[117] Cinco paises los dos con marcos de bara i media el uno mui roto a treinta reales cada uno monta 150

[118] Diez y ocho paises sobre bentanas los doçe con marcos y los seis sin ellos algunos rotos y maltartados a diez y seis R^{s} Cada uno monta 288

[119] quatro pequeñitos los dos con marcos a doce reales cada uno monta 48

[120] Mas cinco paises sobre ventanas del genero de los de arriba a diez y seis reales cada uno monta 80

[121] Mas un quadro que pareçe ser de la fragua de Vulcano de tres baras menos quarta de ancho en ducientos y cinquenta R^{s} 250

[122] Otro del mismo tamaño de Pastores en cien reales 100

[123] otro de bara i media de ancho de un Pastor y unas ovexas con marco negro sin cinquenta reales 50

[124] Otro de dos baras de alto en que esta una mesa i una dama con un abanico y otras ilando a un torno en cien R^{s} 100

[125] Otro del mismo tamaño de un bodegon en cien reales 100

[126] Otro de dos baras de ancho con ovexas y Cabras y un Angel en lo alto en cien reales 100

[127] Otro del mismo tamaño del Castillo de maus en sesenta y seis R^{s} 66

f.417

[128] Una Culebra de Jaspe en cinquenta reales 50

[129] Otro de bara i quarta de alto quando nuestro señor echo del templo a los fariseos en sesenta y seis reales 66

[130] Otro de dos baras y quarta de vendimea con marco negro en cien reales 100

[131] Dos quadritos el uno de nuestra señora del pilar y el otro de san inacio en raso con sus marcos a veinte reales cada uno m^{ta} 40

[132] Otro de una muerte con marco dorado en veinte reales 20

La qual dha tasacion se quedo en este estado para proseguirla quando Conbenga i dixo averla echo bien y fielmente a su saber y entender sin fraude alguno y lo firmo
Ju^{o} Antonio de frias y escalante
Antte mi Juan de la torre

[133] Primeramente una lamina de la adoracion de los reies con marco de evano de dos tercias en quatrocientos R^{s} 400

Prosigue la pin.^{a}
En la dha Villa de madrid a quince dias del dho mes de março del dho año para efeto de proseguirla dha tasacion de la Pintura ante mi el escrivano estando en la dha cassa a donde murio el dho señor Don fernando de borxa parecio el dho Don Juan Antonio esacalante y debaxo del dho Juramento hiço la dha tasacion en la forma siguiente

[134] Un quadro de una caveça de un clerigo en veinte i quatro R^{s} 24

[135] Un pais con dos personas pescando de bara i media con marco negro en quarenta reales 40

[136] Otro de la historia de Salomon de tres baras meno quarta de ancho en trecientos y treinta reales 330

[137] Otro del conbite del fariseo con marco de bara y quarta en sesenta y seis reales 66

[138] Otro de una figura sacandose una espina con marco dorado i negro de mas de bara en treinta reales 30

1. AHPM, Prot. 933, ff. 379v–386v; García Carraffa 1919–63, vol. 18 p. 140.
2. García Carraffa 1919–63, vol. 18 p. 140.
3. AHPM, Prot. 7.650, ff. 443–446v, 447–455; García Carraffa, t. 18, pp. 141–142; Carducho, ed. 1979, p. 420.
4. Carducho, ed. 1979, p. 420; Simón Díaz 1980, p. 202.

79 Jerónima de Villarreal

1666

Jerónima de Villarreal (d. 28 February 1666), first married to Don Carlos Pelegrin, was on her death in 1666 the second wife of Don Joseph Mensa, royal secretary, notary in the *Consejo Supremo de Aragón*, and *Oficial mayor* in the secretariat of Sardinia. Mensa began an inventory of their estate on 3 March 1666, and had the paintings collection valued by the painter Julián González on 14 March.

Given the large number of religious subjects in the collection, it is surprising that only one of them was attributed in the appraisal, a *St. Luke and the Virgin* by Antiveduto Gramatica (no. 23), an artist who, according to Mancini, exported paintings to Spain from Rome. The only paintings attributed to Spanish hands were examples of the "minor" genres: battle paintings by Juan de la Corte (no. 46), landscapes by the contemporary artist at court Juan de Solís (d.1654) (no. 37), and older fruit still lifes by Juan van der Hamen (no. 66). Other attributed pictures included the ever-popular themes of *Noah's Ark* (no. 6) from Bassano and the *Seasons* (no. 63) from the Bassano studio. A mythological painting of *Mars and Venus* (no. 64) was said to be copied after Titian, although this may have been mistaken for another Venetian prototype, as no such subject by Titian was recorded in Spain. However, the collection reflected an evident taste for mythological subjects, and the appraisal listed paintings of *Parnassus* (no. 11), *Bacchus* (no. 13), *Diana and Mercury* (no. 51), and two "ordinary" landscape overwindows with the *Labours of Hercules* (no. 65). Although Flemish paintings were extremely popular in court collections of the time, only one Flemish tavern scene was listed here (no. 62). A more unusual subject was a picture of the *Three Fates* (no. 24).

AHPM, Prot. 6.713, ff.244–251v

En la villa de madrid en el dho dia mes y año dhos estando en la cassa y morada de D Josseph menssa y donde fallecio Doña Geronima de villarreal Julian Gonzalez maestro Pintor tassador nonbrado por las partes para lo tocante a pinturas por ante mi el esc^{no} yço tassacion de las pinturas que quedaron como Vienes de los dhos Dona Geronima de villareal y D Joseph mensa en la forma siguiente

f.244 *Pinturas de la hijuela*

[1] Primeramente Una pintura de san Jeronimo de dos baras y media de largo Con marco negro
[2] otra pintura de san sebastian de dos baras y media de largo con marco negro *Annot: 400*
[3] otra pintura de santa ysavel Reyna de portugal de dos baras y quarta de largo con marco negro *Annot: 100*
[4] otra pintura de nro Padre san fran^{co} de dos baras y quarta de largo con marco negro *Annot: 100*
[5] otra pintura de cristo crucificado de dos baras de largo con marco negro *Annot: 150*

f.244v

[6] tres pinturas del basan de la His^{ra} del Arca
[7] otra pintura del descendimiento de la cruz de dos baras de largo con marco negro *Annot: 200*
[8] otra pintura de nra señora del populo de dos baras de largo *Annot: 100*
[9] otra pintura de nra señora con el nino en los bracos de bara y quarta de largo con marco negro *Annot: 330*
[10] Dos Paises de bara y media de ancho yguales con marcos negros *Annot: 400*
[11] otra pintura en tabla de una faula del parnaso de bara y quarta de ancho con marco dorado *Annot: 220*

[12] Dos paises de bara y media de largo con marcos negros *Annot: 200*

[13] otra pintura de la faola de baco de bara de largo con marco negro *Annot: 88*

[14] 150 Dos Pinturas Yguales de tres quartas de largo la una de nra s.^{ra} con el niño en bracos y la otra de la madalena con marcos dorados *Annot: 220*

f.245

[15] otra pintura de nra s.^{ra} de la leche en tabla de tres quartas de largo con marco negro *Annot: 150*

[16] otra pintura de un hombre espirando de tres quartas de ancho con marco pintado de Jaspe *Annot: 200*

[17] otra pintura de un niño dormido sobre la cruz de dos tercias de ancho con marco dorado y negro *Annot: 66*

[18] otra pintura de cristo crucificado de media bara de largo con marco dorado *Annot: 33*

[19] otra pintura de nra s.^{ra} con el nino en bracos de media bara de largo con marco dorado y brunido *Annot: 150*

[20] otra pintura de la madalena de media bara de ancho con marco a moldado y dorado *Annot: 200*

[21] Dos Pinturas de media bara de largo la una de san Juan y el niño y la otra del anjel de la guarda con marcos de palo santo y molduras de hevano y perfiles de estaño *Annot: 300*

f.245v

[22] Dos Pinturas de ssan Pedro de alcantara y santa teresa de media bara de largo con marcos negros *Annot: 200*

[23] otra pintura de nra senora y san Lucas de mano de antibiduto de media bara de largo Con marco negro *Annot: 250*

[24] otra Pintura de las tres parcas en tabla de media bara de largo Con marco negro *Annot: 88*

[25] Dos pinturas de los padres de Don carlos pelegrin difunto de media bara de largo con marcos dorados *Annot: 100*

[26] tres Pinturas de la fee esperança y caridad de a terçia de largo con marcos negros *Annot: 99*

[27] otra pintura del cardenal quiroga en tabla de una quarta de largo con moldura de palo santo *Annot: 150*

f.246v

[28] Dos Laminas de tercia de Largo de la madalena y santa catalina con marcos de medio Reliebe y colunas de piedra *Annot: 300*

[29] Una lamina pequeña de lucreçia con marco de peral y flores de bronçe que es de dona Josepha de Santiago y esta enpeñada entre senta y seis Reales *Annot: 66*

[30] quatro laminas de terçia de largo Una de cristo crucificado otra del castillo de emaus = otra de nro s.^{r} y la madalena = y la otra de nro Padre san fran^{co} con marcos y molduras de peral tenido con Perfiles de estaño y colgaduras de bronce *Annot: 800*

[31] quatro laminas de tercia de largo la una de nra s.^{ra} con el niño Dormido y san Juan con marco de hevano = y las tres de dos cardenales y un pontifize todas tres Con marcos de peral tiñidos *Annot: 410*

f.247

[32] Dos laminas de tercia de largo la Una de la nunciacion del anjel otra de nra s^{ra} con el niño en los braços y la representacion de la cruz Con molduras de peral y perfiles de estaño *Annot: 300*

[33] quatro laminas de a tercia de largo = Una del salbador = otra de nra s.^{ra} = otra de nra señora con el niño en los braços = y otra de la madalena con marcos negros *Annot: 350*

[34] otra lamina de san Geronimo Con marco negro *Annot: 88*

[35] Dos Laminas en Vitela pequenas del descendimiento de la cruz y nra s.^{ra} con el niño en braços con bidrieras y molduras de hevano 20 *Annot: 20*

f.248

Pinturas de Joseph

[36] Una Pintura de Judic de dos baras de largo y bara y media de ancho con marco negro tasada en seisCientos Reales 600

[37] tres Paises de solis de bara y media de caida y dos de ancho Con marcos negros tasados a doscientos y cinquenta Reales Cada uno que hacen setecientos y cinquenta R^{s} 750

f.248v

[38] otro Pais del mismo Jenero de bara y quarta de caida y dos de ançho tasado en ducientos y cinquenta Reales 250

[39] otro Pais de san clemente de dos baras de ancho y bara quarta de cayda Con marco negro tasado en ducientos y cinquenta Reales 250

[40] Dos Paises de bara y media de caida Casi en quadro tassados a ciento y treinta y dos Reales Cada uno que hacen Ducientos y sesenta y quatro Reales 264

[41] otro Pais del mismo Genero sobre bentana Con marco negro tasado en ciento y treinta y dos Reales 132

f.249 [42] otro Pais con un hermitaño de bara y quarta de cayda y dos de ançho con marco negro tassado en ciento y diez Reales 110

[43] otro pais del mismo tamaño y Genero tasado en ciento y diez Reales 110

[44] otro pais de tobias del mismo jenero en ciento y diez Reales 110

[45] otros dos paises sobre bentanas con sus marcos negos a ciento y diez Reales cada uno que hacen ducientos y Veinte Reales 220

[46] Dos batallas de Juan de la corte tasadas a trecientos Reales cada una que hacen seisçientos Reales 600

[47] Dos fruteros de bara y quarta de ançho y una de caida tasados a cien R^{s} cada uno que hacen ducientos Reales 200

[48] Una Pintura del descendimiento tasada en duçientos y cinquenta Reales 250

f.249v [49] otra Pintura de nra s.^{ra} de la Rosa de tres quartas de caida con marco negro tasada en ciento y treinta y dos Reales 132

[50] otra pintura de nra s.^{ra} con el nino en los braços de bara y quarta de caida con marco negro en cien Reales 100

[51] Dos laminas de mercurio y diana de bara y tercia de ançho y una de caida con marcos de hevano tassadas en tres mill Reales 3000

[52] otras dos laminas de la musica la una y la otra que tiene Un caballo que trai Un honbre de diestro con marcos de hevano a ochocientos Reales cada una que hacen mill y seiscientos Reales 1600

[53] otra lamina de la ynmaculada conceçion de bara y quarta de caida con marco de hevano en mill y quincientos Reales 1500

f.250 [54] otra lamina de una batalla de noche de bara de ancho con marco de hevano tassada en mill y ducientos Reales 1200

[55] otra lamina de dos tercias de ancho con los despojos de una batalla con marco de hevano tasado en mill R^{s} 1000

[56] otra lamina de un crucifijo de ssan Juan y la madalena con marco de hevano en tresçientos Reales 300

[57] otra lamina de santa leocadia pequena con marco de peral dado de negro en çiento y çinquenta Reales 150

[58] Dos laminas de la madalena y un ecce omo Con marcos de hevano pequenas tasadas la madalena en cien Reales y el ecceomo omo en duçientos y cinquenta que haçen trecientos y cinquenta Reales 350

[59] otra lamina Pequena de santa Catalina de tercia de caida con marco de bronce y plata y quatro Piedras en los etremos en trecientos y treinta Reales 330

f.250v [60] Una Pintura de la adoracion de los Reyes en bidrio de tercia con marco negro en quarenta y quatro Reales 440

[61] otra Pintura de san fran^{co} en tabla Con marco de peral dado de negro con Unas letras doradas en ciento y çinquenta Reales 150

f.251 [62] Una pintura figon de flandes de dos baras de ancho con marco negro en cien Reales 100

[63] quatro Pinturas de los quatro tienpos del año son copias del baçan de bara y media de caida con marcos negros tassadas a ochenta Reales cada una que haçen trecientos y Veinte Reales 320

[64] otra Pintura copia del ticiano de dos baras de ançho que contiene la favla de marte y benus con marco negro tasada en trecientos y treinta Reales 330

f.251v [65] Dos Paises ordinarios sobre bentanas de bara de ancho con marcos negros que contienen las fuercas de hercules a tres ducados cada uno que hacen sesenta y seis Reales 66

[66] tres fruteros de Juan de banderanen de dos tercias de anço con marcos negros a cinquenta Reales cada uno haçen ciento y cinquenta Reales 150

[67] Tres Paises en piedra de media bara en quadro Con marcos negros a dos ducados cada una que haçen sesenta y sseis Reales 66

f.252 [68] Dos prespectivas en piedra de tres quartas de ancho y media bara de alto tasadas a setenta Reales cada una que hacen çiento y quarenta Reales 140

Y en la forma dha el dho Julian Gonzalez hico la tassacion de las dhas Pinturas frisso Referida y Juro a dios y a una cruz en forma aber eço la dha tassaçion bien y fielmente a su saver y entender ssin dolo ni fraudo alguno y lo firmo de todo lo qual doi fee =
Julian goncalez
Ante mi
Juan de Londoño

80 Antonio de Mardones

1666

The inventory of Don Antonio de Mardones (d. 8 March 1665) was drawn up by his brother Don Pedro de Salazar Isla de la Peña from 13 March 1665, and his paintings collection valued by the royal painter Juan Carreño de Miranda on 2 August 1666. Mardones showed pride in his family in a series of ancestral portraits (no. 4) and a picture of his coat of arms (no. 38). Although Mardones' profession or title is not indicated in the document, a number of portraits of the Spanish royal family (nos. 5, 19, 33) suggest that he may have been employed in some royal office.

Mardones owned two copies after religious paintings by Titian, an *Ecce Homo* (no. 21) and a *St. Sebastian* (no. 32). While the ownership of copies of Venetian old master paintings was not unusual, it is perhaps more surprising that the attributed Spanish paintings in the collection were also copies. There were three copies after saints by Antonio de Pereda (no. 1), and in the oratory there was an *Ecce Homo* copied after Vicencio Carducho (no. 50), and an *Entombment* after Eugenio Caxés (no. 66). The only other author noted by Carreño was Annibale Carracci, from whom Mardones' copy of a *Descent from the Cross* derived (no. 51). This painting hung in Mardones' chapel, as did, it appears, a small *Vanitas* painting of a skull (no. 69). While a head of a poor man was said to be an original painting (no. 39), Carreño did not specify a reason for this observation. One of Mardones' mythological paintings was an *Abduction of Europa* (no. 18), which, by this date, was described as old and in poor condition. The other of the *Charms of [the Sorceress] Medea* (no. 31) was a very unusual subject in collections of the period. Unfortunately, a relatively valuable painting of the *Rape of the Sabine Women* (no. 23) was listed anonymously in Carreño's evaluation.

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En la Villa de Madrid A dos dias del mes de Agosto [p.2] de Mill y seis^{os} y sessenta y seis años para efecto de Hacerla tassa.^{on} de las pinturas de mas cossas q. aqui yran declaradas yo el scriv^{o} recivi Juram^{to} en forma de der.^{o} de Juan Carreño miranda pintor de ssu Mag^{d} El qual Haviendole hecho a dios y a una cruz prometio de Hacer Vien y fielm^{te} en la Manera siguiente

[p.2]

[1] 230 Primeram^{te}, tres Pinturas de A siete quartas Copias de Antonio Pereda la una san ger^{mo} la otra de s^{n} Antonio la otra de san Pedro, a Veinte Ducados Cada uno son seis^{os} y sessenta reales 660

[2] 231 Mas Doçe Paysses q son los messes de el año Cada uno a seis Ducados q son setenta y dos Ducados que haçen seteçientos y noventa y dos reales 792

[3] 232 Mas tres Paysses de sobreventana a tres Ducados q Son noventa y nueve reales 99

[4] 233 Mas ocho Retratos, del linaxe, de los mardones, Con ssus marcos, a çiento y cinquenta reales Cada uno, q Son mill y duçientos R.^{s} 1200

[5] 234 Mas dos Retratos, de Phelipe terçero y la Reyna D,^{a} Margarita a çien reales, son Duçientos reales 200

[6] 235 Mas treze Payses chicos a doçe reales cada uno Son ciento y cinquenta y seis reales 156

[7] 236 Mas quatro Paysses, de A vara que estan en el reçivimiento, a seis ducados uno Con otro q Son duçientos y sessenta y quatro reales 264

[8] 237 Mas Siete fruteros quadrados a tres du^{s} q^{e} Haçen Ducientos y treinta y un reales 231

[p.3]

[9] 238 Mas Un frutero largo en tres Du^{s} 33

[10] 239 Mas quatro flores de Vara y quarta Cada una a treinta Reales que haçen ciento y Veinte Reales 120

[11] 240 Mas Una Ymaxen de nuestra s,ra del Populo de Vara y m.a en setenta y siete rs 77

[12] 241 Mas una Santa Lucia del mismo tamaño en Sessenta Y seis Reales 66

[13] 242 Mas Una nuestra s,ra de la soledad de siete quartas en ochenta y ocho Rs 88

[14] 243 Mas una nra s,ra de la porcincula Con su niño Jessus, y san franco adorandole en otros ochenta y ocho reales 88

[15] 244 Mas Dos Payses largos de sobre Ventana a Tres Ducados Son sesta y seis rs 66

[16] 245 Mas Una birjen de Atocha en veinte y quatro reales 24

[17] 246 Mas Una Santa Catalina del mismo tamaño en otros Veynte y quatro Reales 24

[18] 247 Mas Una Europa Viexa y Maltratada en ochenta y ocho reales 88

[19] 248 Mas tres retratos del rey Phelipe quarto y reyna D,a Mariana y Ynfante Don fernando Cada uno a sessenta y Seis r.s Haçen ciento y noventa y ocho 198

[20] 249 Mas Una birjen Con su niño dormido en seiscientos reales 600

[21] 250 Mas Un eceomo del mismo tamaño Copia del ticiano en trecientos y treinta reales 330

[p.4]

[22] 251 Mas Un daniel en Una Tabla en ciento y cinquenta reales 150

[23] 252 Mas Un rrobo de las savinas en seisçientos Reales 600

[24] 253 Mas seis Paxaritos Redondos Dorados a seis reales son treynta y seis 36

[25] 254 Mas Una Lamina de nra sra de la encarnazon en Agata ochavada en ciento y cinquenta reales 150

[26] 255 Mas Una lamina del nacimto chica en sessenta y seis reales 66

[27] 256 Mas diez yluminaciones Con sus Marcos de Peral pequenitas a ocho Reales Cada una son ochenta 80

[28] 257 Mas Una lamina Relevada de bronçe dorada de Molido Con san Juan evanjelista y s,n Pedro y su marco de caoba en treinta Ducados son treçientos y treinta reales 330

[29] 258 Mas quatro fruteros, en tabla Con sus marcos negros a Treinta y tres reales Cada uno son ciento y treinta y dos 132

[30] 259 Mas un fruterillo largo y estrecho, de sobre ventana en treinta y tres reales 33

[p.5]

[31] 260 Mas dos Pinturas de Vara y quarta de Ancho y Vara de Alto Con sus Marcos negros q son los encantos de medea y los Campos de Varaona a Ducientos y cinquenta reales cada uno son quinientos 500

[32] 261 Mas Un San Sevastian, de Dos Varas y m.a de Alto, Copia del tiçiano Con ssu marco negro en quinientos Rs 500

[33] 262 Mas Dos Retratos, enteros chicos de rey y reyna Phelipe quarto y su madre en seis Ducados cada uno 132

[34] 263 Mas Dos quadros Con ssus Marcos tallados de oro, y negro, de Vara y m.a Cada uno, el uno de los travajos de Job y el otro de la predicaz.on de san Juan a trecientos reales son seisçientos 600

[35] 264 Mas Un descendim.to de la Cruz de Vara y quarta en diez Ducados, Con ssu marco negro q Son çiento y diez Rs 110

[36] 265 Mas Una lamina chica del Canvio de san Matheo Con ssu marco Dorado en sessenta y seis reales 66

[37] 266 Mas Una ymaxen de la Conteplazon del mismo tamaño en Una Tabla Con ssu marco Dorado en qta y quatro rs 44

[p.6]

[38] 267 Mas un Cuadro de las Armas de la Cassa de mardones Con ssu marco en treinta y tres Rs 33

[39] 268 Mas Una Caveza orijinal de Un pobre Con ssu marco negro en Sessenta y seis rs 66

[40] 269 Mas Un Bauptismo de sn Juan sobre tabla y marco Dorado en quatrocientos reales 400

[41] 270 Mas Un herodias Con ssu marco en ciento y cinquenta reales 150

[42] 271 Mas Un hecomo; al Pueblo Copia de luca de olanda Con su marco negro de Dos Varas y m,a en treçientos reales 300

[43] 272 Mas Un filosopho Con su Calavera de A bara y Con su marco en cien Rs 100

[44] 273 Mas dos laminas chicas de Un heceomo y nra sra Con su niño Con marco negros a cinquenta reales cada una son cien 100

[45] 274 Mas Una Magdalena de Agata Con su marco negro en sessenta y seis rs 66

[46] 275 Mas Una Caveza de s.^{n} Ju.^{o} Con su marco Dorado en ciento y diez R.^{s} 110
[47] 276 Mas Una lavado Con su marco negro en Sessenta y Seis Reales 66
[48] 277 Mas una Magdalena con ssu marco Dorado de A Vara en çien R^{s} 100
[49] 278 Mas Una nra s^{a} de la leche Con su marco en cien reales 100
[50] 279 Mas Un exceomo Copia de Vicencio Carduchi Con ssu Marco en ciento y cinquenta reales 150

[p.7]
[51] 280 Mas Un descendim^{to} de xpto s^{r} nro Copia de Anival Caracio de Dos Varas de Ancho y Vara y m.^{a} de largo Con ssu marco en trecientos Reales 300
[52] 281 Mas Un niño Dormido de A vara Con su marco en ciento y Diez R^{s} 110
[53] 282 Mas Una nra s.^{ra} ymajen de s^{n} lucas Pequeña Con ssu marco en seis Du^{s} 66
[54] 283 Mas dos pinturas del Salvador y m^{a} Pequenas Con ssus marcos negros a cien Reales son ducientos 200
[55] 284 Mas dos laminas de Nacar ochavadas Con ssus sobrepuestos de Bronçe a çien reales son Duçientos 200
[56] 285 Mas otras dos laminas con sus marcos y sobrepuestas de Bronze y Plata una de santa Catalina de Sena y la otra de s^{n} Anton a çiento y cinq.^{ta} R^{s} Cada una Son treçientos 300
[57] 287 Mas Una ylluminaz^{on} de Un transito de san fran^{co} Con su biril y su marco de evano Con ssus sobrepuestos en ciento y diez R^{s} 110
[58] 288 Mas Dos laminas Una de s.^{n} fran^{co} y otra de s^{n} Bartholome a seis Ducados Cada una son ciento y treinta y dos R^{s} 132

[p.8]
[59] 289 Mas Una gloria Con ssu Marco Dorado p^{a} Oratorio en trecientos y treinta reales 330
[60] 290 Mas Una nra s.^{ra} de la encarnaz^{on} de Bulto y un Angel de la anunciaz^{on} en Sess^{ta} Du^{s} treinta cada uno q Son seis^{os} y Sessenta Reales 660
[61] 292 Mas Un Anxel Con una Beronica Con ssu marco negro de Vara y quarta en duçientos y Veinte reales 220
[62] 293 Mas Un Exceomo Con ssu portatil de evano y su biril de xptal en trecientos y treinta Reales 330
[63] 294 Mas Una lamina del hoyo de xpto Con su marco en ciento y cinquenta r^{s} 150
[64] 295 Mas Una santa Catalina Virgen Hecha de Castor Con ssu marco Dorado en ciento y cinquenta Reales 150
[65] 296 Mas Una lamina de la adoraz^{on} de los Reyes Con ssu marco de evano en Ducientos y cinquenta 250

[p.9]
[66] 297 Mas Una copia de Un sepulcro de eujenio Caxes de a dos Varas de largo y Vara y quarta de Alto en trecientos Reales 300
[67] 298 Mas Dos laminas la una del naçim^{to} y la otra la adoracion de los reyes Con ssus marcos de evano ondeados enbutidos de Plata a treçientos Reales Cada una son Seiscientos 600
[68] 299 Mas Una pintura chica de s^{n} P,^{o} de Alcantara en treinta Reales 30
[69] 300 Mas Una muerte en Tabla Pequeña Con ssu marco negro en Veinte y quatro Reales 24
[70] 301 Mas Una beronica efixies de xpto nro redenptor Con su marco negro en diez y Seis reales 16

La qual dha tasacion declaro averla hecho bien y fielmente a su saber y entender sin hacer agravio a nadie debajo de juramento en que se afirmo y lo firmo
Juan Carreño
y Ante mi
Juan de Velarrinaca

81 Catalina Velasco de Villarín

1666

The widow of Cristóbal González Cossío, Catalina Velasco de Villarín, died thirty years after her husband, and her postmortem inventory was drawn up in Madrid from 23 August 1666. The paintings collection was inventoried on 28 August and appraised on 7 September 1666 by the royal painter Juan Carreño de Miranda.

After the public sale of some pictures in 1636, and the partition of her husband's estate, Velasco de Villarín was left with a small collection of some 40 paintings, most of which were listed in the inventory of 1636 (see Doc. 22). Thus, paintings by Eugenio Caxés – including a copy of a *St. Francis* by the artist (Doc. 81, no. 6) which was anonymous in 1636 (Doc. 22, no. 7) – Pedro de Orrente, Antiveduto Grammatica, and the copy after Raphael appear in the valuation of 1666. However, Carreño has added a number of new attributions to these works. A small painting of Velasco de Villarín's name saint, St. Catherine (no. 20), is here given to one "Martínez the Elder". A *retablo* with Christ, the Virgin, St. John the Evangelist, and Mary Magdalene, which was anonymous in 1636 (Doc. 22, no. 55) was attributed to Luis de Morales (El Divino) by Carreño (Doc. 81, no. 18), and its value had risen from 80 *reales* to 500 *reales*. More interesting still, a *Last Supper* that was anonymous in 1636 (Doc. 22, no. 72) was said to be a copy of Leonardo da Vinci's famous fresco in Milan by the Valencian artist Francisco Ribalta (Doc. 81, no. 19). An *Immaculate Conception* by Jusepe Leonardo (Doc. 81, no. 23), which is listed only in the document of 1666, appears to be one of the few paintings Catalina Velasco de Villarín acquired after her husband's death.

While the value of the paintings seem to have increased in Carreño's appraisal, any such comparison would have to take into account inflation between 1636 and 1666. In the case of a painting by Pedro de Orrente, Carreño corrected a subject listed as *Jacob's Slave* in 1636 (Doc. 22, no. 70) to *Abraham's Slave*, meaning Hagar, and raised its value from 88 *reales* to 550 *reales* (Doc. 81, no. 12). The most remarkable change in value, however, concerns two paintings by Antiveduto Grammatica. While an *Annunciation* by this artist was valued at 300 *reales* in 1636 (Doc. 22, no. 51), Carreño believed it a school piece which he valued at 1500 *reales* (Doc. 81, no. 5). Another work by Grammatica listed with no subject description in 1636 at 300 *reales* (Doc. 22, no. 52) was an original *Flight into Egypt* and was worth 2200 *reales* in 1666 (Doc. 81, no. 4). Carreño, however, thought much less of the Raphael copy which was so highly esteemed (at 550 *reales*) in 1636 (Doc. 22, no. 1), possibly because of its condition rather than its quality; this declined in value in 1666 to 300 *reales* (Doc. 81, no. 28).

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Tass^{on} de pinturas

En la dha Villa de madrid en el dho dia mes y año dhos yo el ess^{no} Recivi Juramento de Juan Carreño Maestro pintor que lo es de su mag^{d} el qual abiendole echo [p.2] a dios y a una Cruz a tal como esta + prometio hacer Vien y fielmente la tassacion de las pinturas de la dha doña Catalina Velasco de Villarin y La yço en la forma sig^{te}

[p.2]

[1] Un quadro de Vara con su marco dorado y negro de ystoria de la sagrada escritura en doçientos y cinquenta R^{s} 250

[2] Treçe apostoles de Vara y quarta de alto con sus marcos dorados a ochenta y ocho R^{s} cada Uno 1144

[3] Un Retrato de xpto s^{r} nuestro quando andava por el mundo de a dos Varas y media de alto con su marco dorado de agallones en seisçientos y sesenta R^{s} 660

[4] Un quadro de tres Varas de alto de la Juida de ejito con marco negro de antibiduto en doçientos ducados 2200 *Annot: legado*

[5] otro quadro de marco negro de tres Varas de alto de la encarnaçion de la escuela de antibiduto en mil y quinientos R^{s} 1500 *Annot: legado*

[6] Un quadro de dos Varas de alto con marco negro de san fran^{co} copia de eugenio cajes en treçientos y treynta R^{s} 330

[7] Un quadro de Bara y media de alto con marco negro y dorado del milagro del ciego original de eugenio cajes en seyscientos y sesenta R^{s} 660 *Annot: Legado*

[p.3]

[8] Un quadro de Vara y tercia de alto con marco negro y dorado del calbario en seteçientos R^{s} 700

[9] Un Retrato de Vara y media de alto con marco negro y dorado en diez ds^{o} 110

[10] Otro Retrato de Una bara de alto de muger con marco negro y dorado en seis du^{s} 66

[11] dos quadros de tres quartas de alto con sus marcos de evano el uno de san sevastian y el otro de abraan cada Uno en sesenta ducados 1320

[12] Un quadro de tres quartas de alto y bara y m^{a} de ancho original de pedro orente de la esclava de abraan con marco dorado y negro en çinquenta ducados 550

[13] Una lamina del sepulcro de nro s^{r} de Una tercia de alto Con su marco en çien Reales 100

[14] Una lamina de san pablo de Una terçia de alto con su marco en cien R^{s} 100

[15] Una encarnacion portatil con sus puertas de los dos san Juanes en doçientos y Veinte R^{s} 220

[16] Una trinidad en lamina sin marco de Una terçia de alto en sesenta y seis R^{s} 66

[p.4]

[17] Dos puerteçitas de eçceomo y maria en sesenta R^{s} 66

[18] Una piedad de nra señora con xpto señor nro. de vara de alto con dos puertas en la Una La madalena y en la otra san Ju^{o} evangelista de morales el divino en quinientos R^{s} 500

[19] Una cena de Vara y quarta de ancho y tres quartas de alto poco mas o menos con marco negro y dorado de mano de Rivalta Copia de leonardo de Binçi en seysçientos y sesenta R^{s} 660

[20] Una Santa Catalina en Una tabla de Una tercia de alto de martinez el Viejo en doçientos R.^{s} 200

[21] Una lamina de s Ju^{o} evangelista con su marco negro en doçe ducados 132

[22] Una lamina de san miguel arcangel con su marco negro de evano de Una quarta de alto en sesenta y seis R^{s} 66

[23] Una pintura de la concep.^{on} con su marco negro de evano original de Jusepe leonardo en treçientos y tr^{a} R^{s} 330

[24] Una lamina de la parentela de xpto señor nro de Una terçia de alto en sesenta y seis R^{s} 66

[p.5]

[25] Una lamina pequeña del nacim^{to} de nro s^{r} con su marco negro de evano en sesenta y seis R^{s} 66

[26] Una yluminacion del mesmo tamaño de nra s^{a} y s^{a} santa ana con su marco de evano y un biril en tr^{a} y tres R^{s} 33

[27] otra de la piedad de nra s^{a} Con su marco de oro y negro en tabla de Una tercia de alto en sesenta y seis R^{s} 66

[28] Un quadro Copia de Raphael de nra Señora y san Juan el niño con marco dorado pintada en Un obalo en treçientos R^{s} 300

82 Luisa Ordoñez y Rueda
1666

This is a receipt issued by Pedro de Arce for the dowry that Doña Luisa Ordoñez y Rueda (widow of Don Antonio de Oviedo y Herrera, Knight of Santiago, *Furiel Mayor de la Real Caballeriza de la Reina*) brought to her marriage with Arce. "Carta de Pago y Reciuo De Dote y Lo demas que en ella yzo Declarado como yo Don Pedro de arce ..." declares that he married Doña Luisa Ordóñez y Rueda, widow of Don Antonio de Oviedo y Herrera, on 10 October 1664. A copy of the marriage contract follows, ff. 756v–757.

In addition to 36 paintings, there were three sets of tapestries, including one on the *Life of Marcus Pompeius*. Approximately 50 other paintings from the Oviedo estate were partitioned among her sons from her first marriage (not transcribed here).

AHPM, Prot. 8.224, ff.756–757v, 759–759v

carta de pago y recivo de dote de la senora d^{a} Luisa ordonez

Se Passe Por esta Pu^{ca} Escriptura de carta De Pago y Recivo De Dote y Lo de mas q^{e} en ella yze Declarado como yo Don Pedro de arce montero de camara de su mag^{d} vz.^{o} desta Villa De madrid digo q^{e} al tiempo y quando se trato y concerto me ubiese de desposar y velar segun orden de la s^{ta} madre yglesia catolica con la s^{a} D^{a} Luisa ordonez y Rueda Viuda Del s.^{r} D. antonio de oviedo y errera cav^{o} del abito de santiago furrier mayor q^{e} fue de la Real Cavallerica de la Reyna nra s.^{a} se hico y otorgo escritura de capitulacion matrimonial en Diez de Otubre declaro Padiso de mill seis.^{o} y sesenta y quatro ante el presente s^{no} Y q^{e} abia de preceder Particion de la haçienda q^{e} traya a el matrimonio con sus hijos y no se podia hacer Por entonces Respeto destar echo envargo de Vienes en dha s^{ta} D.^{a} Luisa ordonez Por mandado de los s^{es} del bureo de su mg^{d} hasta q^{e} se feneciese La quenta de El dho offi.^{o} de furrier mayor q^{e} tuvo a su cargo dho s.^{r} d. ant^{o} de oviedo Y en el ynterse abia de suspender P.^{a} Liquidar su dote arras Y Vienes ganançiales y de mas que le perteneciese = Y a si mismo se abia De haçer capital De los Vienes açienda y efetos que yo traygo al matrimonio como se contiene y Declara = en La escritura de capitalacion matrimonial que pido se ynsiera en esta escritura De carta de pago y Reçivo de dote cuyo tenor es el sig^{te} (f.756v)

capitulaçion

En La Villa de Madrid a diez dias Del mes de otubre ano de mill sies^{o} y sesenta y quatro ante mi El es^{no} y testigos Pareçieron de La una parte La D^{a} Luisa ordonez y Rueda Viuda del s^{r} D ant^{o} de oviedo y errera cavallero q^{e} fue de la orden de s^{t} tiago del consejo de su mg^{d} y sus s.^{rio} teniente de gran canciller de las yndias y Procurador de cortes Por la ciudad de salamanca y furrier mayor de la cavallerica De la Reyna nra s^{a} = y de la otra El s.^{r} D. P.^{o} De arce vz.^{o} desta villa montero de camara De su mag^{d} y dixeron q^{e} a servicio de dios nro s^{r} y de su gloriosa y Bendita madre se a tratado de contraer y efectuar matrimonio los dhos s^{es} D. P.^{o} de arçe y d^{a} Luisa ordonez y Para que tenga efeto capitularon lo siguiente Lo Prim^{o} q^{e} dentro Veinte dias contados desde oy dia de la fha. se an de desposar Por palabras de presente q^{e} hacen ligitimo matrimonio Los dhos s^{es} D. P.^{o} de arce y d^{a} Luisa ordoñez abiendo precedido Las amonestaçiones y diligencias q^{e} El s^{to} concilio manda y no rresultando ynpedim^{to} y asi lo prometen desde luego y se obligan en forma y Por quanto anbos contrayentes an sido casados de Prim.^{o} matrimonio La dha s^{a} D.^{a} Luisa ordoñez con El dho s^{r} D. ant^{o} de obiedo y errera Difunto y el dho s^{r} D. P.^{o} de arce con la s^{a} d^{a} maria tofino de Vallexo difunta y tienen hijos es declaraçion se a de

hacer ynbentário y capital de haçienda q^{e} cada uno trae a este matrimonio en esta manera El dho s.^{r} Don P.^{o} de arce como padre De D. P.^{o} de arçe su hijo legitimo y de la dha D.^{a} maria tofino = su muger Por menor y no tener hedad Para nonbra curador adliten Le nonbre El s^{r} juez ante quien se piediere Para El ynbent^{o} y tasaçion de vienes muebles y rraices y demas haçienda y efetos q^{e} trae a este matrimonio y Para los demas casos y negoçios q^{e} se ofrecieren y sea de haçer tanbien con çitaçion de La dha s^{ta} D^{a} Luisa ordonez = y asi mismo atento La dha s^{a} D^{a} Luisa a echo dexacion de la curaduria q^{e} tenia de sus hixos D. P.^{o} y d. Diego de obiedo sus hijos mayores de hedad de Veinte y dos años y averlo Ellos consentido (f.757) y aver nonbrado curador adliten Para Ello y declarado El dho D. P.^{o} aver corrido Por su mano La cobrança de la haçienda y distribuiçion della y tener la quenta y raçon de todo y estar llano y Pronto a darla y no Lo cumplese aya de haçer ynstançia para que la de Por quanto lo dha s^{a} D^{a} luisa ordoñez solo a tenido El nonbre de tal curadora y la cobrança gasto y distribuiçion Lo a echo El dho D. P.^{o} de oviedo como yntenigente y mayor de hedad de Veinte y tres años = y desde luego La dha s.^{a} D.^{a} Luisa Lo diçe y declara asi y le perteneze su dote arras y el binculo de sus abuelos en las casas q.^{e} Dexaron en la calle mayor Portal de los joyeros libremente sin ynpedimiento ni fiança y durante la biudedad y curaduria a casado a d^{a} maria de obiedo su hija y del dho su prim.^{o} marido con D. fran^{co} saz de lezcano a toda satisfaçion = Y no se puede Por aora haçe Partiçion con todos sus hijos ni Liquidar La haz^{da} q^{e} quedo al tpo de la muerte de su padre Por estar echo envargo Por La quenta de furrier mayor de la real cavalleriça de la reyna nra s.^{a} Y echo deposito de los vienes de Por casa en dha s.^{a} D.^{a} Luisa ordoñez es declaracion que en el ynterq^{e} no se feneçiese la dha quenta se a de estar en esta forma sin perjuiçio de sus derechos y pretensiones de mitad de gananciales y de mas que la conbenga y despues de acavada se a de Reconoçer Las arras y gananciales y de mas cosas que la tocaren y cobrar satisfaçion dello en q^{l} q.^{r} manera Y en la forma q^{e} dha es asentaron y Capitalaron Lo rreferido y P^{a} su obserançia y cunplimiento anbas Partes Por Lo que a cada una toca se obligaron con sus bienes y rentas muebles y rrayces - derechos y acciones abidos y Por aber y Poderio de justicias renunçiaçion de leyes y Lo rreçibieron Por sentençia Pasada en cosa juzgada = y La dha s.^{a} D.^{a} Luisa ordonez asi mismo Renunçio Las Leyes de los enperadores Justiniano y veliano de toro y partida y de mas del favor de las mugeres de q^{e} yo el s^{no} doi fe la obise y como sabidora dellas Las ren^{o} y anbos lo dixeron y torgaron siendo te^{o} Ju^{o} gutierrez Joseph de aguiar y al^{o} albarez residentes en esta corte y los otorg^{tes} a q^{n} doi fe conozco Lo firm.^{on} d^{a} Luisa ordonez y rueda - d P.^{o} de arçe ante mi nicolas m^{ncz} (f.757v) y es asi que Por averse acavado y feneçido La dha quenta del oficio de furrier mayor - q^{e} fue cargo del dho s.^{r} d. antonio de oviedo y preçedido desenbargo - se a echo escritura de conçierto y ajuste de la dote arras y vienes gananciales tocantes a la dha s^{a} D^{a} Luisa ordoñez mi esposa con sus hijos de Prim^{o} matrimonio y estamos de prosimo p^{a} belarnos y estoy llano de otorgar la carta de pago y rreçivo de su dote y de lo que entrega Por los de mas sus derechos Por tanto En la via y forma q^{e} aya lugar de derecho otorgo q^{e} rreçivo Por dote y caudal de la dha s^{a} d^{a} Luisa ordoñez mi espossa lo siguiente

f.759 *Pinturas*

[1] Un quadro de s^{t} miguel por acavar que es De caxes en çiento y quarenta R^{s} 140 R^{s}
[2] Una Pintura de la adoraçion de los Reyes en doçientos Reales 200
[3] Otra de la asunçion çiento y çinquenta R^{s} 150
[4] Un s^{t} Ju^{o} Bap^{ta} en çien R^{s} 100
[5] Un san antonio de Padua en çien R^{s} 100
[6] Un naçimiento de nro s^{r} çiento y çinq^{ta} R^{s} 150
[7] Un s^{t} miguel grande çiento y çinquenta R^{s} 150
[8] Una s^{ta} margarita doçientos Reales 200
[9] Una nra s^{a} y s^{t} joseph çiento y veinte R^{s} 120
[10] otra ymagen de nra s^{a} en çien Reales 100

f.759v [11] otra de s^{t} P.^{o} en sesenta Reales 60
[12] otro de s^{t} geronimo en otros sesenta R^{s} 60

[13] otro de nra s^{a} De la leche setenta R^{s} 70
[14] otra de la adoraçion del guerto quarenta R^{s} 40
[15] Un Retrato de la s^{a} d^{a} Luisa çiento y çinq^{ta} R^{s} 150
[16] Mas Un baylete de muchachos quatroçientos R^{s} 400
[17] Mas una Pintura de benus y adonis en çiento y veinte Reales 120
[18] Mas Una batalla de Un çiervo çiento y q^{ta} R^{s} 140
[19] Mas diez pinturillas de a terçia como herolificos en çient Reales 100
[20] Dos fruteros en treinta Reales 30
[21] Una batalla y un pais en doçientos R^{s} 200
[22] Una pintura de Un perro comiendo una caveza en sesenta Reales 60
[23] Otro perro con Un quarto de carnero quarenta R^{s} 40
[24] otro de un san onofre en sesenta R^{s} 60
[25] otro s^{l} ant^{o} de Padura diferente çiento y çinq^{ta} R^{s} 150

Por manera q suma y monta Las Pinturas Referidas en veinte y seis partidas tres mill y noventa Reales de Vellon

83 Ramiro Felípez de Núñez de Guzmán, Duque de Sanlúcar la Mayor and Duque de Medina de las Torres

1668

Ramiro de Guzmán, Duque de Medina de las Torres (c. 1600–1668), was an important statesman of the Spanish Golden Age.[1] He married Olivares' daughter in 1624, and although the marriage ended with her premature death in 1626, he retained his father-in-law's favor. Originally the Marqués de Toral, he was created Duque de Medina de las Torres at Olivares' request. Medina de las Torres had begun collecting pictures before leaving Spain for Naples in 1638, and he eventually was to give works by Raphael, Correggio, and the Bassani to King Philip IV. His ownership of a collection, including a group of works by Juan de Jaureguí, was mentioned by Carducho in 1633.[2] As already mentioned in the text, it is commonly assumed that it was Medina de las Torres, as Viceroy of Naples (from 1638 to 1643) who commissioned Ribera's *Martyrdom of St. Philip* for Philip IV in 1639 (Prado 1101).

Although Medina de las Torres' death inventory is disappointing both in its small size – only 66 lots – and in the paucity of attributions suggested by the evaluators, it does document Medina de las Torres' ownership of two works by Ribera: a *Dream of Jacob* and a *Liberation of St. Peter*, here identified somewhat controversially as the works in the Prado, nos. 1117 and 1073. These pictures, both signed and dated 1639, are nearly identical in size: the *Jacob* measures 179 x 233 cm., the *Liberation* 177 x 232 cm. Their complementary compositions suggest they were conceived as a pair. Furthermore, they entered the Spanish royal collections together, via Isabel Farnese's gallery at La Granja (Prado 1985, pp. 548 and 557). In the inventory, they are listed as a "large St. Peter when the angel released him from prison," and "another picture, of the same size, of Jacob," both "originals by Jusephe [sic] de Rivera" appraised at 3,000 *reales* each (lots 236 and 237).

The identification of the *Jacob* with the work in the Prado rests on the identical sizes of the Prado's *Dream of Jacob* and *Liberation of St. Peter*. The brevity of the description and lack of dimensions for the image of Jacob in the inventory leaves open the possibility, recently raised by Alfonso E. Pérez-Sánchez,[3] that the two Medina de las Torres works were not the pictures in the Prado but rather two similarly-sized works at the Escorial: a *Jacob with the Flocks of Laban* (signed and dated 1632) and another *Liberation of St. Peter*. Although Pérez-Sánchez rightly notes that there is no reason why Medina might not have collected two earlier works rather than commissioned two new ones, this assumes that Ribera, who seems generally to have been working on commissions in the 1630s, had two pictures of roughly the same size on two unusual Biblical subjects "in stock" and ready to sell to Medina. It is not clear, moreover, that the two Escorial works were conceived as a pair: the *Dream of Joseph* and the *Liberation of St. Peter* at the Prado both show angelic intervention in human affairs, but how might one relate the story of Laban laying peeled rods to Peter's release? There is also the problem of fitting the two into the history of the decoration of the Escorial. Medina died in 1668, after the campaigns to decorate the chapter rooms were completed. It may be that the two Riberas were bought for the crown sometime thereafter and figured among the 20 works sent by Charles II in 1675. It seems more likely, however, that that the Escorial works came to the monastery earlier, possibly separately, so that the pair dating to Medina's viceroyalty would have been commissioned by him.

Also attributed to Ribera in the inventory are a large *Nativity* (no. 1; 6,600 *reales*) and a *Venus* (no. 2; 5,000 *reales*), neither of which may be identified with certainty among Ribera's extant paintings.[4] Other pictures of interest in the collection were a *Prophet* and a *Sibyl* (no. 7; 1,000 *reales* each), a "rounded" *Holy Family* (no. 9; 1,500 *reales*), a *Madonna and Child with the Young St. John and St. Bernard* (also said to be rounded – no. 10; 1,100 *reales*), a medium-sized *Adoration of the Magi* (no. 12; 1,100 *reales*), and a

large *Deposition* (no. 58; 2,200 *reales*). None of these is attributed in the inventory, but several suggest known works by Ribera. For example, the composition with St. Bernard, except for its rounded shape (due to framing?), reminds one of Ribera's *Madonna and Child with the Young St. John and St. Bruno* now in Weimar (Kunstsammlungen; 205 x 153.5 cm., signed and dated 1634). To judge from published photographs, the Weimar canvas may be cut down at the top, and it would have been easy to confuse the two Carthusian saints.

Also of interest is the group of secular pieces, some with unusual descriptions. No. 3, for example, lists a medium-sized "fable of a naked woman and a man who comes talking to her on horseback." There was also a pair of pictures of "fables, the one of a naked woman with some children and the other of another [woman] riding a male goat" (no. 8; 600 *reales*). A large composition of a "naked woman with her ladies, looking at herself in a mirror" (no. 4; 3,000 *reales*) recalls compositions of *Venus and the Graces* or *Venus at her Toilette* by Liss, Reni, Albani, and other *Seicento* painters. These secular and, in fact, pagan and erotic subjects point once again to the common phenomenon of sensual aspects or erotic subjects in noble collections. As in the case of many other collectors, it is likely that most of the secular works were acquired during Medina de las Torres' tenure in Naples.

Finally, two northern European works should be noted: a version of Bosch's *Triumph of Death* (no. 11; 1,650 *reales*) and a very large panel of *Venus and Mars* by Maarten de Vos (no. 46; approximately 6 by 12 feet, 4,000 *reales*).[5] Other northern works may also have been included; for example, given the prevalence of Flemish landscapes in Madrid collections, it is highly likely that some of the many landscapes in Medina de la Torres' gallery came to Madrid from the north.

For the most part, the values given to the pictures conform to those encountered in other Madrid inventories of the second half of the seventeenth century. Two interesting items should, however, be noted. First, the highest-priced picture in the collection was not an original composition but a copy after Raphael's *Transfiguration* (no. 50 – called "Mount Tabor"; appraised at 11,000 *reales*), a huge piece constructed out of two panels, each nine feet high. This picture may almost certainly be identified with the fine copy now in the Prado (no. 315). Second, there was a *Flower Piece*, one of the few still lifes in the collection (no. 13), appraised at 1,100 *reales*, or 100 ducats. This relatively high price underscores once again the continuous upward valuation of the genres during the seventeenth century.

Like many of the noble collectors, Medina de las Torres appears not to have been very interested in the local Spanish school – except for Ribera and the appraisers themselves, no Spanish artists are mentioned in the document. Since we know that he owned works by the gentleman-painter Juan de Jaureguí, cited by Carducho in 1633, it may be that the portraits of Philip IV, Olivares, and other notables of the previous régime (nos. 59-63), as well as other unattributed works, were in fact Spanish.

The inventory was taken by his widow, Doña Catalina de Guevara, Condesa de Oñate y de Villamediana (i.e., in her own right). The duque's paintings were inventoried on 8 January 1669 (ff. 21–25) and appraised in 66 lots (numbered 232–297, ff. 39–44v) on 26–27 November 1669 by Juan Carreño de Miranda (1614–1685), "painter to His Majesty," and Carreño's younger colleague and former pupil, Juan Martín Cabezalero (1633–1673).

AHPM, Prot. 8.181, f.39–44v En la Villa de Madrid a Veinte y seis dias del mes de noviembre de mil y seiscientos y Sesenta y nueve años yo el ss^{no} para la tasaz^{on} de los Vienes que aqui yvan Contenidos R^{vi} Juramento por Dios y a una Cruz en forma de dro de Juan Carreño pintor de su Mg^{d} y Juan Cabezalero pintor nombrados para ello Los quales abiendo jurado La yzieron en la forma siguiente

f.39 *Pinturas*

[1] 232 Primeramente thasaron Un quadro del nazimiento Con Marco dorado Grande original de Jusephe Rivera en seiscientos ducados 6600

[2] 233 Mas otro quadro del mesmo tamaño y marco Con Una Benus original de Jusephe Rivera en cinco mil R^{s} 5000

[3] 234 Mas otro quadro mediano de Una fabula de Una muger desnuda y Un ombre que Biene ablando en Un Cavallo en mil quin^{tos} R^{s} 1500

[4] 235 Mas otro quadro Grande de otra mùger desnuda entre Sus damas mirandose Al espejo en quatrozientos Ducados digo en tres mil R^{s} 3000

f.39v [5] 236 Mas otro quadro Grande de san Pedro quando el anjel Le saco de la carzel original de Jusephe rribera en trezientos ducados 3300 *Annot: 2º*

[6] 237 Mas otro quadro del mismo tamaño de Jacob con Marco dorado original de Jusephe rrivera, en treszientos ducados 3300 *Annot: 3º*

[7] 238 Mas otros dos quadros yguales Largos y angostos La una de Un profeta y La otra de Una Sivila antiguos en dos mil R^{s} 2000 *Annot: 6º*

[8] 239 Mas dos pinturas de dos fabulas el uno de Una muger desnuda Con Unos niños el otro otra a Caballo en Un cabron a seiscientos R^{s} Cada Una 1200

[9] 240 Mas Un quadro rredondo de nra señora San Joseph el niño y San Juan en Tabla en mil y quinientos R^{s} 1500

f.40 [10] 241 Mas otro quadro rredondo poco menor de nra señora el niño San Juan y San Bernardo Con marco Dorado en tabla en cien du^{os} 1100

[11] 242 Mas otro quadro mediano de Unas Batallas con Mucha jente muerta del Boscos original en ziento y cinquenta ducados 1650

[12] 243 Mas otro quadro de la adorazion de los reyess mediano en cien ducados 1100

[13] 244 Mas otro quadro del mismo tamano de Una Guirnalda de flores en cien ducados 1100

[14] 245 Mas otro quadro En tabla de nra señora San Joseph y el niño y Unos anjeles arriva en ochozientos R^{s} 800

[15] 246 Mas otro poco mas chico en tabla de nra señora el niño San Joseph san Juan y Santa ynes en ochozientos R^{s} 800

f.40v [16] 247 Mas otro quadro del mismo tamaño dando el pecho al niño en ochozientos R^{s} 800

[17] 248 Mas otro quadro de nra señora el niño y san Joseph Leyendo en Veinte Ducados 220

[18] 249 Mas otro mas pequeño de la anunziazion en Veinte ducados 220

[19] 250 Mas otros dos quadros pequeños que pareze aber sido de altares el Uno que es el Calbario en ciento y cinquenta ducados y el otro de dos figuras en quarenta ducados

[20] 251 Mas otros dos quadros pequeños son de prespetiba el Uno el haperezim^{to} A los pastores y el otro de Jacob el de jacob en ciento y cinquenta ducados 1650
y el de la Aperezion en duzientos ducados 2200

f.41 [21] 252 Mas otro quadro mas pequeño de la anunziazion en tabla en cinquenta ducados 550

[22] 253 Mas dos rretratos medianos el Uno del conde duque y el otro del marques de aytona en setez^{tos} R^{s} 700

[23] 254 Mas otros dos quadros de medios Cuerpos de dos mugeres en trezientos R^{s} 300

[24] 255 Mas Una lamina que aze a dos azes La Una La adorazion del Guerto y La otra San Geronimo em piedra en mill R^{s} 1000

[25] 256 Mas otra lamina de la degollazion de san Juan en quatrozientos R^{s} 400

f.41v [26] 257 Mas quatro paises de a bara de largo Los dos sin marco y Los dos Con el a quatro Ducados Cada Uno 176

La qual dha thasazion dejeron aber echo bien y fielmente a su leal saver y entender sin aver echo agrabio a ninguna de las partes socargo de su juramento lo firmaron de todo la qual doi fee =
Juan Carreno
Juan Mig^{l} Cabazalero
Ante mi
Fran^{co} de alday

Mas Pinturas

En la Villa de madrid a veyntte y siette dias del mes de Nov.re de mill y seisçienttos y de ssta y nueve años en prosecuçion de la dha tasaçio los dhos pinttores la proseguieron en la la forma siguientte

[27] 258 Primeramentte Un quadro de evano de la creaçion pinttado sobre lapiz laçuli con dos pilares Guarnecidos al bronze y su Remate de evano en mill Reales 1000

f.42 [28] 259 Mas Un quadro de la anunçiaçion en lapiz laçuli todo de evano con dos pilares con obalos de bronze y en lo altto una piedra de lapizlaculi malttradado en seisçienttos y sesstas rs 660

[29] 260 Mas Un cuadro de la asunzon en lamina Guarnezido de Hevano y bronze, y algunas piedras Azules en duzientos Reales 200

[30] 261 Mas Un quadro del Bautismo de cristo de marfil Guarnezido de concha de tortuga y ebano en Seiscientos y sesenta Rs 660

[31] 262 Mas Un quadro echo em pais Sobre lapiz lazuli y Un perfil alrrededor en duzientos Rs 200

[32] 263 Mas Un pais de Una Batalla Con Marco de ebano y Una bidriera en duzientos Rs 200

[33] 264 Mas dos rramilleteros pintados sobre espejos Con marcos de hebano y asas de Bronzes Maltratados en quatrozientos y quarenta Rs 440

[34] 265 Mas Un quadro Grande de la anunziazion de marfil con Marco de bronze y a las esquinas flores esmaltadas en quinientos y cinquenta Rs la escultura 550

f.42v [35] 266 Mas otro pais de poco menoss de media Bara de Lapiz Lazuli Marco de Hevano Perfilado de plata y bronze en ciento y cinq.ta Rs la pintura 150

[36] 267 Mas otro pais de la misma forma en quatrozientos Rs 400

[37] 268 Mas Un quadro de la anunziazion em piedra, Guarnezido de Hevano y perfiles de plata en Ciento y cinquenta Rs La pintura 150

[38] 269 Mas otro quadro de santo Domingo Soriano em piedra Con marco de hebano en cien Rs 100

[39] 270 Mas Un pais de lienzo de bara de largo Con marco dorado en cien Rs 100

[40] 271 Mas Un pais de Una Batalla Con marco de ebano y Una bidriera en Veinte Rs 20

[41] 272 Mas quatro paisillos de menos de Una quarta del mismo Jenero Con sus Bidrieras a treszientos Rs Cada Uno 1200

f.43 [42] 273 Mas Un quadro de san franco em piedra Con moldura de ebano y Bronze dorado y piedras azules en quarenta Rs 40

[43] 274 Mas Un quadro de nra señora dando de mamar al niño Jesus Con Marco ordinario en quarenta Rs 40

[44] 276 Mas Un pais pintado en lienzo Biejo y sin marco en seis Rs 6

[45] 277 Mas Un pais Grande y rroto en Veinte Rs 20

[46] 278 Mas Un quadro mui grande en tabla de benus y marte flamencos de quatro Baras de ancho y dos de alto original alparezer de Martin de bos en quatro mill Rs 4000

[47] 279 Mas Un pais Grande y rroto en Veinte Rs 20

[48] 280 Mas diez paises biejos sin marco a cien Rs cada uno 1000

f.43v [49] 281 Mas otra pintura de la transfigurazion en seisos y sesenta Rs 660

[50] 282 Mas Una pintura grande de el monte tabor ymbenzion de rrafael de Urbina copia pintada en dos tablas de tres Baras Cada Una y dos de ancho en mil ducos 11000

[51] 283 Mas seis pinturas Con sus marcos biejos a ciento y cinqta Rs cada Uno 900

[52] 284 Mas Una ymagen de la conzezion pintada en agata Con marco de bronze dorado y Su caja en Cinquenta ducados 550

[53] 285 Mas Una madalena pintada em piedra Con Un angel puniendole Una Corona de flores Con guarnizion de bronze dorado y quatro anjeles a las esquinas en ducientos y Veinte Rs 220

[54] 286 Mas Una pintura em piedra ochabada de la madalena Con guarnizion de ebano y bronze en ducientos y Cinquenta Rs 250

[55] 287 Mas Un quadro de Una quarta de largo del nazimiento pintado en lapiz lazuli Con dos colu-

nas de cristal a los lados guarnezido de bronze dorado y Una estrella de cristal en Seiszientos R^{s} 600

f.44 [56] 288 Mas un quadro ochabado del Bautismo de cristo Con guarnizion de ebano y bronze dorado Con siete piedras Berdes en ducientos R^{s} 200

[57] 289 Mas Una pintura del Juizio em piedra todo quebrado en nada por mui rrota 0

[58] 290 Mas Un quadro del dezendimiento de la cruz de cosa de dos Baras de largo en dos mil y duzientos R^{s} 2200

[59] 291 Mas Un quadro de Cuerpo entero del Prinzipe D^{n} Baltasar en duzientos R^{s} 200

[60] 292 Mas otro del mesmo tamaño de D^{n} Ph^{e} quarto que goze de Dios en duzientos R^{s} 200

[61] 293 Mas otro de la emperatriz siendo niña en duzientos R^{s} 200

[62] 294 Mas otro de D^{n} Ph^{e} quarto armado en ochozientos R^{s} 800

[63] 295 Mas otro de el conde de olibares en quinientos y cinquenta R^{s} 550

[64] 296 Mas un quadro de Gallinas en Ciento y cinquenta R^{s} 150

[65] 297 Mas Un quadro de s^{n} Pedro Martil en quinientos R^{s} 500

f.44v *La qual dha tasacion dijeron aver hecho Bien y fielmente a su leal saber y entender socargo de su juramento y lo firmaron de ello doi fee = en =*
Juan Carreno
Ju^{o} m^{l} Cabezalero
Ante mi
Fran^{co} de alday

1. This entry is extracted from Burke, "Paintings by Ribera in the Collection of the Duque de Medina de las Torres," *The Burlington Magazine*, vol. 131a, no. 1031, February 1989, pp. 132–36. For an overview of Medina de las Torres' political and diplomatic career, see R.A. Stradling, "A Spanish Statesman of Appeasement: Medina de las Torres and Spanish Policy, 1639–1670," in *The Historical Journal*, vol. 19, 1976, pp. 1–31, citing extensive bibliography; G. Marañón, *El Conde-Duque de Olivares (La pasión de mandar)*, 5th ed., Madrid 1965, pp. 154–57, 277–84, 298 note 30, and passim; and J. H. Elliott, *The Count-Duke of Olivares: The Statesman in an Age of Decline*, pp. 166–68, 260–64, 278, 376, 396, 420, 429, 477–78, 561, 592–93, 632, 648–49, 669–72, and plate 30.
2. *Diálogos de la pintura*, Madrid 1633, f. 156 – reprinted in F.J. Sánchez Cantón, *Fuentes literarias para la historia del arte español*, vol. 2 Madrid 1933, p. 110f.
3. Pérez-Sánchez and Spinosa 1992, pp. 102 and 139.
4. The citation of a *Venus* adds yet another conflicting item to the documentation relating to the *Venus and Adonis* in the Corsini Gallery, Rome. See C. Felton and W.B. Jordan, *Jusepe de Ribera*, Fort Worth, 1982, pp. 178–181.
5. It has proved impossible to identify this panel. De Vos was principally a religious painter, but there are several extant mythological pictures by his hand which suggest what the Medina de las Torres *Venus and Mars* might have looked like. See, for example, the *Venus Mourning Adonis* that he painted ca. 1575 – illustrated in A. Zweite, *Marten de Vos als Maler*, Berlin 1980, cat. 44, pp. 281–82 and 341, fig. 54. For a general discussion of the role of secular myth in De Vos' oeuvre, see Zweite, pp. 166–73 and 220–23. For information on De Vos' influence in Spain and Mexico, see F. de la Maza, *El pintor Martín de Vos en México* (Mexico City 1971), passim.

84 Catalina de Alvarado

1669

The postmortem inventory of Catalina de Alvarado was drawn up in 1669 by her husband Don Juan de Torres y Barrantes, a *familiar* of the Inquisition, on behalf of their daughters D[a] Bernauela and D[a] Catalina de Torres y Alvarado.

This collection contained paintings by contemporary Spanish artists, as well as some older painters such as El Greco, and a number of "old master" pictures. The attributions to Parmigianino (no. 45), Titian (no. 50), and Tintoretto (no. 52) may have been optimistic. There was a small collection of portraits, some apparently by famous artists (nos. 49–56). Among the religious paintings in the collection was a painting of the young Virgin by Francisco de Zurbarán (no. 17), which was probably painted during the artist's final years at court, 1658–64.

Two landscapes with religious subjects were identified as by Eugenio Caxés. Alvarado also owned a religious painting on copper (no. 25) and small landscapes (no. 77) by *licenciado* Pedro García Ferrer, who was also a priest and whom Lázaro Díaz del Valle considered an outstanding artist ("pintor de los lucidos desta [corte]").[1] Seascapes and fruit still lifes painted by "Morán," an artist who is most probably to be identified with Santiago Morán (nos. 64, 73), also illustrate the fact that Spanish artists at court diversified their production and worked in various genres for the private market. One of the more remarkable works in the collection, however, was a collaborative painting (no. 35), a depiction of the sleeping Christ Child by the short-lived figure painter Mateo Cerezo, with the surrounding garland by the flower painter Juan de Arellano. This painting had a northern counterpart in the collection, a painting with figures by David Teniers and flowers by the specialist Frans Ijkens (no. 65). There were four more flower paintings said to be signed by Arellano (no. 96); another flower painting was from the school of Mario Nuzzi (no. 57), the Italian master from whom Arellano was reputed to have derived his own style. Indeed, this collection displayed a particular taste for flower paintings and still lifes; there were 13 flowerpieces listed and 18 still-life paintings by Spanish and foreign artists, *Four Seasons* in flowers and fruit (no. 58), and a painting of a hare attributed to Albrecht Dürer (no. 69).

Despite De Torres' being a *familiar* of the Inquisition, his and his wife's collection included at least one Venetian erotic mythological subject, *Venus with Cupid* (no. 62) listed as "school of Titian". There were also paintings of the stories of *Perseus and Andromeda* attributed to Parmigianino (no. 45), *Dido and Aeneas* (no. 68), *Jason and Medea* (no. 70), and *Narcissus* (no. 70), which suggest the educated taste of their owners. Two Flemish landscapes with the stories of *Icarus* and *Ganymede* (no. 95) may have been considered suitable pendants because of their depiction of airborne figures.

AHPM, Prot. 11.189, ff.158–163v

D. Ju.[o] de torres y Barrantes familiar del s.[to] oficio de la inquisicion y vz.[o] de esta villa como padre y lejitimo administrador de d[a] Bernavela y D.[a] Catt.[a] de torres y albarado sus hijos lejitimos y de d.[a] Catt[a] de Albarado; mi mujer difunta = Digo; q. la dha D.[a] Catt.[ta] de Albarado a muerto y passado de esta press.[te] vida; dejando po sus herederas lejitimas a las dhas D.[a] Bernavela y d.[a] Catt.[a] de torres albarado y rrespecto; de q. en ser n[c] como tal padre y lejitimo administrador; me toca el hazer inbentt.[o] de los bienes y alajas que por su fin y muerte quedaron en nra Cassa para q siempre conste = a Vm piedo y supp.[o] mande hazer inbentario de dhos bienes y alajas q por fin y muerte de la dha d[a] Catta de albarado, mi lejitima mujer quedaron en nra Cassa

in ser poniendo a el su autoridad y decreto Judiçial cometiendolo; al escriv.º q. Vm fuere servido y efº Justiçia y p.ª ello efº y Juro en forma de dro
L.do D. Andres Parayos Cachupin
Don Juº de torres y Barrantes

f.158v *En la Villa de Madrid a nuebe de febrero de mill seisºs y sesenta y nuebe antimi el ssº D. Ju.º de torres Barrantes como Padre y lejitimo adminor de sus hijos y de Dª Catalina albarado su muger difunta y Su testamrio en Conformidad del auto antezedente Hizo Ymbentario de los Vienes de la susudha q quedaron pr su muerte en la forma ssiguete*

f.159 [1] Un Lienzo de çerca de tres Varas de ancho y mas de dos varas de alto de un s.to xpto con la cruz a questas con marco negro
[2] otro lienzo de dos Varas de alto y bara y media de ancho con marco negro de la huida de xipto
[3] otro lienzo de dos Varas de largo y Vara y terzia de ancho con marco negro del s.n Joseph y nra s.ra dandole el niño

f.159v [4] Una nra s.ra de la leche en tabla endida con marco dorado y tallado
[5] Un lienzo de nra s.ra de la conzep.on de tres quartas de largo con moldura negra
[6] Una lamina pequeña de sn Juº Bap.ta con marco de evano y reliquias enbutidas en el frisso =
[7] otra lamina del s.to xpto de Burgos con moldura negra
[8] Un lienzo del Gloriosso Archanjel s.r s.t Miguel de bara y media de largo con marco dorado y tallado
[9] Un s.n fran.co de zera en lamina pequeña con marco de evano y moldura y bidriera
[10] Una lamina en piedra de nra s.ra de loreto moldura de evano y plata = pequeña
[11] Un pais de bara y quarta de la Uyda al xipto con marco negro y dorado
[12] otro pais de tres quartas de la bisitazion de nra s.ra a s.ta Ysavel con marco negro
[13] Una nra s.ra de la leche en tabla de m.ª bara con marco negro
[14] otra nra s.ra de la leche en lienzo del mesmo tamaño con marco negro
[15] Una s.ta leocadia de tres quartas sin marco
[16] Un desçendimiento de la cruz de media bara en tabla con marco negro y dorado
[17] Una Ymajen de nra s.ra siendo niña haziendo labor en lienzo de a bara de zurbaran con marco de palo de la Yndia
[18] Una Ymajen de nra s.ra y el niño en brazos en tabla de tres quartas con moldura alfarxia

f.160 [19] Un pais de davìd y abigail en lienzo de a bara y quarta con moldura dorada de Ytalia
[20] Un s.n franco del griego en lienzo de a bara con moldura negra de alfarxia
[21] Un Lienzo de a mas de a bara con moldura negra y oro de Una madalena y otra figura
[22] dos laminicas de la Ystoria de s.t Pablo con guarnizion de evano, de a quarta
[23] quatro laminas de a terzia de historias de santos en pizarra con molduras doradas
[24] Un s.t Ger.mo en pais en tabla de a terçia con moldura dorada tallada
[25] Una lamina de tercia de largo del P.e eterno con moldura de evano, de mano de P.º garçia ferrer
[26] Una piedra agata redonda de la combersion de s.t Pablo con moldura ochavada de evano
[27] Dos paises de a bara en lienzo de la historia de Jacob digo de Job y la puerta dorada de mano de Eux.º caxes con molduras negras
[28] Un pais en tabla de a terçia de helizas y Unos cuerbos con marco negro y dorado
[29] Una lamina de mas de terzia con moldura de evano de la predicazion de s.n Ju.º Bap.ta en el desierto
[30] Un lienzo de Adan y eva echandolos del paraisso de tres quartas de largo con marco negro
[31] Una lamina de a terzia de Judic y olofernes con marco de peral

f.160v [32] Un lienzo de dos terçias de nra s.ra de los desamparados de Valenzia con marco dorado labrado
[33] Una madelena de zera en lamina de a terçia con bidriera y guarniçion de evano
[34] dos laminicas de menos de a quarta de zera que Una es s.ta clara y otra s.n Domingo con bidrieras y marco de evano y asillas de plata
[35] Un lienzo de a bara con una guirnalda de flores de mano de Ju.º de Arellano y en medio Una nra

s.ra y El niño durmido de mano de Matheo cerezo con Una guarniçion ancha de mas de quarta de evano de portugal y embutida de laton

[36] Otro lienzo pegado en tabla redondo de la adorazion de los Reyes de mano de Diego G.z de Vega con guarniçion ancha y ochavada de evano lisso y labrado

f.161

[37] Una laminica de s.ta Catalina cubierta de talco y con moldura negra de menos de quarta

[38] dos floreros angosticos de media vara de ancho con molduras negras

[39] dos tablas de paxaros de a dos terçias de ancho con marcos negros

[40] otra tabla de a terzia de paxaros con marco negro

[41] Un pais de Una benta y caminantes en lamina con marco de peral

[42] Una tabla de dos terzias con Una caña de paxaros y Un pichel con marco dorado

[43] Un pais nevado en tabla de m.a Vara, flamenco con marco negro

[44] dos florerillos en lamina de a quarta con molduras doradas y talladas

[45] Una tabla de tres quartas de andromeda y Perseo del parmesano con marco negro

f.161v

[46] Un Retrato entero de mujer de pintura a lo antiguo sin moldura

[47] Una porzelana en lienzo con Unos melocotones de media Vara de largo sin moldura

[48] El Arca de noe del basan en tabla de mas de Una bara de ancho con moldura dorada

[49] Un Retrato de D. P.o Barrantes Aldana canonigo de Burgos en lienzo sin moldura

[50] Un Retrato de Una muger a lo antiguo de mano del tiziano en tabla de bara y quarta con moldura negra

[51] Una caveza de Vandique de mas de media vara con moldura de evano

[52] Un Retrato de medio cuerpo de Un clerigo en lamina de estaño de mano de pintoreto con moldura negra

[53] otro Retrato de medio cuerpo de la prinzesa D.a Ju.a en tabla con moldura negra

[54] otro Retrato de medio cuerpo de Un fraile dominico de mano del greco en lienzo con moldura negra

[55] otro retrato caveza de Un Armado en tabla de terzia de mano de Ant.o moro con moldura negra

[56] Una lamina con dos cavezas de mano de Vandique de mas de media Vara con moldura de evano

[57] Un florero en lienzo de bara y quarta con moldura negra de la escuela de mario

[58] quatro tiempos de frutas y flores en lienzo de a siete quartas de largo con molduras doradas

f.162

[59] Un lienzo de bara y quarta de frutas de mano de Ju.o herant con moldura negra

[60] otro quadro de bara y quarta en tabla de frutas y Un pichel de mano de franco Ychens con moldura negra

[61] Un florero de media Vara en Jarra dorada con moldura negra

[62] Un lienzo de a Vara y quarta de Venus y cupido de la escuela del tiçiano con moldura de alfarxia

[63] Un frutero en pie en lienzo de Ubas y granadas de tres quartas con moldura negra

[64] dos marinas de a bara en lienzo de mano de moran con moldura negra

[65] Un florero en tabla de a dos terçias q las flores son de Ychens y las dos figurillas de en medio de teniers con moldura negra

[66] dos paises en tabla de a mas de m.a Vara cada Uno con esta zifra, Jitensa, con moldura negra

[67] quatro batallas en lienzo de a mas de terçia con marcos tallados y dorados

[68] Un quadro en lamina de tres quartas de largo de dido y eneas y Una figura echando fuego con moldura dorada y tallada

[69] Una liebre encarnada en Vitela de tres quartas de largo de mano de Alverto durero con moldura negra

[70] dos tablas de a media Vara con marcos dorados y negros de las fabulas de medea y narçisso

[71] quinze laminicas de Cobre de marinas con guarniçion de evano selladas por detras

f.162v

[72] Dos paises flamencos en lamina de a terzia con guarniçion de evano

[73] dos fruteros en lienzo de a tres quartas de mano de moran con molduras negras

[74] Un paisillo en tabla de media Vara, de caza con moldura negra

[75] Un frutero con Un barro y Unas redomas con moldura negra

[76] Un lienzo de a dos terçias, con Una batalla de Ju.o de toledo con moldura dorada

[77] Seis paisillos y Unas abubilla todos de a quarta de mano de P.º garçia ferrer en lienzo sobre tabla con marcos negros

[78] Una piçarra aobada de a tercia con Un hombre a cavallo y otro con Una acha de noche de mano del olandes con marco aobado y dorado

[79] dos laminas de a dos terzias de frutas y pescados con molduras de evano

[80] dos piedras azules turquesadas con marcos de concha y evano pequeñas con Unas figurillas

[81] otras dos piedras azules mas subidas pintadas con guarnizion de concha y evano en forma de fortificazion

[82] Una tabla de a terzia de Un pais y Un peñasco con marco de evano

f.163 [83] Un pais en tabla de a terçia con moldura negra

[84] Unas flores de tres quartas de ancho y quarta de alto con marco de negro

[85] quatro tablas de zerca de a bara con molduras negras que son, la torre de babel = s.ⁿ Ju.º en el apocalpse otra de pescados y paxaros y otra de dulzes y Vinos

[86] Un lienzo de tres quartas de largo con Unas Ubas peras y bellotas con marco negro

[87] Una tabla de Vara y quarta de figuras del bosco sacaberrugas con marco negro de quarton

[88] Un lienzo grande de mas de dos Varas con la tormenta q carlos 5.º tubo en Arjel de mano de bastarchio con marco negro

[89] Un pais flamenco de dos baras y media en lienzo con diferentes figuras sin marco

[90] dos sobre bentanas la Una pais Y otra marina en lienzo de dos baras y mª de ancho con marcos negros

[91] dos paisillos de a bara angosticos con marcos negros con el amanezer y la noche

[92] Un frutero en lienzo de a bara y q.ta en q esta Un guacamayo sobre Un zesto de frutas con marco negro

[93] otros dos paisicos de a dos terçias angostos con m.cos negros

[94] dos marinas de a bara en lienzo con marcos negros

[95] dos paises flamencos en lienzo de a siete quartas de las fabulas de Ycaro y ganimedes con marcos negros y oro

f.163v [96] quatro floreros en lienzo firmados de Juan de Arellano, los dos en dos jarrones y otros dos en canastos con marcos negros

[97] Un lienzo en tabla pegado de Una terçia de ancho con Unas figuras borrachas con marco negro

[98] dos paises de a bara de ancho y quarta de alto con marcos negros

[99] dos pinturas de Una muger atada y otra de Unos emperadores de a bara sin marco en lienzo

[100] Un lienzo de a bara con Una dama andante con su cavallo y Armas sin marco

[101] Un lienzo de siete quartas de Unos soldados armados como adorando al sol de la escuela de pelegrin sin marco

1. Díaz del Valle, ed. 1933, p. 392; Ceán Bermúdez, 1800, t.II, p. 164.

85 Blasco de Loyola
1670

The postmortem inventory of Don Blasco de Loyola, a Basque knight of the Order of Santiago and *comendador* of Villarubia de Ocaña, was drawn up by his widow Ursola Veno del Rey and brother-in-law, Doctor Don Joseph Veno del Rey, and was opened in Madrid on 21 October 1669.[1] He was protected by the Jesuit Father Nithard, confessor of Queen Mariana of Austria, and was an excellent bureaucrat, whose loyalty and efficiency allowed him to rise in the administrative hierarchy to achieve great social distinction. Loyola was *Secretario del Despacho* from 1655, in direct contact with the king and his prime minister (as Jerónimo de Villanueva had been before him). He became secretary of the *Despacho Universal* during the regency of Queen Mariana (from 1665) and was consequently also secretary of the *Junta de Gobierno*, which met daily during the minority of Charles II. At his death, Loyola was also a member of the *Consejo de Guerra* and the *Cámara de Indias*. However, his main governmental office was *Secretario de Estado*, an office he had occupied since April 1662, with particular responsibility for Italy (in 1662, and between October 1665 and October 1669) and for the North (August 1662–October 1665).

Loyola's collection of paintings was appraised by the painter Don Sebastian de Herrera on 22 January 1670. Although the collection was not as large as those of two other Secretaries of State, Diego de la Torre (Docs. 91 and 92) and Bartolomé de Legasa (Doc. 100), it was wide ranging in subject matter. Although most of the paintings were of religious subjects, there was also a painting of the *Abduction of Europa* (no. 19) and landscapes with nymphs (no. 2), a Flemish tavern scene (no. 30), and the *Senses of Sight and Hearing* (no. 36). It is surprising, however, that the document mentions no portraits. Heading the document was the only attributed work, the *Judgement of Solomon* by Rubens (no. 1), valued at 1,000 *reales*.[2] While Loyola probably admired this as a great work of art in its own right, its author and subject matter, concerning wisdom and the exercise of a difficult judgement, may have held a particular relevance for a minister who dealt with Flemish affairs. Moreover, a number of other paintings represented heroes of the Old Testament: there were two paintings of *Judith and Holofernes* (nos. 8, 13), two paintings of *David with the head of Goliath* (nos. 10, 27) a pair of pictures of *David's triumph* (no. 37), and a painting of *Jael and Sisera* (no. 11).

AHPM, Prot. 8.184, unfoliated

Tasacion

En la Villa de madrid a beinte y dos dias del mes de hen^{o} ano de mill y ses^{os} y setenta yo El scriv^{o} lei e notifique el nobramiento de tador en el echo a don ss^{an} de Herrera Pintor de su mag^{d} en su persona El qual se acepto y devajo de Juram^{to} que hico en forma de dr^{o} Prometio hacer La dha tasacion vien y fielm^{te} a su saber y entender y la Hico en la manera sig^{te}

[p.1]

[1] Un quadro del Juiçio de Solomon de Rubenes en mill y cien R^{s} 1100

[2] quatro paises de ninfas Con marcos negros y dorados cada uno quatrocientos R^{s} 1600

[3] Una Judic de Castor quinientos R^{s} 500

[4] quatro tiempos del Reçivimiento a duçientos y cinquenta cada uno 1000

[5] Un s^{n} Juan en el desierto figura entera de marco negro = Seiscientos y sess^{ta} R^{s} 660

[6] San Buenabentura yncado de Rodillas Con dos anjelicos detras y marco Dorado trecientos y treinta R^{s} 330

[7] Santa Cathalina Con una gloria aRiba y marco negro en ducientos y veynte R^{s} 220

[8] Judiht Cortando la caveza a olofernes en seiscientos R^{s} 600

[9] Un nacimiento de nro Señor en una tabla de poco mas de bara de alto con moldura negra en docientos R^{s} 200

[10] David Con la caveza del Jigante figura del natural Con marco dorado en cinquenta ducados 550

[11] Jael yncando el clavo al gen^{l} Con marco negro en mill R^{s} 1000

[p.2]

[12] quatro pinturas de blanco y negro en tablas de Dos terçias Con marcos negros a çiento y cinquenta R^{s} cada una 600

[13] Judiht de medio Cuerpo mayor que el natural Con la Caveza del Jigante en el puño Con marco dorado en quinientos R^{s} 500

[14] Una quinta angustia de bara y media Con marco negro en cien R^{s} 100

[15] Una pintura en bidro de suvida de nra Señora Con marco de ebano en mil y quinientos R^{s} 1500

[16] Una pintura de nra s^{ra} con el niño y san antt^{o} abad s^{ta} Catalina santo Domingo y s^{n} Jorge de una bara Con su marco negro en çien ducados 1100

[17] Un s^{n} Jeronimo en el desierto con un Santo Cristo de m^{o} Cuerpo en una tabla Con marco dorado y tallado en mill y quinientos R^{s} 1500

[18] Una tabla de nra s^{ra} Con el niño sobre el rregaço en pie abraçado y un arbol de manzanas detras con su marco dorado y tallado en treçientos R^{s} 300

[19] Europa sobre el toro en la mar con marco dorado en quinientos y cinquenta R^{s} 550

[p.3]

[20] Un lienzo de san agustin Con la mano sobre unos libros mirando a ellos figura en pie en treynta ducados 330

[21] Un pais de la magdalena en el desierto de bara y media de ancho y tres quartas de alto en ciento y cinquenta R^{s} 150

[22] Seis paises yguales de bara y media de ancho y bara y quarta de alto con marcos negros el uno de s^{n} Ju^{o} baup^{ta} otro de s^{n} fran^{co} y los quatro de hijo prodigo a V^{te} Ducados cada uno mil treci^{os} y v^{te} R^{s} 1320

[23] Un lienço de una santa atada a un arbol y un sayon atando la los pies y otro soplando Unas asquas Con su marco negro en sesenta ducados 660

[24] Un lienzo del angel de la guarda Con un niño desnudo de la mano Con marco negro Resquebrajado el lienzo en quinc^{os} R^{s} 500

[25] Una tabla de bara y m^{a} de alto de Cristo y la magdalena con marco dorado en setenta ducados 770

[26] Una ymagen de nra s^{ra} con el niño y San Juan y angeles en Un lienço de Una bara de alto y dos baras y quarta de ancho con marco dorado en treçientos R^{s} 300

[p.4]

[27] Un medio Cuerpo de David con la Caveza del Jigante mayor que el natural en lienzo de dos baras de ancho y bara y media de alto co maro dorado en ochoçientos R^{s} 800

[28] Un lienzo de s^{n} Pedro arrodillado las manos puestas de Dos baras y terçias de alto y bara y m^{a} de ancho quatroci^{os} R^{s} 400

[29] Un lienzo de un encendio de troya de Dos terçias de alto y tres quartas de ancho con marco negro en doci^{os} R^{s} 200

[30] Un lienzo de Una osteria de unas mugeres flamencas y soldados con marco negro en docientos R^{s} 200

[31] Un lienzo de una huyda a egito de tres quartas de ancho y dos terçias de alto en Ciento y Cinquenta R^{s} 150

[32] Un pais con su marco negro de bara de ancho en seis ducados 66

[33] Un lienzo de s^{n} Pedro en la carzel y soldados de tres quartas de ancho y dos terçias de alto en doçientos R^{s} 200

[34] la creacion del mundo del mismo tamaño en docientos R^{s} 200

[35] Seis fruteros de a tres quartas de ancho a Veinte R^{s} Cada una ciento y v^{te} R^{s} 120

[36] Una piedra blanca pintada en ella los Sentidos de Ver y oir en çiento y Cinquenta R^{s} con Su marco negro ondeado 150

[p.5]

[37] Dos lienzos de tres quartas de ancho y dos tercias de alto el uno del triunfo de david y otro Compañera con marcos negros a Ciento y Cinquenta R^{s} Cada uno 300

[38] quatro laminas de un tamano con marcos de Hebano a diez ducados cada una montan quatroçientos y quarenta R^{s} 440

[39] otras dos laminas mas pequeñas de marinas docientos R^{s} cada una con sus marcos de hebano en quatrocientos R^{s} a docientos cada una 400

La qual dha tasacion declaro averlo vien y fielm^{te} so cargo de su Juram^{to} en que se afirmo y lo firmo siendo testigos Dona Ursola Baeno y don andres garcia de madar residentes en esta vi^{a}
Sebastian de Herrera Barnuevo
Ante mi
Juan Garcia Polanco

1. Loyola's valuation was previously published in J.L. Barrio Moya, , "El hidalgo guipuzcoano Don Blasco de Loyola y el inventario de sus bienes," *Cuadernos de Cultura*, no. 10 (1987), pp. 83–90.
2. This was, perhaps, a version of the painting of this subject from Rubens' studio, which exists in the Prado, Madrid, and Statens Museum for Kunst, Copenhagen.

86 Juana Álvarez de Pedrosa
1671

The combined inventory and valuation of the estate of Juana Alvarez de Pedrosa (d. 24 March 1671) and her husband, Francisco Ruíz de Miranda, silk merchant, were drawn up on her death, beginning in Madrid 28 March 1671. The paintings were valued by Joseph de Salazar, painter. The document is a representative example of the more modest collections of non-noble individuals at court, who, despite their small holdings of paintings, appear nevertheless to have invested in some high-quality paintings by contemporary masters. Heading the valuation was a *Virgin and Child* painted by Alonso Cano (no. 1). This was the most valuable of the pictures and was, most probably, far superior in quality to most of the other paintings in the collection, all of which were listed anonymously. It may have formed the centerpiece of Ruíz de Miranda's small gallery or have been a focus for private devotions. Four paintings of the *Furies* (no. 20) are likely to have been copies of Titian's famous paintings of the *Four Condemned* that hung in the Madrid Alcázar. These were not, however, particularly valuable works and declined considerably in value in successive appraisals of the collection in 1674 and 1678.

AHPM, Prot. 8.178, unfoliated

Inventt.º y Tass.ºn de Pinturas
En la Villa de madrid A quatro dias del mes de mayo de mill y sseiscientos y ssetenta y un años fran.co Ruiz de miranda Vecino desta dha Villa y mercader de sedas en la puerta de guadalajara como testamentario ynscolidum de Doña Juana Alvarez de Pedrossa su muxer difunta por antemi el escrivano fue continuando el ymbentario de bienes que por su fin y muerte quedaron y Juntamente se haze tassacion dellos en cumplimiento del auto antes desto probeydo Por el sr lizençiado Don Gaspar Paez de Barrnuevo theniente correxidor desta dha villa en veinte y quatro de Abril de este año para cuyo efecto yo el escrivano R.vo Juramento Por Dios y una cruz en forma de derecho de Josseph de salazar maestro Pintor tassador nombrado para las pinturas y de mas deste Genero = El qual prometio de hazerla bien y fielmente Y sse fue haciendo el dho ymbentario y tassacion en la forma siguiente

[p.1]

[1] Primeramente se pone por ymbentario y tasson el dho tassador Un quadro de nuestra senora con el niño en los bracos de dos Baras de Alto y Bara y quarta de Ancho con ssu marco dorado de Alonsso Cano en mill y cien Rs 1100

[p.2]

[2] Ottro quadro de san francisco en tabla de dos baras de Alto y ssu marco negro en seiscientos Y ssessenta reales 660

[3] Mas se pone por Ymbentario Y el dho Tassador Tasso Una lamina de nuestra señora y San Josseph de Una Bara de largo y tres quartas de Alto con marco de ebano en sseisçientos Y ssessenta Rs 660

[4] Mas seis laminas Pequeñas de Una Tercia de Alto y Una quarta de ancho con ssus marcos de Peral a ochenta Y ocho R.s cada uno hazen quinienttos y Veinte y ocho Reales 528

[5] Mas quatro Paysses Pequeños en tabla ochavados de Una Tercia de largo con sus marcos negros a tres ducados cada Uno hacen Zientto y treinta y dos Reales 132

[6] Mas ottro quadro de santa Cathalina en tabla de una Bara de Alto y dos tercias de ancho con su marco negro en doscientos Reales 200

[p.3]

[7] Mas se pone por Ymbentario y el dho tassador tasso un naçimiento de dos Tercias de Ancho y media Bara de Alto Con Su marco negro en çientto Y çinquenta Reales 150

[8] Un quadro de nuestra Señora de la anunciaçion de media Bara en quadro con su marco negro en ciento y diez R^{s} 110

[9] Ottro de Un niño Jessus con su zerco de flores de bara y quarta en quadro y ssu marco negro en ochenta y ocho Reales 88

[10] Mas Se ponen por Ynbentario y El dho Tassador Tasso quattro Pintturas de Dos Baras de largo y Bara y Terçia de Altto Con ssus marcos negros a ciento y ochenta reales cada una que Haçen sieteçienttos y Veinte Reales 720

[11] Mas quattro Pintturas de el mismo tamaño con sus marcos negros a çiento Y diez Reales Una con otra que Hazen quattrocientos Y quarenta R^{s} 440

[12] Mas Una Ymajen de nuestra Señora de los Remedios de tres quartas de Altto y media Bara de ancho con ssu marco dorado en çiento Y cinq^{ta} R^{s} 150

[p.4]

[13] Ottra Ymaxen de la mag^{na} y Un San Francisco Pequenoz de Una Tercia de largo Y Algo menos quarta de altto con ssuz marcos negros ambos en ochentta y ocho Reales 88

[14] Mas Tres Pintturas de bara y media de Altto la Una de San Pedro = La otra de san Pablo y la ottra de nuestra Señora de la Soledad una con otra a quatro ducados Hazen ziento y Treinta y dos Reales 132

[15] quattro fruteros de Dos terçias a quinze reales cada Uno Hazen sessenta Reales 60

[16] ocho flores Pequeños a diez y sseis Reales cada Uno hazen ciento y Veinte y ocho R^{s} 128

[17] Una nuestra Señora de la Concepcion de tres quartas de Alto con ssu marco negro en çien reales 100

[p.5]

[18] Una magdalena de tres quarttas en quadro en quarentta Reales 40

[19] Una nuestra Señora y San Josseph de bara Y media de altto en çiento y çinquenta R^{s} 150

[20] quattro Pintturas de las furiaz de Una Bara en quadro con ssus marcos a quarentta Y quattro Reales cada Una haçen ciento Y ssetenta Y sseis Reales 176

[21] Una lamina Pequeña de un eccehomo con su marco de ebano en ciento y diez R^{s} 110

[22] Mas se pone por Ymbenttario y el dho tassador tasso una Pintura de Una terçia en quadro del despossorio de santa Cathalina en çiento y diez Reales 110

y en la forma referida El dho Josseph de Salazar de Laso Haver echo la dha tassaçion a ssu saver y entender vien y fielmente sin Haver echo agravio a ninguna de las partes y lo firmo y el dho françisco Ruiz de miranda en cuyo poder [p.6] quedaron Las dhas Pintturas de todo lo qual doy fee =
Fran^{co} Ruiz de miranda
Joseph de salazar
Ante mi
Juan de Burgos

87 Jerónimo Valle de la Cerda

1671

Don Jerónimo Valle de la Cerda (d. 14 July 1670) was a Knight of Calatrava and lord of the town of Casa Tejada, a member of the *Consejo de Castilla* and *contador mayor* of the *Consejo de Cruzada*, a body originally established to raise funds for wars against Moorish infidels. His postmortem inventory was begun by his widow Leonor María de Saavedra in Madrid on 18 July 1670. The inventoried paintings (ff. 604–608v) were valued by Pedro de Villafranca, entitled *Pintor de Su Magestad*, on 29 May 1671 (ff. 575v–582v).

Valle de la Cerda's collection numbered well over 100 pictures, and although Villafranca assigned many of these high values, he did not attribute any to specific artists. There were large numbers of landscape paintings, at least one of which was described as Flemish (no. 95), as was a battle painting (no. 30). Five of the landscape pictures depicted scenes of banditry (nos. 15, 40, 83, 100, 102), a subject that characterized the work of many northern painters, and especially Salvator Rosa, among Italian artists. Five large hunting scenes, subjects sought after by aristocratic collectors at court and most probably Flemish in origin, were appraised at high sums (nos. 1, 4, 16, 17). Valle de la Cerda appears to have had a taste for classical and mythological subjects: at least two of his paintings depicted the common theme of the *Loves of the Gods* (nos. 13, 82). One represented the story of *Pyramus and Thisbe* (no. 99), another of *Helen of Troy* (no. 37) and two more unusual paintings the *Fable of Pegasus* (no. 12) and the *Fable of Icarus* (no. 84). A more exotic note was struck by a pair of paintings representing *Amazons* (no. 35) and two paintings of Moors in a religious procession (no. 90) and at a Moorish banquet (no. 92).

AHPM, Prot. 9.836, ff.575v–582v

En la villa de Madrid a Veinte y nuebe Dias del mes de Mayo año de mill y ss^{os} y ssettenta y uno p^{r} ante mi el ss^{o} Pedro de Villafranca Pintor de Su Mg.^{d} Tassador nombrado p^{ra} tassar las pinturas y cossas tocantes a su ofiçio que quedaron p^{r} fin y muerte del ss.^{r} Don Ger^{o} Luis Balle de la Çerda Caballero que fue de la orden de Calatraba del Conssexo de Su Magestad Su Contador mayor Cruz^{da} señor de la Villa de Cassa tejada la qual dha tassaçion hico en la forma y manera siguientte

f.575v *Pinturas*

[1] 1 Primeramente Dos Paisses de monteria de a tres baras de ançho y quatro de largo el uno de Caça de leones y el otro de Jabalies se ttassaron el de leones en Mill y cien Reales y el de Jabalies en mill que sson dos mill y cien Reales 2100

f.576

[2] Una fabula de Una diossa a forma de batalla de tres baras de ançho y tres de largo se tasso en dos mill reales 2000

[3] 2 otro Pais de tres baras menos quarta de ançho y tres y media de largo se tasso en mill Reales 1000

[4] otro Pais de dos baras y dos terçias de ançho y tres baras y media de largo de Caça de benados y muchos Perrillos se tasso en mill y cien Reales 1100

[5] 3 Una pintura de ss^{n}tiago a caballo de tres baras de Ançho y dos y quarta de largo se tasso en ochoçientos y ochenta Reales 880

[6] quatro pinturas la una de Carlos quinto otra del ynfante Cardenal y otras dos Reinas de Marcos dorados de Dos baras y media de largo y bara y media de ançho se tasso cada una dellas a çiento y çinquenta Reales que montan seyscientos Reales 600

[7] Una pintura de nra ss^{ra} san Joseph y el niño de tres baras escassas poco mas o menos de Cayda y de ancho mas de dos tassosse en mill y cien Reales 1100

[8] La Madre Maria de Jesus de medio cuerpo en quarenta Reales 40

[9] Un San Antonio en çien Reales 100

[10] Una Ymaxen de la contenplacion en lamina de a quarta en ssessenta y seis Reales 66

f.576v [11] 4 Una Pintura de Un descendimiento de la Cruz de tres baras de ançho y dos de largo se tasso en mill y quinientos Reales 1500

[12] 6 Una fabula del Caballo Pegasso de bara y media de Ançho y dos baras menos quarta de largo se tasso en quinientos Reales 500

[13] Una Pintura de benus Con seys niños alrededor y otras diferentes figuras de bara y terçia de largo y dos baras menos quarta de ançho tassosse en quinientos reales 500

[14] 7 Seys quadros de Paxarotes de marco negro de bara y quarta de Caida y dos de Ançho tassados a duçientos reales que montan mill y Duçientos reales 1200

[15] 8 Una Pintura a forma de Pais de Unos ladrones de bara y media de Ançho y dos de largo se tasso en Duçientos y beinte reales 220 *Annot: n^{o} 8*

[16] 9 Un quadro de Monteria destrocando un benado de tres baras y media de largo y dos y media de Ancho se tasso en mill R.^{s} 1000

[17] Un quadro del mismo tamaño que el de arriba pintados diferentes animales y un Jabali se tasso en mill reales 1000

[18] 10 Un frutero Con mucha bariedad de frutas Y un ombre y una muxer de bara y media de ancho y dos de largo se tasso en quinientos reales 500

f.577 [19] 11 Una Pintura de ss^{n} Miguel de tres baras de largo y dos y quarta de ançho tassosse en nobecientos y nobenta reales 990

[20] 12 Una Pintura de ss^{n} Geronimo de bara y terçia de Ançho y dos baras menos quarta de largo tassose en ciento y Diez reales 110

[21] 15 ocho floreros de dos baras de largo y bara y media de ançho tassosse cada uno dellos a çiento y cinquenta reales 1200

[22] 17 Dos Paysses de nabios de bara y media de largo y dos y media de ançho se tassaron a Ducientos reales cada uno 400

[23] 18 tres Paisses Uno Con marco dorado y dos con negros con diferentes figuras pintadas en los paysses de bara y tercia de largo y dos baras menos quarta de ançho tassosse cada uno dellos a cien reales 300

[24] 19 Una pintura de nra ss^{ra} de belen con el niño los braços y s^{n} Joseph y pastores de tres baras de largo y quatro de ançho tassosse en Dos mill y ducientos reales 2200

[25] 20 Una pintura de Judic con la cabeça de olofernes de bara y media de largo y dos de ançho tasaronla en quinientos reales 500

f.577v [26] 21 Una pintura de Joseph el Justo y la mux^{r} de putifar de bara y media de largo y dos de ançho tassaron la en quatrocientos reales 400

[27] 22 Doçe pinturas de los Doçe messes del año de a dos baras de largo y tres de ançho tasaron cada uno dellos a ocho çientos y ochenta reales que montan [N.B. "veinte" crossed out] diez mill quinientos y ssesenta reales 560 *Annot: n^{o} 22 dote*

[28] 23 Un quadro de los bacanales con marco negro de bara y media de Caida y dos baras de ançho tassosse en mill y cien reales 1100 *Annot: n^{o} 23*

[29] 24 Dos pinturas la una de Una Jitana q.^{e} esta mirando la mano p^{ra} deçir la buena bentura y la otra de Unos hombres Jugando tasaron cada una a ochenta reales 160 *Annot: n^{o} 24*

[30] 25 Una batalla de flandes sin marco de hombres armados de bara y quarta de Caida y dos baras de ancho tassosse en Duçientos reales 200

[31] once enperadores de a bara con marcos dorados tassados a dos Ducados cada una montan Duçientos y quarenta y Dos Reales 242

[32] 27 Dos elimentos de a bara y media de Cayda y dos de ancho con marcos negros y dorados tassados a ochoçientos reales cada uno que montan mill y ss^{os} reales 1600

[33] 28 Un bodegon Con moço y bodegonera de dos baras menos quarta de Caido y dos y ssesma de largo con marco negro tasso en mill reales 1000 *Annot: nº 28*

[34] 29 Un pais de bara de Caida y bara y quarta de largo de marco dorado tassosse en quinientos reales 500 *Annot: nº 29*

f.578 [35] 30 Dos quadros de Marcos estofados dorados el uno de las amoçonas y el otro de otras muxeres a caballo de dos baras menos sesma de largo y una menos sesma de caida tassados a mill reales cada uno que sson Dos mill 2000

[36] 30 Dos Paisses de damisselas con cestas y Guirnaldas de flores con marcos negros de Caida dos baras y de largo tres menos quarta tassados a ochocientos reales cada uno que montan mill y sseiscientos reales 1600 *Annot: nº 30*

[37] 31 Un quadro de la reyna elena y el rei apares de dos baras de cayda y quatro y quarta de largo con marco negro tassosse en mill y ochocientos reales 1800

[38] 33 Una ymaxen de nra ss^{ra} de loreto de tres baras menos quarta de caida y de ancho dos menos sesma tass^{do} en quinientos y cinquenta reales 550

[39] 36 Un pais del ssacrificio del Abran de Marco dorado de dos baras y media de largo y quatro menos quarta de ançho tassosse en mill y sseisçientos reales 1600 *Annot: nº 36*

[40] Una pintura a forma de Pays q tiene dos baras y media de largo y tres y media de ançho Con su marco dorado pintado dentro della Un ombre dado de Puñaladas y otro Curandole se tasso en mill y ss^{os} reales 1600

[41] 37 Una Pintura de la negaçion de ss^{n} Pedro con su marco Dorado de Dos baras de largo y tres menos quarta de Ançho se tasso en Dos mill r^{s} 2000

[42] 38 Una Pintura de Diosses marinos Con su marco negro dc dos baras y media de largo y quatro menos quarta de ançho se tasso en Dos mill reales 2000

f.578v [43] 39 Un quadro de la degollacion de los Ynocentes de Vara Y media de largo y dos menos quarta de ançho con su marco Dorado se tasso en seiscientos y ssessenta reales 660

[44] 41 Un quadro de Joseph el Justo y la mux^{r} de putifar de tres baras menos quarta de largo y dos de ancho de marco negro tasso en quatroçientos reales 400

[45] 42 Una Danca de niños de bara y quarta de Ançho y dos y media de largo sse tasso en mill y quinientos reales 1500

[46] 43 Una ymaxen de la Conçep^{on} de tres baras y quarta de Cayda y tres menos quarta de ançho con marco negro tassada en mill y ss^{os} R^{s} 1600 *Annot: nº 43*

[47] 45 Una Ymaxen de nra ss^{ra} Ylando y ss^{n} Joseph de Dos baras de cayda y dos menos quarta de largo tassosse en ciento y cinquenta reales 150

[48] 46 Una pintura del batismo de ss^{n} Juan de Marco dorado de bara y quarta de caida y dos menos quarta de largo tass^{da} en mill reales 1000 *Annot: nº 46*

[49] 47 Un quadro del nacimiento teniendo nra ss^{ra} un belo ssobre su hijo santo Con marco negro de dos baras de Cayda y dos y media de ancho sse tasso en mill reales 1000 *Annot: nº 47*

[50] 48 Una Pintura de la adoraçion de los Reyes con marco negro y el mismo tamaño que el nacimiento tasso se cada una en mill Reales 1000

[51] 49 Una pintura de la espossa y el pastor de tres baras y quarta de largo y de Cayda Dos y ssesma tassosse en mill reales 1000 *Annot: nº 49*

f.579 [52] 50 Una Ymaxen de nra ss.^{ra} Con su hijo y ss^{n} Ju^{o} de Dos baras y media de Cayda poco mas y dos y ssesma de largo Con marco negro tassosse en mill reales 1000

[53] 51 Una ymajen de nra ss^{ra} de Monsserate de Dos baras y media de Caida y dos y ssesma de ançho de marco negro tassosse en mill reales 1000

[54] 52 Una pintura de ss^{n} Pedro y ss^{n} Pablo de dos baras menos sesma de Cayda y bara y medio de largo con marco Dorado tassosse en seyscientos y sess^{ta} reales 660

[55] 54 Un ss^{n} esteban de Marco negro de bara y quarta de Caida y bara esCassa de largo tassosse en treçientos reales 300

[56] 55 Dos Pinturas marcos estofados o alcachofados dorados la una cristo a la coluna y la otra del Prendimiento de bara y sesma cada una de Cayda en ochocientos y ochenta reales que montan mill seteçientos y sessenta reales 1760

[57] 56 El Padre Ussebio de Marco negro de bara y ssesma de Cayda y bara y ssesma de largo tassosse en mill reales 1000

[58] 57 Una ssanta teressa en marco negro de bara y quarta en quadro tassosse en çiento y cinq^{ta} reales 150

f.579v [59] Un ss^{n} Juan ebanjelista en agata de bara menos sesma de cayda y de largo tres quartas tassose en cinquenta Ducados 550

[60] Una tabla de la Çena y christo labando los pies a ss^{n} Pedro Con marco Dorado de Cayda media bara escassa y bara escassa de largo tassosse en quatroçientos reales 400

[61] 60 Dos laminas una de la Concep.^{on} Con marcos de bronçe de mas de media bara de Cayda y mas de terçia de largo la Una se tasso en seyscientos y ssessenta reales que es la Concep.^{on} y la otra de ss^{n} Mig.^{l} en quinientos reales que acen mill y ciento y ssessenta reales 1160

[62] 62 Dos laminas Con marcos de concha de ss^{n} Phelipe neri la una y la otra de la ss^{ra} Doña Marina de escobar de a tercia de Cayda y quarta de ançho tassadas a çiento y ochenta reales cada una q montan treçientos y sessenta reales cada una q montan treçientos y ssessenta reales 360

[63] 63 el padre frai tomas de la birxen de tercia de Caida y quarta de largo con marco de ebano y concha tassado en Duçientos y Veinte R^{s} 220

[64] 64 Una lamina de Cayda Una terçia y media bara de largo de christo muerto en braços de su Madre tass.^{da} en quinientos reales y es de marco Dorado 500

[65] 67 Una ymaxen de nra ss.^{ra} en lamina con su hijo y ss^{n} Juan de quarta de Cayda y quarta escassa de largo de marco de ebano tassosse en ciento y cinq^{ta} reales 150

[66] 69 otra ymaxen de nra ss^{ra} pequeña dando el peçho a su hijo con marco dorado se tasso en ssesenta y seis reales 66

f.580 [67] 69 Un ss^{n} Juan en el dessierto con marco de ebano de quarta en quadro tassosse en Ciento y cinq^{ta} r^{s} 150

[68] 76 quarenta y tres quadros de marcos de peral con bitelas ordinarias tassados en seis reales cada una que balen 258

[69] 82 Un quadro de Abran y los tres angeles de bara de Caida y bara y quarta de largo de marco negro tassosse en quinientos y cinquenta reales 550

[70] 86 Una Ymaxen de nra s^{ra} del populo de bara y tercia de largo y bara y quarta poco mas o menos de ancho tass.^{da} en ciento y cinquenta Reales 150

[71] 87 quatro Paisses de Marcos Dorados de bara de Caida y de largo bara y media tassosse cada uno en quinientos y cinquenta reales el uno es chrip^{to} y la ssamaritana que todo monta Dos mill y duçientos reales 2200

[72] otro Pais de Marco Dorado de bara de Cayda y bara y quarto de largo tassosse en trecientos reales 300

[73] 88 Dos floreros de a bara y dos de dos de largo y de ançho bara menos los dos dedos tassados en seyscientos y ssessenta Reales cada uno Con marcos negros 1320

[74] 92 La Madre Maria de Jesus escribiendo de Dos baras de Cayda y de ancho bara y media tass^{da} en quinientos reales 500

[75] 93 Un pays de Unos Passaxeros en una barca y una Cassa Con Un Jardin de bara y quarta de ançho y dos de largo Con su marco negro tass^{da} en seys Cientos y ssessenta reales 660

[76] Un pays con un peñasco y una Puente de palo Con su marco negro de bara y quarta de largo y dos baras de ancho tassose en seyscientos y ssessenta reales 660

f.580v [77] 94 Un pais de Un ombre sobre Un arbol y otras Diferentes figuras de bara y quarta de ançho y dos de largo Con su Marco negro tass^{do} en quatro Çientos reales 400

[78] Un Pais Pintado en el un risco y unos Pastores Con Unas Cabras de bara y sesma de ançho y dos baras de largo Con su marco negro tassado en quatrocientos Reales 400

[79] 95 Una Pintura a forma de Pays q tiene Pintados Unos hombres en barcas y una puente Con otras Diferentes figuras con su marco negro de Una bara de ançho y bara y media de largo tassosse en Cien reales 100

[80] 96 Dos Sobrepuertas Con marco Dorado de tres quartas de Cayda y dos baras menos quarta de ançho en sessenta reales cada uno que haçen Ciento y Veinte 120

[81] 97 Una pintura de la noçhe Con Una muxer pegando Unas Puntas y otra ylando Con otras Diferentes figuras de tres quartas de ancho y bara y quarta de largo Con su marco negro tassosse en treçientos y treinta Reales 330

[82] 98 Una fabula de Europa de Una bara de ancho y una y media de largo sin marco tassosse en quatro cientos reals 400

f.581 [83] 99 Un pais de ladrones de Vara i quarta de Cayda y dos menos quarta de ançho en quatroçientos reales de marco negro 400

[84] 100 Un pais de bara y quarta de Caida y dos menos quarta de ançho de la fabula de Ycaro tassosse en Duçientos reales 200

[85] 101 Un lienço Sin marco de Paxarotes de bara y sesma de Caida y dos de ancho en sessenta reales 60

[86] 102 Un Pais de nabios de bara y quarta de ançho y dos de largo Con su marco negro tassosse en seysçientos y ssessenta reales 660

[87] 103 Un pais Con Una muxer labando y Junto a la lunbre Con Una caldera meniandola de bara y quarta de ançho y dos baras de largo Con su marco negro tassosse en Seysçientos y sess^{ta} reales 660

[88] 104 Una pintura de ss^{n} lorenço de dos baras y sesma de Cayda y dos baras y media de largo tassosse en mill y quinientos reales 1500

[89] 105 Un espexo de bara escassa de Cayda echo florero tassosse en seysçientos y sessenta reales 660

[90] Una pintura de Unos moros que ban acer adoraçion a uno de sus Diosses en procession de dos baras menos quarta de ançho y dos baras y sesma de largo tassosse en ochocientos y ochenta reales 880

[91] 106 Una pintura de Unos pastores guardando carneros y otras Diferentes figuras de dos baras menos quarta de ançho y dos baras y ssesma de largo Con su marco negro tassosse en mill reales 1000

f.581v [92] 107 Mas otra Pintura de moros pintado en el un palaçio y al pie del una messa Con una Jarra Grande y otros muchos ombres armados y ssin armas Con su marco negro de dos baras menos quarta de ançho y dos baras y quarta de largo tassosse en ochoçientos y ochenta reales 880

[93] 108 Tres Pinturas de Reyes de españa de Dos baras y media de ançho y bara y media de largo cada uno Con sus marcos dorados tassosse Cada uno dellos a Doçientos reales que sson seysçientos 1600

[94] 109 Una pintura Con unas anades de bara y quarta de ançho y dos de largo sin marco tassose en ssessenta y seis reales 66

[95] 110 Un pays de flandes Pintado en el un palaçio y un Jardin y otras figuras de bara y media de ançho y dos baras y ssesma de largo Con su marco negro tassosse en seisçientos y ssessenta reales 660

[96] 111 Un pais Con Un ermitaño açiendo oraçion de Una bara de largo y bara y quarta de ançho tassosse en treçientos reales 300

[97] 112 Un pais Con unbre a caballo y otro a las ancas de bara y sesma de ançho y bara y media de largo Con su marco negro tasosse en Duçientos reales 200

[98] 113 Un pays de navios en forma de Pelear con su marco negro de bara y media de ançho y dos y media de largo tass^{do} en quatrocientos y quarenta reales 440

f.582 [99] 114 Un pais Pintado en el la fabula de piramo y tisbe de bara y quarta de ançho y dos baras menos quarta de largo con su marco negro tassosse en quatroçientos reales 400

[100] Un Pais de Unos ladrones q estan desnudando a uno que esta dado de puñaladas de bara y quarta de ancho y dos baras menos quarta de largo Con su marco negro tassosse en quatrocientos reales 400

[101] Un pais de bara y quarta de ançho y dos baras menos quarta de largo pintado en el una mux^{r} Con dos hijas y una rana con su marco negro tassosse en quatroccientos reales 400

[102] Mas otro Pais de ladrones desnudando a una mux^{r} y otras Diferentes figuras de bara y quarta de ançho y dos baras menos quarta de largo tassosse en quatroçientos Reales 400

[103] 115 Una pintura de la Magdalena penitente de bara y media de ançho y otro tanto de largo Con su marco negro tassosse en treçientos y treynta reales 330

[104] 116 Una pintura de ss^{n} Pedro llorando de bara y quarta de ançho y una bara de largo tassado en çiento y treinta y dos reales 132

[105] 117 Una pintura de ss^{n} Bicente ferrer de bara y quarta de ançho y una Bara de largo con su marco dorado tassado en trecientos y treinta Reales 330

f.582v *en la forma dha el dho Pedro de V^{a}franca hiço la dha tassaçion y Juro p^{r} Dios nro s.^{r} una Señal de la Cruz en forma de dereçho aberla echo bien y fielmente a su ssaber y entender sin haçer agravio a ninguna de las p.^{tes} y lo firmo = entre R^{s} diez t^{do} veinte*
P^{o} de Villafranca
ante mi
Mig^{l} de Rebolledo

88 Francisco González Cossío de la Hoz
1671

Don Francisco González Cossío de la Hoz was a Spanish army captain (*maestre de campo*), and a knight of the Order of Santiago, who was also a *comendador* of the order and enjoyed income from the rents of one of its benefices (*encomiendas*). He was probably related to the royal secretary Cristóbal González Cossío whose picture collection was appraised in 1666 (Doc. 22). Don Francisco's postmortem inventory was begun on 5 November 1671, and his paintings collection appraised on 10 and 14 December by the painter Gil Fredrique, whose name suggests an artist of northern origin. As the document makes clear, many of the pictures remained entailed to the estate of the deceased and had "vinculado" painted onto them.

Fredrique's valuation was headed by six original Flemish paintings of towns in Flanders (no. 1), which González Cossío may well have visited in his military service and which were entailed to his estate. While the series of 12 Flemish paintings on copper of the *Passion of Christ* (no. 8) may have been a relatively common type of painting in contemporary collections, works by Flemish primitives were rarer, and González Cossío could boast a work by Rogier van der Weyden (no. 34). It is difficult to identify the prototype for González Cossío's copy after Titian, described as "a picture of a young man (majico) and some women" (no. 89). The probability that two mythological paintings representing the *Abduction of Europa* and the *Judgement of Paris* (no. 20) were original paintings by Veronese is reflected in their high valuation and the fact that they too were entailed to the estate. This collector was not shy about owning subjects from classical mythology, probably depicting female nudes. Apart from the two pictures by Veronese, seven mythologies were painted on metal supports (nos. 16, 32, 94), and a further six paintings were listed merely as "fables" (nos. 96, 106).

Among the more innocuous subjects, the collection contained 19 flower paintings, including Spanish, Italian, and Flemish examples. There were six flowerpieces signed by the court specialist Juan de Arellano (no. 9), nine Italian works (no. 12), and two Flemish paintings of baskets of flowers (no. 10), which were listed as originals in the inventory but which the discriminating eye of the Flemish painter-appraiser judged to be copies. There were some 34 still lifes in the collection, whose subject matter in many cases was specified in the document. González Cossío, for instance, owned two still-life paintings of vessels and sugar cane by the Madrid still-life painter Antonio Ponce (no. 28) and three fruit still lifes by Juan Fernández El Labrador (nos. 14, 71). Reflecting the esteem court collectors always felt for the best works of Labrador, his small picture of bunches of grapes and apricots (no. 71) was appraised at some four times the value of the pair by Ponce, and a curious set of eight Arcimboldesque *Seasons* represented as faces composed of fruit, flowers, and fish (no. 100).

González Cossío's collection included two sets of royal portraits (nos. 29, 64) and various other royal portraits listed separately. In one group of portraits of popes and other persons, a painting of the Conde-Duque de Olivares by Velázquez (no. 110) was singled out as a distinctive image. A curiosity in the collection was a long painting of hands in different positions (no. 38), which suggests an artist's study.

AHPM, Prot. 8.142, unfoliated

Tass^{on}

En la Villa de madrid A diez diaz del mes de diçiembre de mill y sseiscienttos y settenta y un años Para efecto de tassar los Bienes que quedaron Por fin y muerte de El gobernador y maestre de campo Don fran^{co} Gonzalez de la Hoz Cavallero que fue del Horden de Santtiago en lo

tocantte a Pintturas Laminas y ottras cossas deste Jenero yo El escrivano Rescivi Juramentto en forma de derecho de Jil federique maestro Pinttor nombrado para el dho efecto y devaxo de el dho Juramento que tassando las Pintturas que Vinculo por ssu testamentto El dicho difuntto que son los siguienttes

[p.1] *Pinturas Vinculadas*

[1] Primeramentte el dho tassador tasso seis quadros de seis ziudades de flandes que son Gantes Bruxas Amberez Brusselas ostende y Dunquerque, que aunque en el Ymbentario se dize Cambray por Una dellas no son mas que las Referidas con sus marcos negros de Pino Pinttadas en lienzo en flandes orixinales que tiene con el marco Dos Baras y media de ancho, y sseis quarttas y media de cayda escritas en ellas los nombres de las dhas ciudades = en las quales se puso con Alba y alde y aziete de linaça como Vinculadas en cada una de ellas Con este nombre Vinculado, las quales tasso cada Una de ellas en quinienttos Reales de Vellon que todas haçen tres mill Reales 3000

[p.2] [2] ytten tasso ottra Pinttura en lienzo con su marco negro de Pino de el nasçimientto de nuestro señor copia del Bazan que en el ymbenttario dize del Baçianelo que tiene dos Baras de largo y sseis quarttas y media de cayda con marco y todo en que queda escritto Vinculado, la qual ttasso tasso en tresçienttos y ttreinta reales 330

[3] Mas tasso dos sobre Benttanas de Paxaros Con sus marcos negros de pino que tienen de ancho Bara y media y de alto media Bara y sse pusso en ellas Vinculado a Veintte y dos Reales cada uno hazen quarenta y quattro Reales 44

[4] Mas tasso una sobrepuertta de Alcoba Pintada en lienzo de Un tiesto de unos Ramoz de calabaza con marco de Pino negro de dos Baras de largo y dos terçias de cayda que tambien se pusso Vinculado en diez y sseis Reales 16

[p.3] [5] Ottro quadro angosto y largo de un Buo que tiene de ancho ttrez quarttas y sseis de cayda con su marco de pino negro que tambien se pusso Vinculado en treintta y tres Reales 33

[6] Ottro quadro mas Pequeñao de un buo en lienzo con marco negro de Pino que tiene una bara de cayda y dos terçias de ancho que tambien se puso Vinculado En Veinte y dos Reales 22

[7] Mas tasso doze quadros de la Historia de Jacob Pinttados en lienzo con ssus marcos negros de Pino que tienen de cayda Bara y media y de largo dos Baras y quartta en que tambien se pusso Vinculado a ssiette ducados cada uno Hazen nuveçienttos y Veinte y quattro R^{s} 924

[8] Mas tasso doze laminas de flandes Con ssus marcos negros de ebano ondeado y perfil de oro de la Historia de la Pasion de christo y santos Con sus tornillos dorados para colgar = que las diez de ellas tienen tres quartas y media de cayda y las dos tres quartas poco menos las quales tasso a ttreinta y çinco ducados cada una que Hazen quattro mill seisçientos y Veinte Reales 4620

[p.4] [9] Mas tasso seis floreros de Juan de Arellano con ssu nombre Con marcos negros de Pino con çinco quarttas de Cayda y bara menos ochava de ancho en los quales y en las laminas de la parttida antezedente se pusso Vinculado = los quales dhos floreros tasso a dosçientos reales cada uno que Hazen mill y dosçientos 1200

[10] Mas tasso ottros dos floreros Con ssus zestos de flandes con marcos negros de Bara de ancho y ttres quartas y media de alto Poco mas o menos que En el Ymbentario dizen son origin^{s} y son copias y sse escrivio en ellos Vinculado los quales tasso a doze Ducados cada uno que hazen doscientos y ssessentta y quattro R^{s} 264

[p.5] [11] Mas ottros dos Ramilleteroz Pequeños con sus marcos negros de tres quarttas y media de cayda y dos terçias de ancho cada uno en que tambien se puso Vinculado tassados a ttres ducados cada uno Hazen sessenta y seis R^{s} 66

[12] Mas ottros nueve floreros con marcos negros los tres floreros Ytalianos de un tamaño que tienen de cayda Bara menos ochava y de ancho tres quartas en que tambien sse pusso vinculado a quatro ducados cada uno Hazen cientto y ttreinta y dos Reales 132

ottro florero de los nueve que tiene Bara de cayda y Bara menos ochava de ancho con marco negro en dos ducados 22

y los ottros çinco floreros cumplimientto a los diez y nueve con ssus marcos negros que tienen de cayda bara menos ochava y tres quartas de ancho que en todos se pusso Vinculado tasso a dos ducados cada uno que haçen çiento y diez Reales 110

[p.6] [13] Mas dos fruteros Grandes con orlas de fruttas con marcos negros de Bara y quartta de cayda y bara de ancho que sse pusso en ellos Vinculado tasso a çien reales cada uno Hazen dosçienttos Reales 200

[14] Mas dos quadros de fruttas del labrador con marcos negros de Bara menos ochava de cayda y dos terçias de Ancho que sse pusso en ellos Vinculado los tasso a çiento y çinquentta reales cada uno Hazen tresçienttos Reales 300

[15] Mas Dos Prespectivas una de la Torre de babel y ottro nevado que tienen de cayda Bara menos sesma y Bara y ssesma de ancho que tambien se escribieron Vinculado a ocho ducados cada uno en que sse ttassaron hazen çiento y ssettenta y sseis R^{s} 176

[16] Mas doze laminas las quattro de fabulas de un tamaño que tienen Bara y tterçia de Ancho y Bara y ssesma de cayda con ssus marcos de ebano y molduras ondeadas que la una es del Juiçio de Pariz y la ottra de la caza de Diana con el Jabali y ottra de unos juguetes de ninfas y ssabios y la ottra de la caça de los gamos por diana a ochenta ducados cada una que Hazen tresçientos y Veinte Ducados 3520

[17] y ottras dos de las doze del mesmo tamaño marco y labor Historiadas de Una Virgen Con san Juan Baptista y Unos Anxelicos y la ottra de nuestra señora Con el niño Jessus San Josseph zacariaz y santa Ysavel tasso A los mismos ochenta ducados cada uno que Hazen ziento y sses-senta Ducados 1760

[p.7] [18] y las ottras seis laminas cumplimientto A las doze Con sus molduras de Hebano y de la mesma labor que tienen de ancho bara y ssesma y de Cayda Bara menos ochava que la primera es de la Historia de lot quando sale de Gomora con ssus doz Hijas = ottra de la Historia de David tomando el Pan del Gran saçerdote melchisedeq = ottra de La Historia de la reyna ester y assuero = y ottra de la Historia de David como la antezedente = ottra de Una fabula de obidio = Y la sextta y Ultima de nuestro señor Jessu christo con ssu cruz a cuestaz en las quales dhas doze laminas se pusso Vinculado que a ochentta Ducados cada una de las dhas seis Hazen quattroçientos y ochentta ducados 5280

[p.8] [19] y la ottra que en el Ymbentario se dize ser lamina mayor que laz ottras que es en Battalla con los Angeles del trofeo del Bracho es en tabla con marco negro de Peral que tiene de cayda una Bara y de ancho Bara y media poco menos que tambien quedo puesta Vinculado la tasso en ochenta Ducados 880

[20] Mas Dos Pintturas que en el Ymbenttario se dize orixinales la una de una europa = y la otra de las mancanas de Pablo Berones con ssus marcos negros de Pino que tienen de cayda bara y media y una sesma de ancho Dos Baras menos quarta que sse pusso en ellas Vinculado cada una en que Tassa.^{on} Hazen Tresçienttos Ducados 3300

[p.9] [21] Ottra Pinttura con marco de encina que tiene Bara y media de cayda y dos de ancho de los tro-feos del marques de Pescara que se pusso Vinculado le tasso en doscientos Reales 200

[22] Mas siete Hermitañoz quadrados grandes con ssuz marcos negros de Pino y haviendose medido pareze tienen de cayda dos baras y sesma y de ancho Dos Baras y media que sse pusso en ellos Vinculado los tasso a dosçientos Reales cada uno que hazen mill y quattroçientos R^{s} 1400

[p.10] [23] Mas Un quadro grande de el combite de la zena que tiene de cayda dos baras y ssesma y de ancho dos baras y dos terçias con ssu marco dorado y negro de Pino que sse pusso Vinculado le tasso en quarenta ducados 440

[24] Ottro quadro mediano del Griego de la oraçion de el Guertto de tres quarttas en quadro con marco Hordinario de Pino que tembien se pusso Vinculado le taso en ochentta ducados 880

[25] Ottro de el desçendimiento de la cruz en tabla con marco Hordinario de tres quartas de Alto y dos terçias de ancho que tambien se pusso Vinculado le tasso en sseis Ducados 66

[26] Ottra Pinttura de la Adoraçion de los Reyes en tabla de Dos terçias de cayda y media Bara de ancho con marco negro barniçado Hordinario que sse pusso Vinculado le tasso en ttres ducados 33

[p.11]

[27] Mas quattro Payssicos que en el Ymbenttario dize con Guarniçion de ebano = son en lamina con guarniçion de Peral los dos de frutas y los ottros dos de caza que se pusso en ellos Vinculado y los tasso a çinco ducadoz uno con ottro que Hazen dosçientos y Veinte Reales 220

[28] Mas dos quadros de Ponze con Bucaros y azucar que tienen Bara de cayda y çinco quartas de ancho con marcos negros a çiento y çinquenta reales cada Uno que Hazen tresçientos y sse escrivio en ellos Vinculado 300

La qual dha tassaçion el dho Jil federiq declaro Haver echo Vien y fielmente a su saver y entender sin agravio ninguno de las partes y lo firmo de que doy fee =
Gil fredricq
Ante mi
Juan de Burgos

[p.12]

En la villa de madrid A Cattorce dias del dho mes de diziembre y año de mill y sseiscienttos y settenta y uno El dicho Jil federiq socargo de el dicho Juramentto Prossiguio En la tassacion de las Pintturas que quedaron como Bienes libres del dho Don françisco Gonzalez de la Hoz y a de mas de los que tiene tassados Las quadros Vinculados, la qual dicha tassaçion de Bienes libres la prossiguio y Hizo En la forma y manera siguiente
Pinturas libres

[29] Primeramentte en el Recivimientto del quarto Principal treze rettrattos de menos de medio cuerpo de dos terçias de Altto y media Bara de ancho con ssus marcos negros de dibersos Reyes y perssonajes tasso cada uno a dos ducados que Hazen doscientos y ochenta y sseis Reales 286

[30] Ottro Rettratto de la Ynfanta Doña Yssavel clara eugenia Bestida de terzera con su marco negro de mas de Bara de Altto y de ancho Una le tasso en çinquenta y çinco Reales 55

[p.13]

[31] mas una lamina pequeña de terçia y quartta con poca diferencia con marco de ebano del desposssorio de santta cathalina que en el ymbenttario se diçe de santta Yssavel en oçho Ducados 88

[32] Mas Dos laminas de poco mas de A bara de Ancho y tres quartas de Alto con sus marcos de ebano la una de europa con Algunos Arboles y la ottra de Una fabula en que ay Algunas ninfas y una con una çestilla en la Caveza las quales tasso a quinientos Reales cada una que Hazen mill Reales 1000

[33] Mas ottras Dos laminas con marcos negros de Peral la una del niño en el templo y la ottra de Santa Cathalina de a terçia de Alto Poco mas o menos las taso a ssiete ducados cada una que Haçen y ziento y çinquenta y quatro Reales 154

[34] Mas Un quadro en tabla quadrado de mas de Bara con su marco negro con letrero arriva y avajo que se dice del maestro Roxier de flandes le tasso en dos mill y dosçientos Reales 2200

[p.14]

[35] Mas Un quadrito en que esta pintado Un Perrito blanco con marco negro y orla de oro en tabla le ttasso en doz Ducados 22

[36] mas ottro quadro de bara de Altto de un viexo escribiendo Con ssu marco negro en tres ducados 33

[37] Mas Una lamina de nra Señora de la conçepçion con ssu marco de ebano perfilado de una terçia de Alto y Una quartta de ancho La ttasso en ochentta y ocho Reales 88

[38] Mas Un quadro Angosto con su marco negro Pintadas unas manos en diferentess Posturas con marco negro Hordinario le tasso en veinte y dos Reales 22

[39] Mas Dos quadros sobre benttanas de bara y media de Ancho y menos de bara de Altto Con ssus marcos negros el Uno de unos papagayos y El ottro de una zigueña con un pabo Real los ttasso cada uno en çinco ducados que Hazen çientto y diez Reales 110

[p.15]

[40] mas una lamina Pequeña de Un salvador de Pinttura muy anttigua con su marco de Palo santo y orlas ondeadas de ebano la ttasso en quattro ducados 44

[41] mas ottra lamina en tabla del mismo tamaño con marco Hordinario de pino donde esta pintado san françisco le ttasso en treinta y tres Reales 33

[42] mas Dos quadrittos Redondos con marcos clavados de Palo santto que son en Piedra el uno de la anunçiacion y el ottro de san Josseph con el niño Jessus de la mano, la de la encarnaçion en quatro ducados y la de san Josseph en tres que Hazen setenta y siete R^{s} 77

[p.16]

[43] Mas Un Pais de mas de Bara y media de ancho y mas de Bara de Altto con ssu marco negro de Boscaxe y cazeria le tasso en treinta Ducados 330

[44] Mas Una Pinttura con unas figuras a medio Bestir que tiene mas de Bara y media de ancho y bara y media de ancho y Bara y media de cayda la tasso en quinze ducados 165

[45] Mas un rostro de nuestra señora que en el ymbentario se dize en lamina con su marco negro de una terçia de Alto = es en lienzo y le ttasso en tres ducados 33

[46] Ottro Rostro Retocado con toca En el ymbentario se dize en tabla y Ssu marquito dorado con perfil negro de terçia de Alto y es en lienzo le taso en ssessentta y sseis Reales 66

[p.17]

[47] Mas un quadro de Bara y media de ancho y menos de Bara de Alto con marco negro donde estan pintados un Pabo y un gallo le ttasso en quattro ducados 44

[48] mas ottro quadro que dize en el Ymbentario dos çisnes y son dos Pattos del mismo tamaño que el de Arriva le tasso en otros quatro ds^{o} 44

[49] mas tres Payssicos de a tres quartas de ancho y terçia de Altto con un marquitto angosto negro los tasso a Veinte y quatro Reales cada uno que haçen setenta y dos R^{s} 72

[50] mas una lamina de nuestra señora de monsserrate con marco de ebano perfilado de platta de mas de terçia de Altto y terçia de ancho la tasso en veinte ds^{o} 220

[51] mas Dos laminas del Salvador y maria que en el Ymbenttario dize en tabla y sson de Pizara las tasso a tres ducados cada una Hazen sessenta y sseis R^{s} 66

[p.18]

[52] Mas ottra lamina de el mismo tamaño con marco de ebano de nuestra señora con el niño en los Bracos la ttasso en veintte y çinco Ducados 275

[53] Mas un quadro de san Anttonio de Padua de Bara y media de Altto y tres quartas de ancho con su marco negro le tasso en Veinte y ocho Reales 28

[54] Mas ocho Paysses de Bara y quarta de Alto y Bara y media de ancho todos yguales con sus marcos negros angostos los taso a tres Ducados cada uno que Haçen Dosçienttos y ssessenta y quattro Reales 264

[55] Mas Un quadro de nra señora con el niño abraçada y un lienzo A los pies de poco mas de Bara y cassi quadrado con marco negro de Alfarxia le ttasso en diez ducados 110

[p.19]

[56] ottro quadro de mas de Dos Baras de ancho y bara y media de altto de noche en que esta san Pedro y ottras figuras, le tasso en tresçienttos Reales 300

[57] Mas ottro quadro de mas de dos Baras de altto y Bara y quartta de ancho con su marco negro En que esta lot y ssus dos Hijas Le tasso en çinco ducados 55

[58] Mas dos fruteros de tres quarttas de ancho y media Bara de Altto El Uno Con dos Ramos de flores y Una taza Con frutas = y El ottro con una Ajofayna de melocotones los tasso a dos ducados Uno con ottro Hazen quarentta y quatro Reales 44

[59] Mas Un Rettratto de un Ponttifiçe Con ssu marco angosto de tres quartas de Alto y media Bara de ancho le tasso en dos ducados 22

[60] Mas Un Pais de Un Hermitaño Con ssu marco de tres quarttas de ancho y media Bara de Alto le tasso en Veinte y quatro R^{s} 24

[p.20]

[61] Mas Un Rettrato con cuello que Al parezer es del Duque de [N.B. "Alva" crossed out] Lerma con ssu marquitto negro de tres quartas de Altto y media Bara de ancho en tres ducados 33

[62] Mas Un Pais con un anade y ottro Pajaro de Bara y media de ancho y Una Bara de Altto con marco negro en quarenta y quatro R^{s} 44

[63] Mas Dos Payssitos de tres quartas de ancho y una terçia de Altto con ssus marquittos angostos que son compañeros de otros que estavan En la sala los ttaso en ttres Ducados 33

[64] Mas Cattorze Rettrattos de menos de medio cuerpo de tres quarttas de alto y media Bara de Ancho Poco mas o menos con marquillos Pequeños compañeros de los del Reçivimiento que los cinco de ellos que son Phelipe El Hermosso Carlos quintto y ssu muxer Phelipe segundo y Phelipe Terçero a quatro Ducados cada uno y los otros nueve a tres ducados que Hazen quinienttos y diez y ssiete reales 517

[p.21]

[65] Mas Tres Paysses de a poco mas de a media Bara de ancho y poco menos de Alto con ssus marcos yquales a dos ducados cada uno hazen seis ducados 66

[66] Mas un quadro de san Juan Baptista de cassi dos Baras de altto con marco negro de Alfarxia le tasso en diez ducados 110

[67] Mas Un Pais de media bara de Altto y Bara y quarta de ancho con ssu marco negro que tiene una zesta y un tonelillo y diferentes frutas le taso en seis ducados 66

[p.22]

[68] ottros dos quadros algo mayores que sson Un tigre y una orca con marcos negros a Veinte y quatro Reales cada uno hazen quarentta y ocho Reales 48

[69] Mas ottro quadro Poco mayor en que ay un cavallo blanco y jente Armada con marco negro le tasso en quinienttos y zinquentta reales 550

[70] mas un frutero como el Primero con escarolas y Rabanos le tasso en ssessenta y sseis Reales 66

[71] mas un Payssico de tres quartas de Alto y media Bara de ancho con unos racimos de Ubas y unos Albaricoques con ssu marco negro que es orixinal del Labrador le tasso en çien ducados 1100

[72] mas ottro quadro quadrado con ssu marco negro de la Reyna Doña Ysavel mirando a un jardin en çinco ducados 55

[p.23]

[73] mas un fruttero con una ajofayna con su marco negro en quarenta R^{s} 40

[74] Mas una Pinttura Pequeña de nuestra señora y el niño Jessus de tres quarttas de altto y media Bara de ancho Poco mas o menos con marco negro en çinco Ducados 55

[75] Un frutero Pequeño con Caxas de Dulçes Un Barro y Bidrios le tasso en treinta y tres Reales 33

[76] Ottro quadro Algo mayor de un Benado Persiguido de Perros Con ssu marco negro le tasso en seis ducados 66

[77] Ottro mas Pequeño con dos Pichones le ttasso en Veinte y dos Reales 22

[78] mas un Pais de Dos baras en quadro con marco negro de una Arboleda y una ruyna de un Torre le tasso en seis ducados 66

[79] Mas Dos fruteros de media Bara de Altto el uno con un Cardo y el ottro con una Berza los tasso a tres ducados cada uno que hazen sessenta y sseis R^{s} 66

[p.24]

[80] mas tres Paysses yguales de Bara y media de ancho y poco mas de una de Altto Con ssus marcos negros y algunos çelajes y Arboles los tasso a treinta ducados cada uno que Hazen nuevecienttos y noventa R^{s} 990

[81] mas una Diana y apolo que tendra dos Baras de Ancho y ottro tanto de Alto le taso En quatro-çientos R^{s} 400

[82] Mas ottra Pinttura en tabla de Hercules lidiando Con ssu marco negro de dos terçias de Altto le ttasso en Viente Ducados 220

[83] mas ottra de San Geronimo que dize en el ymbentario en lamina con su marco negro de mas de Bara de Ancho y poco menos de Altto y se reconoçio ser en tabla le taso en doscientos R^{s} 200

[p.25]

[84] Ottro de San Geronimo Pequeño en tabla con su marco negro que tendra media Bara de Altto y Una terçia de ancho En tabla le tasso en sessenta y sseis Reales 66

[85] mas ottro de san Geronimo En tabla En traje de cardenal y del mismo tamaño que el de Arriva le tasso en ssessenta y sseis R^{s} 66

[86] Ottra Pinttura de nuestra señora tambien en tabla Con ssu marco negro de media Bara de altto y terçia de ancho le tasso en sessenta y sseis Reales 66

[87] mas un frutero con perdizes y limones de Bara de ancho y media de altto con marco negro le taso en dos Ducados 22

[p.26]

[88] Mas Dos laminas de media Bara de Alto la una de la Anunçiaçion del Anxel y la ottra de San Juan Bapttista y santo domingo la de la anunçiaçion En ocho ducados y la ottra en seis haçen catorçe Ducados 154

[89] Mas Un quadro de Un majico y unas muxeres con su marco negro copia del tiçiano quadrado de ssiette quartas Poco mas o menos le tasso en ssetenta ducados 770

[90] mas un frutero de Bara de ancho y media de altto con marco negro con unas mancanas y dos platos de fruttas en treinta reales 30

[91] mas una lamina del Angel con el Demonio A los Pies con marco negro Hordinario le tasso en quarenta y quatro Reales 44

[92] mas ottra lamina con su marco negro Hordinario de la anunçiaçion de terçia en quadro en quatro ds° 44

[p.27]

[93] Mas un quadro de Santto Domingo de tres quarttas de Altto y media Bara de ancho Con ssu marco negro Hordinario le tasso en quarentta reales 40

[94] Mas una lamina con ssu marco de ebano de una bara de ancho y poco menos de altto del Robo de Benus y adonis Con Boscaje le taso en çinquenta ducados 550

[95] Mas dos Rettratos del Archiduque Alberto y su muxer de Bara de Alto y dos tercias de Ancho con marcos negros Hordinarios los tasso a siete ducados cada uno que hazen çiento y çinquenta y quatro R^{s} 154

[96] Mas dos quadros Algo mayores de Unas fabulas con sus marcos negros Hordinarios los tasso a quatro ducados cada uno que Hazen ochenta y ocho Reales 88

[97] Ottro quadro Pequeño quadrado de media Bara con dos Perrittos Y ssu marco hordinario lo tasso en Veinte y dos Reales 22

[p.28]

[98] Mas una lamina de San Geronimo con su marco de ebano de tercia de ancho y una quarta de Altto en treintta y ttres Reales 33

[99] Ottra lamina mas Pequeña En Piedra de la yda a exipto con marco de peral en quarenta y quatro R^{s} 44

[100] Mas ocho quadros de Bara y quarta de alto y Una de ancho de ocho tiempos del año compuestos los rostros con frutas abes y Pezes y flores con ssus marcos negros a ttres Ducados cada Uno que Hazen Veinte y quatro ducados 264

[101] mas un Pais quadrado con Arboledas y Algunas figuras Pescando que tendra Dos baras de Alto y poco menos de ancho con marco negro en seis ducados 66

[p.29]

[102] Mas çinco Rettratos Pequeños de tres quartas de Alto y media Bara de ancho con sus marcos negros los tasso a dos ducados que Hazen diez ducados 110

[103] Mas un quadro quadrado de una Bara de un Jabali Con marco negro le ttasso en dos ducados 22

[104] Mas quinze Rettratos Pequeños de a tres quartas de Altto y media Bara de ancho de los Ynfantes de lara y ottros con marcos negros los tasso a diez y ssiete reales cada uno que Hazen dosçientos y çinquenta y çinco R^{s} 255

[105] Mas Un quadro Grande de mas de tres Baras de ancho y mas de dos y media de altto en que esta pintado san françisco en la penitençia con su marco dorado y negro en treinta ducados 330

[p.30]

[106] Mas quattro quadroz de a dos baras y media de ancho y bara y media de alto Con diferenttes fabulas con marcos dorado los tasso cada uno a Veintte ducados que Hazen ochenta Ducados 880

[107] Mas Dos quadrittos con El niño Jessus nuestra señora y san Josseph de bara de ancho y dos terçias de Alto con marcos negros los tasso a sus ducados cada uno que Hazen doçe Ducados 132

[108] Mas Una Pinttura de El Rey David de Bara de altto y dos terçias de Ancho con marco negro le ttasso en quattro ducados 44

[109] mas Dos Paysses de a bara y media de ancho y mas de Dos terçias de Altto que el Uno es Un Pabo Real y El otro Una zigueña con marcos negros Los tasso a treintta Reales Cada uno hazen sesenta 60

[p.31]

[110] Mas nueve Rettratos Pequeños de menos de medio cuerpo de unos Ponttifizes y ottros personajes que el Uno dellos es el conde Duque y todos con marcos negros los ocho de ellos a dos ducados y el de el conde Duque que es orixinal de Diego Velazquez en dosçienttos y ssessenta Reales que en todo Haçen quattroçientos y treinta y quatro Reales 434

[111] Mas quatro quadros de navios de bara y quarta de Ancho y Bara de alto con marcos negros los tasso a dos ducados y medio cada uno haçen çiento y diez R^{s} 110

[112] mas ottros dos quadros del mismo tamaño con Poca diferençia de Un Pabo real y una zigueña Lebanttadas Las alas con marcos negros tassados a Veinte y ocho Reales cada uno que hazen çinquenta y sseis 56

[p.32]

[113] mas un Pais de Arboleda y algunas figuras en una casseria de dos Baras de ancho y bara y media de altto con marco negro le tasso en cinquenta Reales 50

[114] mas un quadro en tapiçeria de el Duque de saxonia de Bara y media de alto y Bara y quarta de ancho con marco dorado de labores le tasso en quinientos y çinquentta reales 550

[115] Mas Dos Rettrattos En tabla pequeños El uno de terçia de altto y el otro de Una quartta de Alto El Uno de el rey Don Alonsso el sabio y El ottro de un ynfantte Armado que este le tasso en seis ducados y el del Rey Don Alonsso en ttres Ducados que Hazen noventta y nueve reales 99

[116] Mas Dos Relicarios Pequeños Con ssus Bidrios que el uno esta quebrado con marcos negros Hordinarios el uno de a terçia y El ottro de a quarta de alto tasso a dos ducados cada uno Hazen quatro ducados 44

[p.33]

[117] mas un frutero con un Bidro y un Barro y algunas fruttas de media Bara de ancho y poco menos de alto con ssu marco negro le tasso en dos ducados 22

[118] Mas Una Pinttura de Santta Barbara de ttres quarttas en quadro Poco mas o menos le ttasso en dos Ducados 22

[119] Mas ottra de la Caveza de San Juan Bapttista del mismo tamaño y marco que la antezedentte En ottros dos ducados 22

[120] Mas ocho quadros de dos Baras y media de Alto y çerca de dos de ancho Con sus marcos negros de la Creaçion de Adan los tasso a veinte Ducados cada uno Hazen mill sieteçienttos y ssessenta Reales 1760

[p.34]

[121] Mas una pinttura de la Benida del espiritu santo al apostolado de mas de dos Baras de Alto y mas de Bara y quartta de ancho Le ttasso en Veinte Ducados 220

[122] Mas ottra Pinttura de santa cathalina de dos Baras y media de alto y dos de ancho con marco negro le tasso en Veinte y cinco ducados 275

[123] mas ottra Pintura de santa Ana y san Joachin con marco negro del mismo tamaño poco mas o menos le tasso en quinze ducados 165

[124] Mas un rettratto de la Reyna Doña Yssavel de menos de medio cuerpo le tasso en dos ducados 22

[125] Mas una Pinttura de lucreçia Ytaliana de doz Baras de altto y Bara y media de ancho con marco negro le ttasso en siete ducados 77

[p.35]

[126] mas un Pais de Arboledas y Zelajes con un santo en oraçion con un libro de dos baras de ancho y Bara y quarta de alto le tasso en dos Ducados 22

[127] mas una Pinttura de la reyna madre de françia de bara y media de alto y Bara y quarta de ancho con marco Negro le tasso en Dosçientos y treinta R^{s} 230

[128] Mas treze quadros de diferentes cossas de comer con sus marcos negros anchos de Bara de alto y bara y quarta de ancho los tasso a quattro Ducados cada uno Haçen quinientos y ssetenta y dos Reales 572

[129] mas una Pinttura de una sobre Benttana en que estan Pinttados unos Pajaros y Ramos de mas de dos baras de ancho y terçia de alto con marco negro En treinta reales 30

[p.36]

[130] Mas Dos Rettratos el uno de un moro y el ottro de una mora de medios cuerpos con marcos negros los ttasso a dos ducados que haçen quattro 44

[131] mas Un Payssillo negro con un cardo y rabanos con marco negro en sseis Reales 6

[132] Mas Dos Retratos de la reyna de sueçia en papel con marcos negros ambos en dos ducados 22

la qual dha tassacion el dho Jil federiq maestro Pintor dixo Haverla echo Vien y fielmente a ssu saver y entender so cargo de el dho Juramento y lo firmo de lo qual doy fee =
Gil Fredricq
ante mi
Juan de Burgos

89 Antonia María de Arce Calderón

1673

On the death of Antonia María de Arce Calderón (d. 22 February 1673), her husband, Don Juan Bexarano, drew up an inventory of their estate, beginning on 2 March 1673. The small collection of paintings was valued by Francisco Brisarte, painter, on 16 May 1673. None of the paintings was identified by author, and the values suggest that the collection was made up of some pictures of high aesthetic quality and others with a purely devotional function. The most highly valued painting, for instance, was a large *Immaculate Conception* (no. 17) worth 1,500 *reales*, while a *Crucifixion* was valued at only 55 *reales* (no. 12), and a small *Ecce Homo* on vellum 22 *reales* (no. 34). Two genre paintings (*bodegones*) (no. 3) and a painting of the goddess *Diana* (no. 5), the single mythological subject in the collection, were also comparatively highly valued pictures. Nine paintings with religious subjects painted within floral arrangements (nos. 15, 23, 28, 33) reflect a growth in popularity of this genre of painting at court during the second half of the century. While generalized imaginary landscapes (*paises*) were extremely popular throughout the period, topographical views like Arce Calderón's paintings of four royal palaces (*sitios reales*) were less common (no. 21). Another unusual subject from contemporary life in this collection was a painting of a bullfight (no. 6).

AHPM, Prot. 8.373, unfoliated En la villa de madrid a diez y seis de mayo ano de mil seis^{os} y setenta y tres y del ss^{no} notifigue el nombramiento de tasador aqui conthenido a fran^{co} Brisarti de Arte de Pintor q Vive mas arriva de los agonizantes en su persona q le acepto y ex^{on} con asistencia del dho D. Juan Bexarano hico por ante mi la tassacion de los vienes siguientes

[p.1]

[1] Primeram^{te} una Ymagen de nra s^{ra} de la soledad de dos baras y quarta de alto y vara y media de ancho marco negro en quince ds^{o} 165

[2] Un quadro de la Batalla de señor Santiago m^{co} negro de vara y tercia de largo y poco mas de vara de alto en treinta ds^{o} 330

[p.2]

[3] Dos pinturas que llaman Bodegones yguales con molduras doradas y negras de vara y quarta de alto y dos varas de largo con po diferencia en quarenta ducados 440

[4] Dos floreros pequenos con molduras doradas y negras en cien R^{s} 100

[5] Una Diana con su marco negro pequena En ducientos R^{s} 200

[6] Un quadro de un Encierro de toros marco negro de dos varas de largo y vara y media de alto con poca diferencia en ducientos R^{s} 200

[7] Un Retrato de cuerpo entero de Andres Martinez Bexarano tio del otro dho D. Ju^{o} Bexarano sin marco en cinco ds^{o} 55

[8] Un quadro de dos tercias en quadro con poca diferencia y en el dos perros marco dorado en dos ds^{o} 22

[9] Otro de santo Domingo de dos varas de alto escasas marco dorado en diez ducados 110

[10] otro de un r^{to} de eccehomo de vara de alto marco negro en seis ducados 66

[11] otro del descendimiento de la cruz con el mismo marco poco mas de vara de largo y una vara escassa de alto en cien Reales 100

[12] otro pintado un santo xspto en la Cruz de poco mas de vara de alto marco dorado y negro en cinco ducados 55

[13] Dos payses de media vara casi en quadro m^{cos} negros en quatro ducados 44

[14] Dos fruteros poco mayores q los de arriva y del mismo marco en quarenta Reales 40

[15] Quatro floreros del mismo tamano marco negro pintados en cada uno s^{n} fran.^{co} S.^{n} Antonio Na s.^{a} y s^{n} Ger.^{mo} en ocho ds^{o} 88

[16] Doce quadros del mismo tamaño y marco a sesenta y seis R^{s} cada uno hacen setecientos y noventa y dos R^{s} 792

[17] Un quadro de nra s^{ra} de la concepcion dos varas y media de alto moldura dorada y negra en mil y quinientos R^{s} 1500

[18] otro del mismo tamano marco negro la Adoracion de los Reyes en treinta ds^{o} 330

[19] otra mas pequeña que el de arriva nra s^{ra} de la Soledad con el mismo marco en v.^{te} ds.^{o} 220

[20] Otro quadro s.^{n} Juan, en el dessierto de dos Bara y media de largo y dos de alto con poca diferencia marco dorado y negro en ducientos R.^{s} 200

[p.3]

[21] Quatro quadros pintados el sitio de Aranjuez el Pardo = Balsain = y la zarzuela marcos negros quatro tercias de alto en ducientos y sesenta y quatro R^{s} 264

[22] Una sobre ventana de dos varas y media m^{co} negro pintadas de diferentes flores y frutas en diez ducados 110

[23] Un florero de vara y quarta de alto moldura negra pintado en el la ymagen de la Concepz.^{on} en ciento y treinta y dos R^{s} 132

[24] Dos payses de media vara en quadro con poca diferencia marcos negros en ducientos R^{s} 200

[25] Dos floreros de media vara de alto marcos negros y el uno con frutas en veinte ds^{o} 220

[26] otro quadro san Juan en lamina de piedra de una tercia de alto en diez ds^{os} 110

[27] Una lamina nra s^{ra} haciendo lavor el niño Gessus y s^{n} Juan y los Angeles de una tercia de alto vidriera cristalina y moldura de evano en trecientos R^{s} 300

[28] Dos laminas en piedra yguales San Joseph y San Antonio dentro de dos rossas tercia de alto marcos negros en cien R^{s} 100

[29] once laminas pequeñas y deshermanadas marcos negros de los misterios de nra s^{ra} y otro santo en dos mil quatrocientos y Veintte r^{s} 2420

[30] Dos laminas pequeñas yguales de una quarta marco de evano de nra s^{ra} s^{n} Andres y la Magdalena en ciento y treinta y dos R^{s} 132

[31] Dos quadritos con dos vitelas de una quarta marcos negros labrados con sus vidrieras en en quatro ds^{o} 44

[32] Dos laminas de quarta marcos de evano de el niño Gessus y la s.^{ta} Beronica en ciento y treinta y dos R^{s} 132

[33] Otra dos laminas poco mas de quarta del mismo marco s^{ta} Theresa y s.^{n} Juan con una flores en once ducados 121

[p.4]

[34] Otro quadrito con un eccehomo en vitela y su vidriera en dos ducados 22

[35] Un quadro media vara de alto nra s^{ra} y el niño moldura dorada en cien R^{s} 100

[36] otro quadro vara de alto nra s^{ra} de la leche marco negro en ocho ducados 88

Y en la forma que dha es el dho fran^{co} Brisarte hizo esta tassacion q segun parece importa nueve mill ochocientos y ochenta y dos R^{s} el qual Juro en forma dro haverla hecho vien y fielm^{te} a su leal saver y entender sin hacer agravio a la parte Cuyos vienes quedaron En poder del dho Don Juan Bexarano q lo firmo Juram^{te} Con el dho tassador doy fei =
fran^{co} Brisarte
Juan Bexarano
Antte mi
Ph^{e} Antt^{o} de montalvo

90 Jerónimo de Cuéllar
1674

The collection and social history of Jerónimo de Cuellar are analyzed in the Introduction. One may only repeat the observation that Cuellar's career, especially when viewed in parallel with those of Velázquez and Pedro de Arce, describes the path taken by many upwardly mobile non-noble families in the seventeenth century. A bourgeois Spaniard could use a career at court (that is, membership in the so-called "courtier class") to certify his origins in the gentry and gain entry into the petty nobility, usually through knighthood in a military order, for himself or a son. One should also point out the strong role that art collecting played in the social mimicry attendent upon social ambitions. For example, the relatively small size of Cuellar's estate indicates that he was devoting a large proportion of his assets to collecting pictures and tapestries. Although this may have been due in part to his personal interests, one may assume that it must have had some social function as well.

The inventory and valuation of the estate of Don Jerónimo de Cuellar, member of the *Consejo de Su Magestad y Su Secretario de la Cámara y Estado de Castilla* were drawn up by his widow and heir, Doña Gerónima de Velasco y Angulo, in Madrid beginning 26 January 1674.

The paintings were inventoried beginning 19 April 1674 (ff. 110–115v), with the valuation of goods, by Matías de Torres, "painter," (ff. 119–126) dated from 31 May 1674. Tapestries and rugs are also listed (ff. 127–131v). Internal evidence suggests that the inventory and the valuation are both incomplete, although no folios are missing from the protocol.

AHPM, Prot. 12.006, ff.119–126

Tassaz^{on} de las pinturas

En la villa de madrid en treynta y un dias del mes de mayo año de mill y seis^{os} y setenta y quatro años estando en las casas donde bibio y murio el s^{r} D^{n} Jeronimo de Cuellar s^{no} de su mag^{d} de la cam^{ra} y estado de Castilla Con asistencia de la s^{ra} D^{a} Geronima de Angulo y Velasco Viuda y heredera y testamentaria de dho s^{r} secretario ante mi el s^{no} parecio Mathias de ttorres pintor Vz^{o} de esta v^{a} persona nombrada p dha s^{ra} para Hacer La tasacion de las pinturas Con tenidas en el yventario que ba por Caveza el qual hiço dha tasacion En esta manera

f.119 [1] Primeram^{te} La pintura de los Rios que tiene de largo tres varas y dos y media de Alto Con Marco negro de tabla tasada en dos mill y quinientos R^{s} 2500 R^{s}

[2] Otra pintura del mismo tamaño con el mismo marco de los niños con Unas frutas tasado en mill y ochocientos R^{s} 1800 R^{s}

[3] Otra pintura de tres Varas de largo y dos y media de Alto del Robo de Las savines tasado en dos mill y seis^{os} R^{s} 2600 R^{s}

f.119v [4] Otra pintura de dos baras y media de Alto y siete quartas de Ancho de la fabula de Andromeda y perseo Con marco negro de tabla tasada en mill y ochozientes R^{s} 1800 R^{s}

[5] Otra pintura de Dos Varas y media de largo y siete quartas de Ancho Con marco de tabla negro de una frutera de diferentes frutas y pajaros tasada en dos mill R^{s} 200 R^{s}

[6] Otra pintura de dos varas y media en quadrado Con marco negro de tabla de la ystoria de galimedes en dos mill y ducientos R^{s} 2200 R^{s}

[7] Otra pintura del mismo tamaño Con El mismo marco de Romulo y Remo tasada en mill y ochocientos R^{s} 1800

[8] Otra pintura de tres Varas y media de Alto y dos baras de ancho Con marco negro de [illeg.] de s^{n} Antonio y La birgen tasado en quinientos R^{s} 500 R^{s}

[9] Otra pintura de dos baras y media en quadrado La familia de Rubens con marco negro de tabla tasada en mil y seiscientos R^{s} 1600 R^{s}

[10] Otra pintura del mesmo tamaño de santa susana Con el mismo marco tasado en mil y ochocientos Reales 800

f.120

[11] Otra pintura de Vara y media en quadrado Con marco negro de tabla de la judic tasada en setecientos R^{s} 700

[12] Otra pintura del Retrato dell Ynfante Cardenal de querpo entero Con marco negro de tabla tasada en quatroCientos R^{s} 400

[13] Otra pintura del Retrato del s^{r} D^{n} Juan de Austria de Cuerpo Entero y detta mano de aRiba tasado en Ciento y sesenta reales 160

[14] Otra pintura de Vara y media de Alto y Vara y quarta de Ancho de s^{n} Miguel con marco negro de tabla tasada en tresCientos R^{s} 300 R^{s}

[15] Otra pintura del mismo tamaño de erodiaz Con la Caveza de S^{n} Juan Con el mismo marco en setecientos y setenta R^{s} 770 R^{s}

[16] Otra pintura de tabla de Unas ostras y diferentes trastos la tabla sola sin marco tasada en quinientos R^{s} 500 R^{s}

f.120v

[17] Otra tabla Conpañera de mismo tamaño con paxaros y frutass tasado en lamina Cantidad 500 R^{s}

[18] Otra pintura del colexio de loss teatinos en bruselas de dos baras y media en quadrado Con marco de tabla negro tasado en dos mill y ducientos R^{s} 2200 R^{s}

[19] Doce pinturas de poco menos de Una bara Cada Una de frutas y floress Con marco de tabla dorados tasada cada Una En Ciento y Cinquenta R^{s} todos son 1800 R^{s}

[20] Otras doçe pinturas ochabadas de dos tercias de Alto de diferentes santas Virgenes Con marcos de talla dorados, tasadas a ducientos R^{s} cada Una y todas son 2400 R^{s}

[21] Otra pintura de dos baras y media de larco y siete quartas de Cayda del Yncendio de troya Con marco negro de tabla tasada en mill y Cien R^{s} 1100 R^{s}

f.121

[22] Una pintura de bara y quarta de Alto y poco mas de Una de ancho de baco tasada en ochoçientos R^{s} 800 R^{s}

[23] Otra pintura de Vara y media de Alto y bara y quarta de Ancho del Retrato de nra Reyna del mismo tamaño con el mismo marco de tabla negro tasada en duçientos y zinq^{ta} Reales 250 R^{s}

[24] Otra pintura de Carlos seg^{do} de doss baras y media de Alto y bara y tercia de Ancho Con marco negro de tabla tasada en ducientos y Cinquenta R^{s} 250 R^{s}

[25] Otra pintura del Retrato de nra Reyna del mismo tamaño Con el mismo marco tasado en lo propio 250 R^{s}

[26] Otra pintura del mismo tamaño y marco del Retrato de Phelipe tercero tasada en trecientos R^{s} 300 R^{s}

[27] Otra del mismo tamaño del Retrato de D^{a} Margarita Con le mismo marco tasada en lo mismo 300 R^{s}

f.121v

[28] Quatro pinturas de Vatallas Una bara de largo Cada Una y dos tercias de alto Con marcos dorados y negros tasadas a seiscientos R^{s} cada una 2400 R^{s}

[29] Una lamina del Rico abariento de tres quartas de largo y dos terçiass de Alto tasada en mill y seisçientos Reales 1600 R^{s}

[30] Una lamina de Casi Una bara de largo ochabada de neptuno tasada en seisÇientos R^{s} 600 R^{s}

[31] Otra lamina de dos tercias de Alto del nazimiento de s^{n} Joan tasada en mill y quinientos R^{s} 1500 R^{s}

[32] Otra del mismo tamano de la presentazion del niño xesus Al templo tasada en lo mismo 1500 R^{s}

[33] Otra lamina de media bara de Alto y una tercia de Ancho de xpto crucificado; de s^{n} Juan Maria y la mag^{na} y otras figuras tasada en quatro mill y quatroCientos R^{s} 4400 R^{s}

[34] Otra pintura En tabla de tres quartas de largo y media bara de Alto de diferentes pajaros muertos tasada en quinientos R^{s} 500 R^{s}

f.122 [35] Una pintura en tabla de una bara de largo de Uno brador[?] de pintor Con diferentes pinturas tasada en tres mill R^{s} 3000 R^{s}

[36] Una tabla de bara y quarta de largo y Una bara de Cayda de la conbersa de Rubenes tasado en dos mill y ducientos R^{s} 2200 R^{s}

[37] Una lamina de tres quartas de largo y dos tercias de alto del arce de noe tasada en dos mil R^{s} 2000 R^{s}

[38] Una pintura de monteria de quatro baras y quarta de largo y doss quartas de Alto Con marco negro de tabla tasada en mill R^{s} 1000 R^{s}

[39] Otra pintura de monteria de tres baras y media de largo y dos quartas de Alto Con marco negro de tabla tasada en ochoCientos R^{s} 800 R^{s}

[40] Otra pintura de dos baras y tercia en quadrado de las fuercas de Hercules tasada en mill R^{s} 1000 R^{s}

[41] Otra pintura de quatro baras y media de Alto y de Ancho tres de Retrato de El Ynfante Cardenal a caballo con marco negro tasada en dos mill R^{s} 2000 R^{s}

f.122v [42] Otra pintura del parto de benus de dos baras En quadro Con el mismo marco tasada en mill y quinientos Reales 1500

[43] Una pintura de dos baras y quarta de Largo y siete quartas de Ancho de La musica de las abes Con marco negro de tabla tasada en seteçientos y setenta R^{s} 770 R^{s}

[44] Siete pinturas de las siete marabillas de tres baras menos quarta de largo y siete quartas de Alto tasadas en ochocientos R^{s} Cada Una 5600 R^{s}

[45] Otra pintura de tres baras y quarta de Largo y dos baras y quarta de Ancho de la tentacion de S^{n} Anton Con marco negro de tabla tasada en tressCientos y Cinquenta Reales 350 R^{s}

[46] Otra pintura de la Creaz^{on} del mundo de tres baras menos quarta de largo y siete quartas de Alto Con marco negro de tabla tasada en quinientos y Cinq^{ta} Reales 550 R^{s}

f.123 [47] Una pintura del Retrato de nro Rey de dos baras de Alto y Vara y media de ancho Con marco de lo mismo tasada en trecientos R^{s} 300 R^{s}

[48] Otra pintura de un pais de dos baras de largo y bara y quarta de Alto tasado en trescientos y treynta reales 330 R^{s}

[49] Otra pintura de la çena de xpto de siete quartas de Alto y bara y quarta de Ancho Con el mismo marco tasada en quatroCientos R^{s} 400 R^{s}

[50] Otra pintura de Vara y quarta de Alto y bara y sesma de Ancho de San Geronimo Con marco negro de tabla tasada en quatrociento R^{s} 400 R^{s}

[51] Otra pintura de Vara y media de Alto y Vara y sesma de Ancho del nacimiento del Hijo de Dios Cinquenta reales 450

[52] Otra de nra senora de loreto en ytalia de siete quartas de Alto y bara y terçia de Ancho Con el mismo marco tasada en tresCientos y Cinq^{ta} R^{s} 350

f.123v [53] Otra de dos baras y media de Alto y dos y quarta de Ancho de La piedad Romana tasada en ocho mill R^{s} 8000 R^{s}

[54] Otra pintura de zinco varas de largo y dos y media de Ancho Con marco de Alfarjia negro tasada en mill y quinientos R^{s} 1500 R^{s}

[55] Otra de quatro baras de largo y dos y media de Alto de Una fabula de Vaco en mill y quinientos R^{s} 1500 R^{s}

[56] Otra de tres baras de Alto y tres menos quarta de Ancho de la pescadera tasada en dos mill R^{s} 2000 R^{s}

[57] Otra pintura del Retrato de Carlos quinto de Dos baras y media de Alto y bara y tercia de Ancho Con marco negro tasada en tresCientos R^{s} 300 R^{s}

[58] Otra de Phelipe segundo del mismo tamaño tasada en ducientos y cinquenta R^{s} 250 R^{s}

[59] Otra de Dos Varas y tercia de largo y bara y quarta de Ancho de cavali y unos lebreles Con marco negro tasada en trecientos y Cinquenta R^{s} 350 R^{s}

f.124 [60] Otra pintura de nra señora y el niño de Vara y sesma de Alto y bara y Casa de Ancho Con marco negro en ducientos y ochenta reales 280 R^{s}

[61] Otra pintura en tabla de tres quartas de largo y dos y terçia de Ancho de Un bayle de flamencos Con marco de tabla tasado en quatroCientos R^{s} 400 R^{s}

[62] Otra pintura del mismo tamaño en Lienco de Diana Caçadora Con marco de ebano tasada en quatroCientos R^{s} 400 R^{s}

[63] Otras onçe pinturas de pescados animales y abes de dos tercias de Alto y tres quartas de largo con marcos de peral negros en cien R^{s} cada Uno y todos 1200 R^{s}

[64] Dos Retratos de medio Cuerpo de Phelipe quarto y la Reyna nra s^{ra} de gala de Diego de Velazquez en mill R^{s} cada Uno 2000 R^{s}

[65] Dos Retratos de medio Cuerpo de la Reyna de françia D^{a} Maria theresa y de la emperatriz D^{a} Margarita de Velazquez mill y quinientos R^{s} cada uno 3000 R^{s}

[66] Otro del Rey D^{n} Phelipe quarto de Medio Cuerpo, de Velazquez Vestido de Caza en mill y quinientos Reales 1500 R^{s}

f.124v [67] Otro Retrato de Medio Cuerpo de el ynfante cardenal de poco menos de Una bara de Alto en obalo Con marco negro de tabla tasado en Ciento y Cinquenta R^{s} 150

[68] Dos floreros Con frutas de bara y quarta de Alto y Una bara de ancho Con marcos de tabla a ciento y diez Reales Cada Uno 220 R^{s}

[69] Seis payses de bara y quarta de largo Cada Uno y Una de Alto Con marcos negros tasados en v^{tc} y quatro R^{s} Cada Uno y son 144 R^{s}

[70] Un pais de dos baras y ochaba de largo y bara y tercia de Alto de circe Con marco negro tasado en trescientos y Cinquenta R^{s} 350 R^{s}

[71] Dos payses de s^{n} Jeronimo de Dos baras y media de largo y bara y terçia de Alto Con marco negro de tabla en setenta R^{s} cada uno 140 R^{s}

f.125 [72] Tres payses de dos baras de largo Cada Uno y bara y tercia de Alto de s^{n} Pablo y san onofre tasados a setenta R^{s} cada uno 210 R^{s}

[73] Dos payses de bara y tercia en quadro de s^{n} Juan y la magdalena Con marcos negros de tabla en Cinquenta y Cinco R^{s} cada uno 110 R^{s}

[74] Doçe emperadores de Vara y media de Alto y bara y sesma de Ancho a treynta y seis R^{s} cada Uno en todos 432 R^{s}

[75] Tres payses de sobre bentanas de dos baras y sesma de largo y tres quartas de Alto Con marcos negros a cinquenta R^{s} Cada Uno 150 R^{s}

[76] Diez payses de sobre bentanas de dos Varas de largo poco mas o menos y bara de Alto a beynta ducados cada uno 3300 R^{s}

[77] Dos payses de Vatallas de Vara y q^{ta} de largo Cada uno y tres quartas de Alto Con marcos de tabla tasados a cinquenta ducados cada uno 1100 R^{s}

f.125v [78] Una pintura en tabla de Un Ramilletero Con marco de peral de tres quartas de Alto y media Vara de ancho en ducientos R^{s} 200 R^{s}

[79] Otro Ramilletero en lamina Con marco de Evano lo pintado tasado en cien reales 100 R^{s}

[80] Una pintura de santa Catalina de tres quartas de Alto y media bara de ancho Con marco negro tasada En cinquenta y cinco R^{s} 55 R^{s}

[81] Dos pinturas en tabla Una de s^{ta} teresa y otra de ss^{to} Domingo de dos tercias de largo y media bra de Ancho a cien reales Cada Una y Ambas 200 R^{s}

[82] Una pintura de nra señora de la nobena de dos baras y quarta de Alto y bara y media de Ancho Con marco negro de Alfarjia tasada en quatroCientos y quarenta R^{s} 440 R^{s}

[83] Seis marinas de media bara de Alto y tres quartas de Ancho Con marco negro a ochenta R^{s} Cada Una y todas 480 R^{s}

f.126 [84] Una nra señora del populo en obalo Con marco ochabado dorado en ocho ducados 88 R^{s}

[85] Una pintura de xpto Con la Cruz a questas Con marco dorado de dos tercias de Alto y media Vara de Ancho tasada en cien R^{s} 100 R^{s}

[86] Una pintura de s^{n} Bicente ferrer de Una bara de Alto y tres q^{tas} de Ancho tasada en Ciento y cinquenta R^{s} 150 R^{s}

[87] Otra del mismo Jenero de s^{n} Ger^{mo} en ciento y v^{te} R^{s} 120 R^{s}

[88] Una pintura de nra s^{ra} de los Reyes de media bara de Alto y tercia de Ancho Con marco dorado y verde tasada en ducientos Cinquenta Reales 250 R^{s}

[89] Una pintura de nra s^{ra} de la concepzion Con los atributos y marco dorado y pintado tasada en setecientos R^{s} 700 R^{s}

[90] Otra pintura de s^{n} Eustaguio de bara y tercia de largo y tres quartas de Ancho tasada en cien R^{s} 100 R^{s}

91 Diego de la Torre

1674

The postmortem inventory of the goods of the secretary Don Diego de la Torre (d. 27 August 1674), knight of the Order of Santiago, was drawn up by his widow María de Saraoz, Marquesa de Casaliche, and executors Don Andrés de la Torre and Don Francisco Ignacio de Trasmiera, regent of the *Consejo de Italia*, beginning on 1 September 1674. Diego de la Torre took over the office of *Secretario de Estado*, pertaining to Italy, in October 1669 on the death of Blasco de Loyola (Doc. 85). In November 1669, he was made Secretary of State for the North and occupied the office until his death. A set of four paintings of the *Sack of Antwerp* in De la Torre's collection (no. 61) directly related to his responsibilities for northern affairs, as perhaps did a picture of a Flemish battle (no. 85) and a painting of a battle of the King of Spain (no. 84). A portrait of Philip IV (no. 107) in the inventory was a mark of loyalty to the sovereign, who was the ultimate source of advancement at court. Although he was ennobled by admission into the military Order of Santiago, Torre's social aspirations culminated in a spectacular marriage to a titled member of the aristocracy, the Marquesa de Casaliche.

The extensive collection of paintings was inventoried between 1 and 2 September and the appraisal of the collection was undertaken between 14 and 15 November 1674 by the painter Matías de Torres. On his marriage to María de Saraoz, Diego de la Torre's own collection was swelled by more than 80 paintings she inherited from her mother, Micaela de Trasmiera. (These correspond to nos. 100–150 of the inventory.)

Both the inventory and the appraisal of this impressive collection are transcribed because many pictures are given artist attributions in one document and not the other. Moreover, a number of important paintings were listed in the inventory as a part of Torres's *mayorazgo* and consequently inalienable property. These did not appear in the painter's appraisal of the collection, which assigned values only to those paintings that could be sold by public auction. Diego de la Torre owned a remarkable collection of ten paintings by Jusepe de Ribera (nos. 2–4, 7, 10–14, and 16), which comprised an *Immaculate Conception* (no. 4), a biblical narrative from the story of Jacob (no. 2), and eight pictures of saints. It is testimony to the esteem in which this artist was held, and, the great value of the paintings, that all were entailed to De la Torre's estate. The other attributed paintings in the inventory assigned to the *mayorazgo* were a *Virgin* by Raphael (no. 68), a rustic scene by Bassano (no. 1), and a *Judith* by Rubens (no. 5). A copy of the last painting in the inventory (no. 150) was listed in the valuation (Doc. 92, no. 40) worth 1,000 *reales*. Five other anonymous religious subjects were entailed to the estate along with a portrait of a gypsy, two flower-pieces, and a perspective painting (no. 88).

Remarkably, apart from Ribera, the only other Spanish artist named in the documents was Francisco Pérez Sierra, a painter active in Madrid in the second half of the seventeenth century who painted two battle pictures (Doc. 91, no. 33 and Doc. 92, no. 15) and a painting of the archangel St. Michael (Doc. 91, no. 51 and Doc. 92, no. 30). The inventory listed paintings by three of the most famous masters of the Italian Renaissance, Raphael (nos. 68, 92, 95), Parmigianino (no. 67), and Titian (no. 91). Apart from the entailed Raphael *Madonna* (no. 68), there was a copy of the *Madonna of the Fish* in the Prado (no. 9), one of the most famous Raphaels in the royal collection, which had come to Spain in 1658 with the Viceroy of Naples, the Duque de Medina de las Torres. A *Christ Carrying the Cross* (no. 92) said to be by Raphael was the most highly valued painting in the appraisal (Doc. 92, no. 67), worth 6,000 *reales*, and was perhaps a version of the *Fall on the Road to Calvary* in the Prado. It was protected by a curtain hanging in front of it, as was the *Ecce Homo* by Titian which may have hung near it (no. 91), valued at 1,100 *reales* (Doc. 92,

no. 66). It is surprising, perhaps, that pictures of this importance should not also have been entailed to the estate.

The inventory of De la Torre's collection listed Italian landscape paintings by an unidentified painter Carbonelli (no. 22), a *St. Michael* copied after Guido Reni (no. 19), an *Elijah* by Poussin (no. 23), an *Orpheus* by Jan "Velvet" Brueghel (Doc. 91, no. 63; Doc. 92, no. 42), and a copy after Van Dyck's *Descent from the Cross* (no. 100). In the appraisal, Matias de Torres recognized a painting by Abraham Bloemart (Doc. 92, no. 41) and a pair of flower paintings by the specialist Mario Nuzzi (Doc. 92, no. 64) which complemented a Flemish *Madonna* in a garland by Daniel Seghers (Doc. 91, no. 30; Doc. 92, no. 13).

AHPM, Prot. 9.836, unfoliated

[p.1]

[1] Primeram.te pusieron por ynbentario un quadro del bazan de tres baras de largo y dos de ancho con su marco tallado dorado de obejas y cavañas es de mayorazgo

[2] Mas otro quadro de Jusepe de Rivera de la ystoria de Jacob del mesmo tamaño con su marco dorado y tallado es de mayorazgo

[3] Mas otro quadro de Jusepe de Rivera de San pedro del mismo tamano y marco es de mayorazgo

[4] Mas otro quadro de Jusepe de Rivera de la Concep.on de siete quartas de Alto y bara y media de ancho Con su marco dorado y tallado es de mayorazgo

[5] Mas otro quadro de Judic de Pedro pablo Rubenes de Siete quartas de ancho y bara y m.ª de alto con su marco dorado y tallado de una mujer es de mayorazgo

[6] Mas otro quadro de una fabula de leandro de dos baras y mª de alto y bara y media de ancho Con marco dorado y tallado

[7] Mas otro quadro del mesmo tamaño de Jusepe de Rivera de un san onofre Con marco dorado y tallado es de mayorazgo

[p.2]

[8] Yten otra pintura del desposorio de santa catalina del mesmo tamaño con su marco dorado y tallado

[9] Mas otro quadro que biene de Rafael de urbina de nra senora san ger.mo y el hijo de tobias con su marco dorado y tallado del mismo tamaño

[10] Mas otro del mesmo tamaño de Jusepe de Rivera de un san Juan en el desierto con su marco dorado y tallado es de mayorazgo

[11] otro quadro del mesmo tamaño de Jusepe de Rivera de un san pablo con su marco dorado y tallado es de mayorazgo

[12] Mas otro del mesmo tamano de Jusepe de Rivera de un san sevastian con su marco dorado y tallado es de mayorazgo

[13] Mas otro del mismo tamano de Jusepe de Rivera de Santa maria egeçiaca con su marco dorado y tallado es de mayorazgo

[14] Mas otro del mesmo tamaño de Jusepe de Rivera de Santa ynes Con su marco dorado y tallado es de mayorazgo

[p.3]

[15] Mas otro del mesmo tamaño de la madalena Con su marco dorado y tallado es de mayorazgo

[16] Mas otro de San Bar.me del mismo tamano de Jusepe de Rivera con su marco dorado y tallado es de mayorazgo

[17] Mas otro del transito de la madalena con su marco dorado y tallado del mesmo tamaño es de mayorazgo

[18] Mas quatro quadros del mesmo tamano de fabulas con el mismo marco dorado y tallado

[19] Mas otro quadro del mesmo tamaño con su marco dorado y tallado copia del buido de san miguel

[20] Mas quatro quadros del mesmo tamaño de marinas con sus marcos dorados y tallados

[21] Mas doce fabulas con sus marcos dorados y negros echos en flandes de dos baras de ancho y bara y tercia de alto poco mas o menos

[p.4] [22] Mas catorçe paises echos en ytalia con sus marcos negros de bara y quarta de caida de carboneli y el uno dos baras de alto es de mayorazgo

y en este estado se quedo el dho ynbentario por ser tarde asta dho dia protesta de proseguierle cada que conbenga y los dhos bienes quedaron en poder del dho señor Don Andres y lo firmaron Doy fee
D. Andres de la torre y ffran^co Ygnacio de trasmiera
Ante mi
Juan de la torre

[23] Primeram^te un quadro de cliass con marco dorado y tallado dc musu pusi de bara y quarta

[p.5] *En la dha villa de madrid a dos dias del dho mes de sep.^re año de mil Seis.^os y setenta y quatro estando en dhas casas donde bivio y murio el dho señor Don diego de la torre los dhos senores testamentarios prosigueron el dho Ynbentari por Ante mi el escrivano en la forma sig^te*

[24] yten quadro de san Joseph de siete q^tas de alto y bara y media de ancho con su marco dorado y tallado

[25] Mas otro quadro de san Joseph con el niño en los bracos de siete q^tas de alto y bara y quarta de ancho con su marco dorado y tallado

[26] Mas un quadro de un apostol pequeño Con su marco dorado y tallado

en este estado se quedo el dho ynbentario asta otro dia y los dhos bienes quedaron en poder del dho senor Don Andres y lo firmaron los dhos Senores testamentarioss Doy fee
D. Andres de la Torre fran^co Ygnacio de trasmiera
Antti mi Juan de la torre

[p.6] *En la dha villa de madrid dho dia Dos de Sep.^re de dho año p^a efeto de proseguir el dho ynbentario estando en las dhas casas del dho señor Don diego de la torre los dhos senores testamentarios le proseigueron por ante mi el escriv^o en la forma sig^te*

[27] Primeram^te un Retrato de una bara con marco negro del señor geronimo de la torre

[28] Mas otro de bara y quarta de la encarnaz^on con marco dorado liso

[29] Mas trece paises ordinarios con sus marcos negros

[30] Mas un quadro en que esta pintada una guirnalda del teatino de una bara con su marco dorado y tallado

[31] Mas dos fruteros de flores de bara y quarta y marcos dorados

[32] Mas una birjen en tabla de siete quartas de alto y bara y q^ta de ancho es de mayorazgo

[p.7] [33] Mas dos batallas de tres quartas de Don fran^co perez

[34] Dos quadros de la istoria de Jacob y el Castillo de emaus el uno marco dorado y el otro negro

[35] otro quadro de san antonio Con el nino Con su marco dorado y tallado de Siete quartas de alto y bara y quarta de ancho

[36] Mas otro de Un santo cristo en el calvario con los dos ladroness de bara y media de alto y bara y quarta de ancho Con marco dorado y tallado es de mayorazgo

[37] Mas una ymajen de nuestra s.^ra santa Catalina y el niño de bara y m^a Con su marco negro

[38] Mas un san ger.^mo de siete quartas de alto y bara y media de ancho Con un anjel

[39] quatro paises de bara con sus Marcos dorados lisos

[p.8] [40] Mas un quadro de david de bara y tres quartas Con marco negro

[41] Mas quatro paises Con sus marcos negros de bara y media de Caida

[42] Mas otras dos batallas del mismo tamaño

[43] Mas otras dos el uno trolla y el otro Roma

[44] Mas dos batallas de una bara con sus marcos negros

[45] Mas un quadro de Santa Susana Con su marco negro de dos baras y media de largo

[46] Un San ger.^{mo} del mismo tamano con marco negro
[47] Mas un San Sevastian del mismo tamaño Con su marco negro es de mayorazgo
[48] Mas una furia del mismo tamaño Con su marco negro
[49] Mas otra pintura de San Sevastian del mismo tamaño es de mayorazgo

[p.9]
[50] Mas un quadro de san fran^{co} de paula de Cuerpo entero grande con marco negro
[51] Mas otro del anjel San miguel de mano de Don fran^{co} perez con su marco negro
[52] Mas otro quadro del turco con un perro y un gallo Con marco negro
[53] Mas dos marinas de dos baras y media sin marcos
[54] Mas un san Juan del mesmo tamano Con marco negro
[55] Mas dos laminas de bara y quarta con sus marcos una con un pais y la otra Con unos soldados
[56] Mas una tabla Con su marco negro del nacim.^{to} de una bara y el marco es de evano
[57] Mas un Santo Cristo en tabla de bara y quarta Con marco dorado y tallado
[58] Mas dos floreros del mesmo tamaño con su marco dorado y tallado de mayorazgo
[59] Mas un San lorenço de dos baras y m.^{a} de alto con marco negro

[p.10]
[60] Mas un San Sevastian del mesmo tamaño Con su marco negro
[61] Mas quatro quadros del saco de anberez Con sus marcos dorados y negros de dos baras Casi en quadro
[62] Mas un ermitano de arblomar Con su marco negro
[63] Mas otro del mesmo tamaño ques una fabula de brujel
[64] Mas una lamina de nra señora y el niño de m.^{a} bara
[65] Mas un quadro de nro señor y diferentes santos Con marco dorado y tallado
[66] otro mayor de nra Señora y santos con marco dorado
[67] otro de nra señora del parmesano de una bara con su marco negro
[68] otro quadro de nra Señora de Rafael de tres quartas Con su marco dorado liso es de mayorazgo

[p.11]
[69] Un quadro de la adoraz^{on} de los Reyes en tabla pequeña Con su marco negro
[70] Una Santa polonia sin marco casi del mismo tamaño
[71] otro de la contenplacion de nra s.^{ra} Con el niño Con su marco dorado y tallado
[72] Un quadro del prendim^{to} de cristo pintado en piedra de tres quartas de tres quartas con su marco dorado y tallado
[73] Mas dos niños pintados en un obalo Con Su marco dorado
[74] Mas un Retrato de media bara Con su marco dorado y tallado que es un Jitano es de may.^{o} del Rongano
[75] Dos tablas ochavadas con sus marcos dorados
[76] Tres fruteros de media bara con sus marcos dorados y tallados
[77] Un quadro de la prision de san Pedro del mesmo tamano

[p.12]
[78] Mas otro de un ermitaño del mismo tamaño Con su marco dorado y tallado
[79] Mas otro quadro en que esta pintado un canastillo de ensalada con un Ravano y pepino
[80] Mas otro de una noche Con dos pastores y dos bacas marco dorado y tallado del mesmo tamaño
[81] otro de san Carlos de tres quartas [N.B. entire entry crossed out]
[82] Un Retrato del almirante a caballo en prespectiva
[83] Una nra Señora en prespectiva
[84] otro quadro de una battalla del Rey de españa de bara y m.^{a} de caida con marco negro
[85] Una batalla de flandes del mesmo tamaño y marco
[86] Quatro prespetivas de media bara Con sus marcos dorados y tallados de la predicazion de cristo
[87] Mas otra prespetiva de bara y q^{ta} con su marco dorado liso
[88] Mas otra prespetiva de tres q^{tas} con su marco dorado y tallado casi en quadro es de mayorazgo

[p.13]
[89] Dos floreros del mario de tres q.^{tas} con sus marcos dorados y tallados
[90] Mas otro quadro de una diana en una piel de leon
[91] Una pintura de un eceomo del ticiano con su marco dorado y concha de bara y quarta que tiene una Cortina encarnada

[92] Otro eçeomo de Rafael Con la cruz y marco de moldura y dorado y concha finjida Con su cortina de tafetan encarnada con la cruz a cuestas

[93] quatro liencos de pajaros que sirven de sobre ventana con sus marcos dorados lisos

[94] Una pintura de una guirnalda de frutas con una nra señora y el nino en medio de bara y media con su marco dorado y tallado

[95] tres pinturas de m.ª bara que son un un salvador nra Senora y un Santo cristo con la cruz a cuestas de Rafael

[p.14] *oratorio*

[96] Un quadro de la adoracion de los Reyes de mª bara marco negro

[97] Mas otro de santa Roselea de tres quartas y marco negro

[98] otra pintura en tafetan con nra Senora con los misterios

[99] Mas otro de san gerᵐᵒ de mª bara con marco negro y dorado

y en este estado se quedo el dho ynbentario con protesta de proseguirle quando conbenga y los dhos bienes quedaron en poder del dho señor Don Andres y lo firmaron los dhos senores testementarios =
Dⁿ Andres de la Torre
franᶜᵒ Ygnacio Trasmiera
Antte mi
Juan de la Torre

Pintura

[100] Primeram.ᵗᵉ un quadro del decendimᵗᵒ de la cruz copia de bandic de bara y media de alto y bara y quarta de ancho

[p.15] [101] otro quadro Casi del mismo tamaño de la encarnazion Con Su marco dorado y tallado

[102] otro quadro del mesmo tamaño de san franᶜᵒ de padua Con marco dorado

[103] otro de San fran.ᶜᵒ del mismo tamaño acostandose Con marco dorado y tallado

[104] Mas otro de la degollacion de san Juan Con marco dorado y tallado del mismo tamaño

[p.16] [105] Mas otro quadro de un Santo obispo que esta Con una Carda en las manos Con el mismo marco dorado y ttallado del mismo tamaño

[106] Mas otro quadro del mismo tamaño de San ger.ᵐᵒ Con Su marco dorado y tallado

[107] Mas otro quadro del mesmo tamaño Con su marco dorado y tallado de Phelipe quarto

[108] Mas otro quadro de Santiago Con el mesmo marco y tamaño

[109] Mas otro quadro del mesmo tamaño y marco de san onofre

[110] otro de san ynacio del mesmo tamaño y marco

[111] otro quadro del decendimᵗᵒ de la cruz de siete quartas y de alto y bara y media de ancho con su marco dorado y tallado

[p.17] [112] Mas un Retrato de bara y qᵗᵃ de alto y bara de ancho con su marco negro

[113] Mas un San ysidro Con su marco dorado liso de dos baras de alto y bara y m.ª de ancho

[114] quatro pinturas de quatro bodegones de a dos baras Con marcos negros

[115] Mas el padre Rojas con su marco negro

[116] Mas quatro Pinturas de quatro bodegones del mesmo tamaño

[117] Mas otro del transito de san Joseph de dos baras y media sin marco

[118] Mas los quatro tienpos Copias del baçan de bara y qᵗᵃ marcos negros

[119] Mas una pintura de la virjen el nino San Joseph y Santa ana de una bara

[p.18] [120] Mas diez quadros de diez apostoles Con marcos dorados pequeños

[121] Mas otro de san anton Con su marco negro y dorado

[122] Mas otra nra Señora de la leche del mesmo tamano y marco

[123] otro de San Carlos de tres quartas Con su marco dorado y tallado

[124] Un Retrato de un cavallero Con el manto Capitular marco negro

[125] Mas otro de Senora Santana ensenando a leer a nra s.ra con su marco dorado y tallado
[126] Mas otro de san Jenaro del mismo tamaño Con su marco dorado y tallado
[127] Mas otro quadro de nra señora de la leche de una bara Con su marco dorado y tallado

[p.19]
[128] Mas dos ymajenes de nra Señora de los aflijidos de bara y quarta de ancho
[129] Mas dos Retratos el uno de dos niños en un Carreton el otro de la Senora Marquesa de Casaliche
[130] Un Retrato de un niño Con el bestido bordado
[131] Una nra Señora de la soledad de tres quartas y marco negro
[132] Una pintura de nra Senora y el niño de ma bara con su marco negro y perfilado
[133] ocho quadricos pequenos de adorno del oratorio
[134] Mas otro quadro de belen de ma bara

[p.20]
[135] Mas dos Cavecas de santa Ynes y Santa polonia sin marcos
[136] otro de media bara de nra Señora de gracia Con marco negro y dorada moldado
[137] Una nra Senora del populo antigua Con marco dorado liso
[138] Mas un quadro pequeño de santa Rosa pintada en tafetan Con marco negro
[139] Mas otro quadro pequeño bordado de la anunciazon
[140] Un quadro de media bara de un arbol y en el estremo nra Senora y diferentes santos

[p.21]
[141] Otro de Santo domingo de dos baras de alto Con marco dorado y negro tallado y en el una ma Corona de pta
[142] Mas otro quadro de un Santo cristo en un arbol y unos santos que salen de las Ramas Con su marco dorado y tallado de dos tercias
[143] Mas otro quadro ochavado pequeño de una nra senora en bitela con su marco negro de peral
[144] Seis quadricos pequeños de a quarta de diferentes ymajenes con sus marcos negros
[145] Una lamina de san antonio de tres quartas marco de evano

[p.22] *Mas pintura*

[146] Mas se puso por Ynbentario un quadro de san ger.mo de dos baras y ma de ancho y dos baras de alto con marco dorado y tallado
[147] otro de nra senora de la concep.on de dos baras y media con marco dorado y tallado

[p.23]
[148] Un quadro de la prision de san pedro de ma bara
[149] otro de nra senora de la asuncion con marco dorado y tallado de dos baras y m.a de alto
[150] Un quadro de Judic Copia de otra que toca al mayorazgo

los dhos señores D Andres de la torre y Don fran.co ynacio de tresmiera y la dha señora D.a maria de sarauz todos tres testamentarios an solidum del dho señor Don diego de la torre declararon que tienen noticia que en napoles an quedado algunos bienes y efectos del dho señor Don diego de la torre que por no saver con certeça los que son no los ponen Con pudicia dualidad y espresion por ynbentario asta tener notiçia de los que son Açen esta declarz.on y Reserva para que tiniendola ponerlo por ynbentario = Con lo qual acavaron el dho ynbentario

92 Diego de la Torre
1674

The appraisal of the collection of *secretario* Diego de la Torre was begun 16 October 1674 following the inventory (Doc. 91).

AHPM, Prot. 9.836, ff.328v–334v

Pintura

En la dha villa de madrid A catorçe dias del mes de nobiembre de dho año ante mi el escrivan parecio matias de torres mro pintor persona nonbrada para tasar la pintura a El qual yo el escrivano notifigue el auto y nonbram.to de tasador y el susodho le açeto y devajo de Juram.to que ico a dios y a una Cruz en forma la ico por ante mi el escrivano en la forma Sigte

f.328v

[1] Primeramente un quadro de una fabula de leandro de dos baras y media de Alto y bara y media de ancho Con marco dorado tallado la taso en ochocientos R.s 800

[2] otro quadro del desposorio de santa Catalina del mismo tamaño y marco en mil y ducientos Rs 1200

[3] otro quadro que biene de Rafael de Urbina de nra Señora San ger.mo y el hijo de tovias Con Su marco dorado del mismo tamano en mil y seiscientos Rs 1600

f.329

[4] Yten quatro quadros de fabulas del mismo tamaño y marco a seiscientos R.s Cada una montan dos mil y quatrocientos Rs 2400

[5] otro quadro de san miguel del buido del mismo tamaño y marco en setecientos Rs 700

[6] quatro quadros de marinas del mismo tamaño y marco a ducientos Rs cada una mta 800

[7] Mas doçe fabulas Con sus marcos dorados y negros echos en flandes de dos baras de ancho a trecientos Rs cada una mta 3600

[8] Un quadro de elias Con marco dorado y tallado de musu pusi de bara y quarta en mil Rs 1000

[9] otro quadro de san Joseph de Siete quartas de alto bara y media de ancho con marco dorado y tallado en Seiscientos Rs 600

f.329v

[10] Mas un quadro de un apostol pequeño Con su marco dorado y tallado en quarta ducados 440

[11] Un quadro de la encarnaz.on de bara y quarta Con marco dorado liso en ciento y beinte rs 120

[12] yten trece paises ordinarios con sus marcos negros los seis dellos a sesenta Rs y los siete a ochenta Rs mta 920

[13] Un quadro en que esta una guirnalda Con una nra s.ra del teatino de una bara con marco dorado y tallado en dos mil y quinientos Rs 2500

[14] Dos fruteros de flores de bara y quarta Con marcos dorados en beinte dus ambos 220

[15] Dos batallas de tres quartas de Don franco perez pintor en mil Rs ambas 1000

[16] Dos quadros de la istoria de Jacob y el castillo de emaus y el uno marco dorado y el otro negro en cien ducados ambos 1100

f.330

[17] Un quadro de San Antonio con el niño Con marco dorado y tallado de siete quartas de alto y bara y quarta de ancho en quarta ducados 440

[18] Un quadro de nra Señora Santa Catalina y el niño de bara y media Con marco negro en mil Rs 1000

[19] yten un quadro de San ger.mo con el anjel de siete quartas de alto y bara y media de ancho en quinientos Rs 500

[20] quatro paises de bara Con marcos dorados lisos a seis ducados Cada uno m.a 264

[21] Un quadro de david de bara y tres quartas Con marco negro en ducientos R^{s} 200

[22] quatro paises con marcos negros de bara y media a ducientos Rs cada uno m^{ta} 800

f.330v

[23] Dos batallas del mismo tamano en seiscientos R^{s} 600

[24] Yten otras dos batallas el uno trolla y el otro Roma a trecientos R^{s} cada una monta 600

[25] Yten otras dos batallas de una bara Con marcos negros en seiscientos R^{s} anbas 600

[26] Yten un quadro de santa susana con marco negro de dos baras y media de largo en cinquenta ducados 550

[27] otro de San ger.^{mo} del mismo tamaño y marco beinte du.^{s} 220

[28] Mas un quadro de una furia del mismo tamaño y marco en ochocientos R.^{s} 800

[29] Un quadro de san fran^{co} de paula de Cuerpo entero Con marco negro en ciento y cinq^{ta} R^{s} 150

[30] otro quadro de el anjel san miguel de mano de D fran^{co} perez con marco negro en ochocientos R^{s} 800

[31] otro quadro del turco Con un perro y un gallo Con marco negro en trecientos R^{s} 300

f.331

[32] Dos marinas de dos baras de media sin marcos a cinq^{ta} ducados m^{ta} 1100

[33] Un san Juan del mesmo tamano Con marco negro en quinientos R^{s} 500

[34] Dos laminas de bara y quarta Con sus marcos una con un pais y la otra con unos soldados en mil y quatrocientos R^{s} la del pais y la de los soldados en nobecientos R^{s} m.^{tan} ambas dos mil y trecientos 2300

[35] Mas un quadro en tabla con marco negro del nacim.^{to} del yjo de dios y el marco es de evano en tres mil R^{s} 3000

[36] Un santo cristo en tabla de bara y quarta con marco dorado y tallado en seiscientos R^{s} 600

f.331v

[37] Un quadro de San lorenco de dos baras y m.^{a} de alto con marco negro en mil y seiscientos R^{s} 1600

[38] Un quadro de San Sevastian del mismo tamaño Con marco negro en quinientos R^{s} 500

[39] quatro quadros del saco de anberes Con marcos dorados y negros de dos baras casi en quadro a dos mil R^{s} Cada uno m^{ta} 8000

[40] Un quadro de la ermosa Judic copia en mil R^{s} 1000

[41] Un ermitaño que es San ger.^{mo} de an blomar con marco negro en Setecientos R^{s} 700

[42] una fabula de orfeo de brujel en mil y Seiscientos R^{s} 1600

[43] Una lamina de nra senora y el nino de media bara en çiento y cinquenta R^{s} 150

[44] Un quadro de nro senor con diferentes santos en cinquenta R^{s} 50

[45] otro de nra senora Con diferentes Santos en Cien R^{s} 100

f.332

[46] otro de nra senora del parmesano de una bara con marco negro en Cinquenta R^{s} 50

[47] Un quadro de la adorazion de los Reyes en tabla pequeño con marco negro en ducientos R^{s} 200

[48] otro quadro de santa polonia sin marco en v^{te} R^{s} 20

[49] otra de la contenplacion de nra señora Con el niño con marco dorado y tallado en treçientos y cinquenta R^{s} 350

[50] otro del prendim.^{to} de cristo en piedra de tres quartas en seiscientos R^{s} 600

[51] Dos ninos pintados en un obalo Con marco dorado a ciento y cinq.^{ta} R^{s} m^{ta} 300

[52] Dos tablas ochavadas Con sus marcos dorados a ducientos R^{s} Cada una m^{ta} 400

y en este estado se quedo por oy la dha tasacion por ser tarde asta otro dia y dijo averla echo bien y fielm^{te} a su saver y entender y lo firmo doy fee Mathias de torres
= antte mi
Juan de la torre

f.332v

En la dha villa de madrid a quinçe del dho mes y año ante mi el escriv^{o} parecio el dho matias de torres mro pintor y debajo del dho Juram^{to} que tiene fho prosiguio la dha tasacion de la pintura en la forma sig^{te}

[53] Primeram.^{te} tres fruteros de m^{a} bara con sus marcos dorados y tallados a ducientos R^{s} cada uno m^{ta} 600

[54] Un quadro de la prision de san pedro en quarenta ducados 440

[55] otro de un ermitaño con su marco dorado y tallado en treinta du^{s} 330

[56] otro quadro en que esta un canastillo de ensalada con un Ravano Con el marco conpanero de los fruteros en duçientos R^{s} 200

[57] otro quadro de una noche con dos pastores y dos bacas marco dorado y tallado del mismo tamano en ducientos y cinq^{ta} R^{s} 250

f.333 [58] otro quadro del almirante a Cavallo en prespetiva en cien R^{s} 100

[59] Una nra Senora en prespetiba en cien R.^{s} 100

[60] Una batalla de espana de bara y media en mil y duçientos R^{s} 200

[61] Una tabla de flandes del mesmo tamaño y marco en ducientos R^{s} 200

[62] quatro prespetivas de media bara Con sus marcos dorados y tallados de la predicacion de Cristo a quatrocientos R^{s} Cada una m^{ta} 1600

[63] otra prespetiva de bara y quarta con marco dorado liso en ciento y cinq.^{ta} R^{s} 150

[64] Dos floreros del mario de tres quartas con sus marcos dorados y tallados en tres mil R^{s} anbos 3000

[65] Mas otro quadro de una diana Con una piel de leon en seiscientos R^{s} 600

f.333v [66] Mas una pintura de un eceomo del tiçiano Con su marco dorado entre tallado y concha de bara y quarta Con una cortina encarnada tasado en onçe mil R^{s} 1100

[67] otra pintura de un eceomo que tiene la Cruz a cuestas de Rafael de urbina y marco de moldura dorado y concha finjida que tiene una cortina de tafetan encarnada en seis mil R^{s} 6000

[68] quatro liencos de pajaross que sirven de sobre bentana a cinquenta R^{s} cada uno m^{ta} 200

[69] otro quadro de nra señora y el niño que tiene una guirnalda de flores y frutas de bara y media con marco dorado y tallado en mil y qui.^{s} R^{s} 1500

[70] Una pintura de un salvador de m^{a} bara con marco dorado y tallado en dos mil R^{s} 2000

[71] otro del mesmo tamano de nra s^{ra} en dos mil R^{s} Con el mismo marco 2000

f.334 [72] Nueve Retablicos del oratorio de diferentes santos a beinte R^{s} cada uno m^{ta} 180

[73] Una efijie de nro Señor en la cruz con una calavera y en la cruz pintado nuestro senor en v^{tc} R^{s} 20

[74] Un quadro de la adoracion de los Reyes de m^{a} bara en ducientos R^{s} 200

[75] otro de santa Roselea en çiento y cinq^{ta} R^{s} 150

[76] otra pintura en tafetan con nra señora con los misterios en treinta R^{s} 30

[77] otra de san ger.^{mo} de m^{a} bara con marco negro y dorado en çinq^{ta} R^{s} 50

[78] un quadro bordado de plata falsa de la encarnacion de nra s.^{ra} en treinta R^{s} 30

[79] Quatro paises de cristal con bronçe a trecientos y cinq^{ta} R^{s} 1400

[80] un quadrico de san ger.^{mo} de m^{a} bara pintado en cristal con marco de evano en trecientos y cinq^{ta} R^{s} 350

[81] otra de nra senora del populo del mismo genero en lo mismo 350

[82] Diez y seis floreros pequeños pintados en tabla de m^{a} bara los diez a ciento y sesenta R^{s} y los seis a trecientos y cinq^{ta} R^{s} montan todos tres mil y setecientos R^{s} 3700

f.334v [83] Un quadro de San ger.^{mo} de dos baras y media de ancho y dos baras de alto marco dorado entre tallado en mil R^{s} 1000

[84] Un quadro de nra senora de la Concep.^{on} de dos baras y m^{a} Con marco dorado y tallado en seiscientos y zinquenta R^{s} 650

[85] Un quadro de la prision de san pedro de m^{a} bara en treinta du^{s} 330

[86] Un quadro de la asuncion de nra senora con marco dorado y tallado de dos baras y media en mil y trecientos R^{s} 1300

La qual dha tasacion dijo aver la echo bien y fielm.^{te} a todo su saver y entender socargo del dho Juram^{to} y lo firmo doy fee =
Antte mi Mathias de Torres
Juan de la torre

93 Antonio Mesía de Tovar, Conde de Molina

1675

The postmortem inventory of D. Antonio Mesía de Tovar, Conde de Molina (d. 30 November 1674), was drawn up by D. Francisco Ruíz, royal secretary in Madrid from 6 December 1674, with his extensive picture collection inventoried on 21 December (ff. 386–397).[1] The valuation of moveable goods (*bienes muebles*) began on 2 January 1675 (ff. 419–498v), with the pictures valued between 2 and 4 January 1675 (ff. 419v–439) by the painters Don Francisco de Herrera and Andrés Smidt. After the public sale of Molina's goods had opened, the majority of the paintings remained unsold because of the high reserve values set by these artists. Consequently a third painter, Antonio de Pereda, reappraised the works and lowered their original values to ensure their sale (ff. 499–510, 5 February 1675). Molina's sale was resumed on 21 January 1675, and attracted some of the most distinguished connoisseurs of the time, including the Almirante de Castilla and the Condestable de Castilla.

Molina's collection boasted paintings attributed to famous old masters of the sixteenth century – the Venetian artists Titian, Veronese, Tintoretto, and Palma and, perhaps, a painting by Correggio (no. 91), as well as a valuable Dürer (no. 83) – all names that had assumed canonical status in the minds of connoisseurs in the period. Only two Spanish artists were mentioned, Juan Bautista del Mayno (no. 76) and the battle painter Juan de Toledo (no. 103), whose painting was worth half of one by Borgognone (no. 46). This was, however, one of the most important collections of northern paintings in the capital. More than 20 Flemish artists are listed in Molina's inventory, and the collection even included portraits by the English artist Sir Peter Lely (nos. 113, 135).

The fact that the inventory discriminates between so many northern hands and identifies a range of foreign artists – some of which are difficult to identify today – reflects Molina's connoisseurship. Molina only owned copies after works by Rubens (no. 36) and Van Dyck (no. 172), but had originals by very famous masters of the caliber of David Teniers the Younger (nos. 48, 155) and Velvet Brueghel, including an important set of four paintings on copper of the *Last Judgement, Heaven and Hell,* and *The Flood* worth nearly 10,000 *reales* (no. 162). Molina appears to have had a taste for small copper panel paintings by Flemish artists in the so-called "minor genres". Thus his collection included many Flemish landscapes painted by masters such as Jacques d'Arthois and Adriaen Pietersz van de Venne, as well as Dutch and Italian examples. The Italian paintings included landscapes by Francesco Banelli (no. 17), active in the early part of the century. There were also Flemish paintings of the *Seasons* (no. 137), still lifes, and flower paintings and garlands by well-known specialists in this field such as Jan van Kessel (I), Jan Linsen, and Frans Ijkens, as well as ten bird still lifes by an unidentified artist, "Allaert," who was also a Dominican priest. Genre scenes in the collection included one by Adriaen Brouwer (no. 13), and also a valuable picture described as a "sale of paintings" (no. 148), which might have depicted a painting gallery.

AHPM, Prot. 12.006, ff.419v–438v

En la Villa de Madrid a dos dias del mes de hen^{o} de mil Seis.^{os} y setenta y cinco años en conformidad del auto de arriva p^{a} Efeto de tasar las pinturas que an quedado por fin y muerte del Ex.^{mo} s^{or} Conde de Molina yo el ess.^{no} de Provi.^{a} Recivi Juram.^{to} por Dios y a una Cruz en forma de derecho de D fran^{co} de Herrera y Andres Smit Mros del Arte de pintar personas nombradas por las partes hazen la tasaz^{on} Sig^{te}

f.420 [1] 1 Primeram.^{te} Un Santo xptto. en la Cruz pequeño con Su marco tallado y dorado que es de mano del Ticiano le tasan en cien ducados 1100

[2] 2 quatro quadritos de Pablo Berones Con marcos tallados y dorados que el Uno es de San Pablo, el otro San Pedro el otro santa lucia y el otro s.^{ta} Polonia los tasaron a Cien ducados cada Uno q montan 4400

[3] 3 quatro Paisaxes de Bandervina de un mismo tamaño de bara y tercia de ancho y una bara de alto Sin marcos que fueron tasados a treinta ducados cada Uno q montan 1320

[4] 4 Otras dos Pinturas Sin marcos q la una Representa un Ibierno y la otra un Paisaje y riscos de mano de Vandervina de bara y media de alto cada una y dos y media quarta de ancho tasadas a Sesenta ducados uno con otro y monta 1320

[5] 5 Otras dos Pinturas Sin marcos q la una Representa un Ibierno y la otra un Paisaje y riscos de mano de Vandervina de bara y media de alto cada una y dos y media quarta de ancho tasadas a Sesenta ducados uno con otro y monta 1320

[6] 6 Dos Pinturas en tabla con marcos de ebano ondeados y de un mismo tamaño que Representan dos Angeles de Rodillas y son de mano de Un italiano tasadas a ochocientos R^{s} cada una q montan 1600

f.420v [7] 7 Dos Pinturas pequeñas iguales y en cada Una pintada una Caveza de un niño de mano de baneli con marcos ordinarios tasadas a trescientos R^{s} cada una q montan 600

[8] 8 Dos Pinturas en Lienzo de un mismo tamaño pintados diferentes paxaros encima de una mesa de mano de un Padre Dominico llamado Allaert Sin marcos tasadas a Veinte y quatro ducados cada una q montan 528

[9] 9 Otras dos pinturas pequeñas iguales pintados Paxaros y conexos de mano del mismo Allaert tasadas a Veinte ducados cada una 440

[10] 10 Una Pintura en tabla con marco negro que Representa el descendimiento de la Cruz tasada en Cinquenta ducados [N.B. "550" crossed out] *Annot: Leg.^{do} al s^{r} Marq.^{s} de Villagarcia*

[11] 11 Una Pintura mediana en Lienzo mas larga que alta Sin marco de mano de Thielen con diferentes flores esparramadas tasada en Cinquenta ducados 550

f.421 [12] 12 Un quadrito en tabla con un muchacho que se esta riyendo y tiene Un mortero en la mano sin m^{co} de mano de un flamenco tasada en trecientos R^{s} 300

[13] 13 Otro quadrito en tabla con su m.^{co} con tres figurillas q la una esta en pie con una taza en la mano, la otra durmiendo y la tercera tomando tavaco de mano de Adrian Braur tasada en setenta ducados 770

[14] 14 Dos pinturas Pequeñas de un tamaño con marcos negros pintados en cada una cinco paxaros y son del Mro. allaert tasadas a trescientos R^{s} cada una 600

[15] 15 Otra pintura con marco negro pintados ocho paxaros del mismo Mro, tasada en trecientos R^{s} 300

[16] 16 Una Pintura en Lienzo sin m.^{co} de un san Juan en el desierto de medio Cuerpo de mano de baneli y Sin marco tasada en Veintte ducados 220

f.421v [17] 17 Dos Paisajes medianos iguales y Sin marcos de bara y media de ancho y una de alto de mano de Baneli que El uno Representa el Amanezer y el otro el anocheçer con algunas figurillas tasados a quinientos R^{s} cada uno montan 1000

[18] 18 Un Ramillete de flores en Un Vidro con tres tulipanes quatro Rosas y otras flores el qual esta en tabla y sin marco tasado en Ciento y cinquenta R^{s} 150

[19] 19 Otro Ramillete de flores en Un Vidro con Dos Tulipanes tres Rosas y dos claveles con su marco ordin.^{o} tasado en Ciento y cinq^{ta} R^{s} 150

[20] 20 Una Caveza en tabla de un niño bestido de Cavellado con marco negro de mano de Vaneli tasado en trecientos R^{s} 300

[21] 21 Un San Antonio de Padua de medio Cuerpo con una azuzena en la mano con marco negro tasado en Veinte y ocho R^{s} 28

f.422 [22] 22 Una Caveza de una muger en tabla tocada a lo antiguo pequeña con m.^{co} negro ordinario de mano de flores tasada en quinientos R^{s} 500

[23] 24 Un quadrito en tabla con Su marco en que estan pintadas tres Cavezas de muchachos con un bonete colorado la de en medio y el otro con un Bonete a lo turco tasado en Veinte ducados 220

[24] 25 Dos Prespetivas en tabla pequeñas de mano de nimpho con figuras de Gentil y Sin marcos tasadas en Seiscientos R^{s} cada una 1200 *Annot: Legado a D Fran^{co} de Mejia*

[25] 26 Una Pintura pequeña en Lienzo Sin marco de nra s.^{ra} de la humilldad tasada en ciento y cinq^{ta} R.^{s} [N.B. "150" crossed out] *Annot: leg^{do} al s.^{r} D fran^{co} Mesia*

[26] 27 Dos Pinturas en tabla pequeñas con marcos negros en que estan pintadas unas Ubas blancas y media nuez y en la otra Una Porcelanica con fresas y en medio dellas Un clavel Cinco Ciruelas y unas abellanas de mano de Vanes y tasadas en treinta ducados cada una q monta 660

f.422v [27] 28 Dos Pinturas pequeñas en lienzo iguales con marcos negros pintadas Unas flores dentro de unos Vidros de mano de Vanquesel tasadas en Ciento y Veinte R^{s} cada Una q montan 240

[28] 29 Otras dos pinturas en lienzo algo mayores iguales con marcos de Vanquesel y en cada una pintado un Ramillete de claveles dentro de un Vidrio tasados en treinta ducados cada Uno montan 660

[29] 30 Tres Pinturas en tabla de un mismo tamaño y en cada una pintada una imagen de nra s.^{ra} con el niño con marcos de Concha y ebano, q la una dellas es legado a Don Diego de Vibanco Con que Solo se tasan las dos y cada Una a treinta du.^{s} que monta 660 *Annot: La una destas tres pinturas es Leg.^{do} a Don Diego de Vivanco*

f.423 [30] 31 Un Retrato en Lienzo de Una Magdalena de medio Cuerpo Con el pelo suelto sin marco tasada en treinta ducados 330

[31] 32 Una Caveza de Un pintor con su marco dorado tasada en trecientos Reales 300

[32] 33 Dos Pinturas pequeñas iguales en lienço y en cada una pintado Un bidro con un Ramillete de flores de mano de Vanquesel tasadas en çiento y beinte Reales cada una 240

[33] 34 Una tempestad en tabla Con su marco negro y dorado Mediana de mano de Parçeles tasada sesenta ducados 660

[34] 35 Dos Paisitos Yguales en lienço que El Uno rrepresenta Una marina y el otro Una Antigualla Con sus marcos dorados echos en Ytalia y se supone ser de Burdone tasados a çien ducados Cada Uno montan 2200

[35] 36 Una Pintura Mediana en lienço y sin marco con Una Guirnalda de flores de mano de Van neq y en medio Una concepçion de mano de Gentil tasada en çiento y çinq^{ta} du^{s} 1650

f.423v [36] 37 Una Pintura Mediana en tabla de Un santo xpto a la Coluna açotandole los Judios de mano de Rubens tasada en treinta ducados Digo que es copia de Rubenes 330

[37] 38 Una lamina de Un Paisage Y un ombre a Caballo Con un cupido de mano de Bruguel el biejo de bara de largo y tres quartas de ancho con su marco de ebano tassada en duçientos ducados 2200

[38] 39 Una Cabeça de Un hombre con Un cuello a lo antiguo pequeña Con Su marco de ebano ondeado y perfil dorado que es de lombardo tasada en quarenta Ducados 440

[39] 40 Un eçeomo Pequeño en minatura con su bedriera Y marco de concha tasado en çiento y Çinquenta R^{s} 150

[40] 41 Un Ramillete de flores en tabla y sin marco de mano de Bruxel tasado en duçientos R^{s} Y no es de Brujel el biejo 200

[41] 42 Una Pintura en Lienço, de poco Mas de bara de largo Sin marco de Una pendençia de Villanos tasada en quarenta ducados 440

f.424 [42] 43 Una Cabeça en tabla de Una muxer Con Una toca a la Vizcaino con Su marco negro tassada en treçientos Reales 300

[43] 44 Una pintura en lienço Sin marco de nro señor y san Matheo y otras figuras que tiene bara y media de Alto y dos baras menos quarta de ancho Copia de botiers tasada en çinquenta ducados 550

[44] 45 Un Cuerpo de Guardia en lienço Con marco hordinario negro Copia de tiners tasado en cientto y Çinquenta ducados 1650

[45] 46 Una marina Pequeña en lamina Con marco de ebano de portugal que se supone ser de Brugel tasada en çien ducados 1100

[46] 47 Una lamina Pequeña Con marco de ebano de Una batalla de mano de el Borguinon tasada en çien du^{s} 1100

f.424v [47] 48 Un quadrito Pequeño en tabla con su Marco negro pintados en el tres tulipanes tassado en doce ducados 132

[48] 50 Un quadrito Pequeño Con seis anades y un Paisajillo orijinal de teniers Con marco negro tassado en seisçientos Reales 600

[49] 51 Un Paisajillo pequeño de minatura Con su marco dorado tassado en Veinte ducados 220

[50] 52 Dos Paisajes medianos mas largos que altos sin marcos de mano de bandestoquen figurillas de Gentil tasados en treçientos Reales los dos 300

[51] 53 Un Paisage de Artues Sin marco de mediano tamano mas largo que Alto Con un hombre a cavallo que ba tirando Una barca tassado en çinquenta ducados 550

[52] 54 Un Retrato de Nra s^{ra} en tabla Sin marco Con el niño Jhs durmiendo en sus braços tasada en quatroçientos Reales 400

[53] 55 quatro Paisajes pequeños mas Altos que largos de mano de banderbina tassados en ochenta ducados 880

f.425 [54] 56 Una pintura de Un Retrato de Una niña en Lienço y sin marco y al lado de ella Un perrico tasada en sesenta Reales 60

[55] 58 Dos Paisitos mas altos que largos montañosos Con sus marcos negros y figurillas de Banderbina tasados a çiento y Çinquenta Reales 300

[56] 59 Un Paisage mas largo que alto y mediano sin marco de mano de banderbina y figurillas de Gentil tassado en treinta Ducados 330

[57] 60 Un Retrato en Lienço de medio Cuerpo de s A el s^{or}, Don Juan sin marco Copia de Agusto de guemon tasado en treçientos Reales 300

[58] 61 Una Pinturilla mas larga que alta en Lienço y Sin marco en que esta pintado Un hombre echado en el suelo y otro bajando de su caballo que le cura es copia y esta tassada en çiento y Çinquenta Reales 150

[59] 62 Una Pintura en tabla Con marco negro en que esta pintada Una ymajen de nra señora dando El pecho al niño y San Joseph dormido tasada en seisçientos Reales 600

f.425v [60] 63 Una Copia en Lienço Sin marco de Un baco y otras dos figuras tasado en duçientos y Çinquenta Reales 250

[61] 64 Una Pintura en tabla Sin marco en Una Mag.^{na} Con el pote en las manos bestido rrojo y Cavello Vermejo de mano de Palma tasada en çiento y Veinte ducados 1320

[62] 65 Una Cabeça de Un caballero del abito de xpto Con su cuello sin marco y en lienço tassada en çinquenta Reales 50

[63] 66 Una Pintura pequeña a lo largo en que esta nra señora El niño y san Joseph tassada en treçientos R^{s} 300

[64] 67 Una Pintura Pequeña con marco negro de nra señora Con el nino Jhs. a sentado en el rregaço de la Madre tasada en treçientos Reales 300

[65] 68 Una tempestad en la mar pequeña con marco ordinario negro de mano de Parçeles tasada en çinquenta Ducados 550

f.426 [66] 69 Tres Paisajes grandes de banderbina sin marcos bara y media de Alto y dos y media de ancho tasados a sesenta ducados Cada uno y tienen diferentes figuras que Unos son mayores que otros 1980

[67] 70 Diez Paisillos iguales Pequeños q son del olandes Con marcos dorados tasados a tres ducados Cada Uno 330

[68] 71 Tres Paisajes sin marcos Unos mayores que otros de mano de bandervina el uno tassado en treçientos R.^{s} y los dos de Artues tasados cada Uno en treinta ducados 960

[69] 72 Dos Paisages Pequeños en tabla del olandes Con marcos dorados iguales tassados ambos en seisçientos Reales 600

[70] 73 Un Retrato en Lienço de medio Cuerpo del duque, de torque tassado en ochenta ducados 880

[71] 75 Un Retrato de Medio Cuerpo de la duquessa de richemon en lienço y sin marco tasado en Duçientos R.s 200

f.426v [72] 76 Dos Pinturas Casi iguales que son Copias en lienço y en la Una esta nra señora el niño san Joseph y san Juan y otra santa y en la otra nra s.ra el niño y una mujer y hun hombre que pareçe estar de guarda tasadas Cada Una a treçientos Reales 600

[73] 77 Una Pintura pequeña en lienço Con nra señora el niño san Juan santa ysavel y san Joseph con unos antojos en lamina con marco hordinario tassada en trecientos Reales 300

[74] 78 Una Copia del Retrato de escoto en lienço y sin marco en treinta ducados 330

[75] 79 Una Pintura en tabla pequeña en que ay Un Paysage Y una Guirnalda de flores que la tienen diferentes Anxeles en el ayre y en medio la Virjen y el niño Con marco de ebano tasada en sesenta ducados 660

[76] 80 Una gloria de todos santos en lamina de mano de Juan Bautista mayna Con su marco hordinario tasada en çiento y çinquenta ducados 1650

f.427 [77] 81 Una Pintura en Lienço a lo largo que Representa la marcha de Unos soldados Con marco negro ordinario tassada en quarenta ducados 440

[78] 82 Un Retrato de Medio Cuerpo en lienço de la Condesa de chosberi tasada en treçientos Reales 300

[79] 83 Una Pintura en tabla mediana que rrepresenta Un festin de Unos galanes Con sus damas y algunas prespetivas de mano de franco franco tasada en duçientos y çinquenta Ducados 2750

[80] 84 Una pintura en tabla a lo largo Sin marco Con çinco peras dos mançanas y un nispero tasada en ciento y çinquenta Reales 150

[81] 85 Una Pintura en tabla mediana Con marco de ebano que Representa Una mascara de noche a la flamenca de mano de Un flamenco tasada en treçientos ducados 3300

[82] 87 Una Pintura mas alta que ancha en tabla y Con marco de ebano en que esta pintada Una Guirnalda de flores y en medio la birjen el niño y santa Ana de mano de bosman tasada en çiento y çinqta ducados 1650

f.427v [83] 88 otra Pintura en tabla casi de el mismo grandor que la anteçedente en que esta pintado el salvador quando sale de Jerusalen con marco negro de mano de alberto tasada en duçientos ducados 2200

[84] 89 Una lamina pequeña en que esta pintada la Virjen el niño Y san Juan con marco de cocobola y mi señora la elijio y dio a D Antonio de Aris para llevar a su madre Con formelo dejo mandado el conde mi señor *Annot: Legado a su madre de Don Anto de Ariz*

[85] 90 Seis Paisaxillos pequeños en tabla Con Sus marquitos negros de mano de Un olandes tasados a tres ducados cada uno 198

[86] 91 Una Pintura en tabla Con marco de ebano pequeña que Representa el Calvario y xpto en la Cruz a cuestas que le lleban a el tasado en çien ducados 1100

f.428 [87] 92 Una pintura Pequeña en tabla en que esta pintada la villa de Bruselas Con Un paisillo y marco de ebano, Con perfil dorado de mano de Riser tasada en treinta ducados 330

La qual dha tasaçion se quedo en este estado por aora para proseguirla sienpre que conbenga y declararon haverla echo bien y fielmente a su saver y entender sin agravio de ninguna de las ptes socargo del Juramento que tienen hecho y lo firmaron de que doy fee
Franco de herrera
Andres de Smidt
Ante mi
Prudencio de Cabezon

En la dha villa de Madrid a tres dias (f.428v) del dho mes de henero y año de seiscientos y setenta y cinco los dhos Don franco de herrera y Andres esmit por ante mi el ssno de Probincia y en presencia y Con Asistencia del dho Don franco Ruiz thestmentario del dho señor Conde de

Molina se prosiguio en la tasa de las pinturas que quedaron de su ex^a^, en la forma y manera siguiente

[88] 93 Primeramente Una pinturilla en tabla sin marco en que esta pintado Un bidro Con Un rramillete de flores tassado en Ducientos Reales 200

f.428v [89] 94 quatro quadritos iguales de mano del tiçiano de fabulas Con sus marcos dorados que el Uno rrepresenta a Andromeda el otro la caveça de medusa y perseo otro dos hombres cada uno Con Un Jarro en la mano y en el otro esta pintado Un nabichuelo que se va a pique los tasaron todos quatro en seiscientos ducados 6600

[90] 95 Un Retrato Pequeño de una cabeça de Una mujer tocada a lo Antiguo tassada en quatro ducados 44

[91] 97 Un heçeomo en lamina con su marco de color de nogal de mano de codesso tassado en beinte Ducados 220

f.429 [92] 98 Una Pintura en lienzo de poco menos de Una bara de alto en que esta pintado Un Ramillete de tulipanes y otras flores dentro de Un bidro sin marco tasado en quarenta ducados 440

[93] 99 Una Pintura en lienzo de mano de Allaert Con su marco de de ebano en que estan pintadas dos chochas perdiçes Un capon y otros pajaros tasado en treinta ducados 330

[94] 100 Una pintura en tabla Con marco negro en que esta pintada nra s^ra^ con el niño en los braços el qual tiene un diez en la mano de mano de Alverto tassada en çien ducados 1100

[95] 101 Mas Un san lorenco en lienco con marco dorado casta benençiana tassado en çien ducados 1100

[96] 102 Un Retablo s^re^puesto de oja de plata en que esta El naçimiento de xpto nro Redentor y alrrededor los misterios de Su pasion tassado en quarenta Ducadoss 440

[97] 103 Una pintura Pequeña en tabla de una cabeça de Mujer tocada A lo Antiguo Con marco de ebano y perfil dorado tasado en çiento y çinquenta Reales 150

f.429v [98] 104 Una pintura pequeña en lienco en que estan pintadasençima de Una messa Unas abellanas con Un plato y dos pedaços de naranxa Con marco negro de mano de banes tassada en Duçientos R^s^ 200

[99] 105 Una pintura de nra señora en tabla Con el niño en braços yençima Una messa Un limon, Ubas y cuchillo Sin marco de mano del Antiguo tassada en beinte du^s^ 220

[100] 106 Una Pintura en tabla y Sin Marco mas larga que alta en que esta la birgen el niño san Joseph y san Juan con Un cordero a Su lado de mano de Palma tassada en çinquenta Ducados 550

[101] 107 Una Pintura en lienço que es Copia en que esta pintada Una negra con Un plato de Ubas en la mano sin marco tasada en duçientos Reales 200

f.430 [102] 108 Dos pinturas, Pequeñas Yguales con Marcos de ebano, en que ay diferentes abes de mano de allaert tasadas en quatroçientos, Reales 400

[103] 109 Una pintura en lienço de hasta Una bara, de ancho de Un enquentro Con los turcos con marco negro de mano de Juan de t.^do^ tasada en cinquenta ducados 550

[104] 111 Un Retablo Pequeño Con sus dos medias puertas adonde ponen a xpto en la Cruz xpto con la cruz a cuestas y el desçendimiento de xpto tassado en quarenta du^s^ 440

[105] 113 Una pintura, en lienço sin marco de dos baras de Alto y bara y media de ancho en que esta pintada Una mujer con Una calabera en las manos que representa la melancolia de mano de Un hitaliano tasada en ciento y Veinte ducados 1320

f.430v [106] 114 Una pintura en lienço de dos baras de ancho y una y quarta de Alto en que esta pintada Una Cara mesa de billanos a la flamenca de mano de Badar tasado en Duçientos Ducados 2200

[107] 115 Otra Pintura en lienço sin marco de dos baras y terçia de Alto y una y media de ancho en que esta pintada la Samaritana y nro señor tasada en mill R^s^ 1000

[108] 116 Un Retrato en lienço de medio cuerpo que es el prinçipe de Conde tasado en trecientos R.^s^ 300

[109] 117 Un Retrato en lienco Y un cuerpo entero de Un General con El Abito de San Juan sin marco tassado en treinta ducados 330

[110] 118 Un Paisaje en lienço y sin marco de bara y media de Alto y dos y quarta de ancho que Representa Un hibierno de mano de Banderbina tassado en sesentta ducados 660

f.431 [111] 120 Una Pintura en lienço de bara y dos tercias de ancho y una media de alto en que esta pintado nro señor Con la corona de espinas y dos fariseos que el Uno le tiene la mano en la garganta sin marco y tassado en çien ducados 1100

[112] 121 Una pintura en lienço Con marco negro ordinario de dos baras Y media de Alto y una Y media de ancho en que esta pintado Un san sebastian atado a Un tronco de la escuela beneçiana que se diçe ser del tintoreto tassado en Duçientos ducados 2200

[113] 122 Una retrato de la duquesa de Torque en medio cuerpo Y sin marco de mano de leli tassado en ochenta ducados 880

[114] 123 Un lienço mas ancho que altto en que estan dos Retrattos de Los Prinçipes Palatinos sin marca tassado en ochenta ducados 880

f.431v [115] 125 Seis diferentes Pinturillas medianas de Guadamaçil las quatro doradas Y las dos plateadas tasadas a seis ducados cada una 396

[116] 126 Un Rilicario en forma de lamina con su marco de ebano Y en medio esta Una laminita de nra señora con manto açul y en lo rrestante de el Campo quajado de rrepartiçiones para Reliquias Con Una bedriera rrota tassado en Duçientos R^{s} 200

[117] 127 Un quadro grande en lienco orijinal de Botiers que rrepresenta a caym muerto y Sus padres llorandole tassado en treçientos Ducados 3300

[118] 128 Un lienço en quadro de dos baras en que esta xpto Con la Cruz a cuestas la birjen san Juan la beronica y otras pinturas sin marco tasado en ttreçientos Reales 300

f.432 [119] 129 Un Retrato de Cuerpo entero en lienço y sin marco del marq^{s} del basto quando hera General que esta exhortando a su soldados tassada en çinquenta ducados 550[2]

[120] 130 Una Pintura en lienço Y sin marco de dos baras en quadro en que estta la birjen el niño Con un Gallo entre los bracos Santa Ana San Joseph y san Joachin tasada en çinq.^{ta} ducados 550

[121] 131 Dos Pinturas Grandes de Un tamaño que Representan dos prespetivas orixinales de nimpho tasadas cada una en duçientos ducados 4400

[122] 132 quatro lienços Grandes de quatro baras de ancho y tres de caida con su marcos negros de bolaterias y caças tassados cada uno a duçientos Ducados que hacen R^{s} 8800

[123] 133 Un lienço grande sin marco De tres baras y media de Alto y dos y quarta de ancho en que esta pintado el Rey degollado de ynglaterra a Cavallo y el duque Boquingan delante de el de mano de [blank] tassado en çiento y çinquenta ducados 1650

f.432v [124] 135 Un lienço de dos baras de Alto y una y media de ancho en que esta pintado el Anjel san Rafael Con thovias de mano de la neri tassado en treçientos Reales 300

[125] 136 Una Pintura grande en lienço Con marco dorado de mano de jentil que rrepresenta Una santta martir Con Un nino muerto tassada en treçientos Ducados 3300

[126] 137 Otro Lienço Grande Ygual al anteçedentte Y del mismo mro en que esta pintada Una magdalena Con diferentes Anxeles tassada en otros treçientos du^{s} 3300

[127] 138 Un Lienço de el Retrato del conde de Monterrey en medio cuerpo Con su marco tallado y dorado matizado de Açul tasado en quarenta ducados 440

f.433 [128] 139 Un Retrato en lienço de el Rey de suiçia en medio Cuerpo sin marco tassado en diez ducados 110

[129] 140 Una Pintura en lienço de nra señora El niño durmiendo entre sus bracos y San Joseph Sin marco tassada en çiento y çinquenta Reales 150

[130] 141 Una pintura Pequeña en lienço de San Geronimo en el desierto sin marco tasada en beinte ducados 220

[131] 142 Un lienço de bara y media de alto en que esta pintado Un San Miguel con el demonio debajo de los pies y sin marco tasada en treinta ducados 330

[132] 143 Una pintura en Lienço del mismo grandor que la anteçedente en q esta pintado el Anxel de la guarda de mano de Jentil tasado en treinta ducados 330

[133] 144 Dos Paisajes iguales con marco dorados de mano de Artues tasados en Çien ducados cada uno 2200

f.433v [134] 145 Un lienço grande de tres baras de alto y Una y media de Ancho sin marco en que esta Retratado el baron de Batebila tassado en quinientos Reales y es de mano de xentil 500

[135] 146 Dos Retratos Yguales del Rey y Reyna de Ynglaterra sin marcos de mano de leli y en medio cuerpo tassados Cada uno a ochenta ducados 1760

[136] 147 Un lienço en quadro Sin marco de nra s.^{ra} el niño San Juan y San Joseph tasada en duçientos Reales 200

[137] 148 Doçe laminas Grandes de bara y sesma de Caida y bara y terçia de ancho Con sus marcos de ebano que significan los doçe tpos del año orijinales de Juanes balint flamenco las tasaron cada una a treçientos ducados 39600

[138] 160 Una lamina poco mas que quadrada de la çircunsion de nro señor con su marco de ebano tasada en çien ducados 1100

f.434 [139] 161 otra lamina del monte Parnasso con su marco de ebano de bara y media de ancho y bara y quarta de Alto tassada en çien ducados 1100

[140] 162 otra lamina de la bisitaçion, de nra señora con su Marco de ebano de bara y media de alto y bara y quarta, de ancho tasada en çien ducados 1100 *Annot: Leg^{do} a Don Joseph de Cazares*

[141] 163 otra lamina de neptuno y una diossa sentada en Un carro con tres Cavallos que la tiran Con marco de ebano de bara y media de ancho y bara y quarta de alto tassada en çien ducados 1100

[142] 166 otra lamina mas alta que ancha casi de mismo tamaño que las anteçedentes Con Su marco de ebano ondeado Como todos los anteçedentes que rrepresenta la Uyda a ejito tassada asi mismo en çien ducados 1100

f.434v [143] 167 otra lamina como la antteçedente Con marco de ebano que rrepresenta el conbite de herodes y el deguello de san Juan tasado en çien ducados 1100 *Annot: Leg^{do} a D. P.^{o} Vivanco*

[144] 168 Mas otra lamina Como las anteçedentes Con marco de ebano ondeado en que esta santa Ana enseñando a leher a la birgen tasada en otros çien ducados 1100

[145] 169 otra lamina Como la aneçedentte Con marco de ebano que Representa la presentaçion en el tenplo tassada en otros çien du^{s} 1100 *Annot: Presentola mi sra a su herm^{o} el s^{r} Marques de cardeñosa*

[146] 172 otra lamina de flores igual a la anteçedente y en medio El niño Jesus Y San Juan con el Cordero marco de ebano tasado en otros ciento Y çinquenta ducados 1650

[147] 173 Una prespetiva en marmol con diferentes figuras detenien con su Marco negro tassada en çiento y çinquenta ducados 1650

f.435 [148] 174 Una pintura en tabla de una almoneda de pinturas con marco de pino negro de mano de estalven tassada en quatroçientos ducados 4400

[149] 175 Una pintura en tabla de nuestra señora Vesando al niño Jhs sentado en Una Almoada Una pera y Un Raçimo de Uvasençima de una mesa con marco de ebano y perfil dorado tasado en çiento y Çinquenta ducados y es de mano de un flamenco 1650

[150] 176 Un Retrato en lienço de Un abad con marco negro y perfil dorado tassado en çien rreales 100

[151] 177 Una pintura en lienco en que esta pintado marte coronadole el tiempo tasada en treçientos Reales Con Marco negro 300

[152] 179 Un santo xpto cruçificado en lienço de bara y media de alto pintura ordinaria sin marco tasado en ducientos reales 200

f.435v [153] 180 Un Retrato en lienço de Un honbre bestido de colorado sentado en Una silla y con Un bonete tassado en çien ducados 1100

[154] 181 Una Pintura en lienço de bara y media de Alto y una de Caida de la herodias con la cabeça de san Ju^{o} y un fariseo tassada en treçientos Reales 300

[155] 182 Una pintura Sin marco de bara y media de ancho y tres quartas de Alto de nro señor quando se aparecio a san Pedro en la Barca orijinal de teniers tasada en sesenta ducados 660

[156] 183 Un Paisaxe Pequeño de Artues mas largo que alto sin marco tasado en treinta ducados 330

[157] 184 Otro Paisaje del dho Artues y del mismo grandor sin marco tasado en treinta ducados 330

[158] 185 otro Paisaje algo mas largo q Alto sin marco de mano de Un olandes Con una boca dos hombres y una mujer tasado en treçientos Reales 300

f.436 [159] 186 Una Pintura en Lienço de hastta tres Varas de Alto y una y media de ancho Con marco negro de Una Judiq Con la cabeça de olofernes tasada en ducientos ducados 2200

[160] 187 Un lienço Grande de nra s^{ra} de las mrds que esta en el altar del oratorio tasada en quinientos Reales 500

[161] 188 Una Pintura pequeña en tabla de Una Ymajen de nra señora con el niño echado s^{re} Una Almuada Con marco de ebano tassada en treinta ducados 330

[162] 189 quatro laminas Pequeñas Yguales Con marcos dorados que la Una rrepresenta la gloria otra el juicio otra el ymfierno y la otra El dilubio orixinales de Bruguel tasadas a duçientos Y Veinte ducados cada una y haçen Reales 9680

f.436v [163] 190 Una pintura Pequeña en tabla Con marco negro y perfil dorado Con una Cadena de oro al pescueço Un pote en la mano Y un libro en la otra tasada en treinta ducados que haçen Reales 330

[164] 192 Una Ymajen de nra s^{ra}, en tabla pequeña que esta dando el pecho al niño Con su marco tallado y sin dorar y dorado otro pequeño marquito que esta alrrededor de la ymajen de mano Antigua tasado en treçientos Reales 300

[165] 193 otra ymajen de nra s.^{ra} con el niño Abraçandola del mismo Grandor y con el mismo marco que la anteçedente tasado en lo mismo 300

[166] 194 otro quadrito del mismo grandor y Con el mismo marco que el anteçedente en que esta pintado nro señor bajado de la Cruz abraçandole nra señora tasado en treçientos Reales 300

[167] 195 Una lamina de Un çeston de flores con la tentaçion de el demonio a nro señor de mano de bosman Con marco hordinario de Una bara de Cayda y tres quartas de ancho tasada en çien ducados 1100

f.437 [168] 196 Un Anjel de la Guarda en lienço de mano de la neri de dos baras de ancho y una y media de largo sin marco tassado en treçientos Reales 300

[169] 197 Un lienco de bara y media de Alto y dos de ancho en que estan Retratados dos Cavalleros yngleses que El uno esta Suspensso y el otro con Un papel en la mano tassado en cinquenta ducados 550

[170] 198 Un quadro en lienço de bara y quarta de largo y una y media de ancho con una ymajen de nra s.^{ra} con el niño en braços san Joseph y san Ju.^{o} y el Cordero tres mujeres y hun ombre sin marco tasado en treinta ducados 330

[171] 199 Seis sobrepuertas grandes que tienen dos baras Y media de ancho y bara y terçia de Caida Con sus marcos negros pintadas Unas flores tasadas a quinientos R^{s} cada una 3000

[172] 200 Un quadro de nra señora y el niño que es Copia de Bandique de bara y media de alto y una de cayda sin marco tasada en treçientos Reales 300

f.437v [173] 201 Un lienço de dos baras Y media de ancho y dos de Alto Sin marco en que estan Retratados el Rey de inglaterra presente quando niño con sus quatro hermanos Y un perro grande tasado en çien ducados 1100

[174] 202 Un lienço grande de hasta quatro baras de Alto y dos baras y tercia de ancho en que esta el Retratto del s^{or}, Ymfante Cardenal a cavallo tasado en çiento y cinquenta du^{s} 1650

[175] 203 Diez y seis bidros christalinos pintado en cada uno Un rramillette de flores Con sus marcos tallados y dorados y un Remate por la parte de Arriva donde se cuelgan de poco mas de media bara de alto cada uno con marco y todo y todos son yguales tasados cada uno a treçientos Y çinquenta R^{s} que montan 5600

f.438 [176] 204 Otros diez y seis Vidros christalinos en que esta pintado en Cada uno de ellos Un Ramillete de flores con marcos tallados y dorados como los anteçedentes Casi quadrados y Con Sus Remates a la parte donde Se cuelgan tasados a ttrecientos, Reales Cada uno que montan 4800

[177] 205 Mas diez y seis bidros christtalinos en que estan pintados algunos pasos de la pasion y en otros la vida de nra s.^{ra} Con sus marcos de ebano y Concha de el Altar cada uno de mas de media

bara y media bara de ancho Y todos Son iguales tasados Cada uno a sesenta ducados Cada uno que hazen Reales 10560

[178] 206 Mas doçe bidros pequeños christalinos Con Sus marcos ochavados de ebano y concha y en cada uno esta pintado Un pajaro con Algunas floreçillas tasados cada uno a cien Reales monttan 1200

f.438v [179] 207 Mas quatro laminas pequeñas con marcos negros de ebano que rrepresentan los quatro sentidos tasados a doçe ducados Cada Una que montan quinientos Y beinte y ocho Reales 528

[180] 208 Mas otras quatro Laminitas mas pequeñas Con Sus marcos de ebano que rrepresentan las quatro saçones del año tasadas a doçe ducados que haçen R^{s} 528

[181] 209 Mas otra laminica de los cinco sentidos del mismo tamaño que las quatro que Contiene la partida n^{o} 207 tasada en otros doçe du^{s} 132

[182] 210 Un san Ylario en Una laminita pequeña Con su marco guarneçido de plata y ebano tasado en beinte ducados 220

[183] 211 Una ymajen de nra s^{ra} en tabla Con el niño en los braços pequeña Con su marco de concha y ebano tasada en duçientos ducados 2200

1. Published in part by Saltillo 1953, pp. 230–31.
2. This appears to be a copy of Titian's *Allocution of Alfonso d'Avalos, Marchese del Vasto* (Fig. 55) in the Prado (417). The Prado picture has been in the royal collection since 1650 when it is is known to have been purchased from Charles I of England for Philip IV.

94 Bartolomé Delgado

1675

The painter Juan de Espinosa valued the paintings in the postmortem inventory of Don Bartolomé Delgado on 1 May 1675. The valuation of this small collection of mostly religious subjects listed two paintings by the minor Madrid painter Mateo Orozco (fl. 1634–1652) (nos. 3 and 4) and a copy of Rubens's *Adoration of the Kings* (no. 5), which could well have derived from the well-known print after Rubens by Lucas Vorsterman. Ironically, the most highly valued painting, a *Christ at the Column* (no. 2), was listed anonymously. Delgado's set of 12 landscapes (no. 17) had been painted in Flanders, and the only profane subject was a *Banquet of the Gods* (no. 16).

AHPM, Prot. 8.175, ff.17–19v

Ymbentt^{o} y tass^{on} de Pinturas

En la villa de madrid a primero dia del mes de mayo de mill y sseiscienttos y ssetenta y cinco año para efecto de ymbentar y ttassar Los Bienes que quedaron por fin y muerte de el dho Don Bartolome delgado la dha Doña Jusepha del Rio Biuda de el susodho con assistencia y en pressencia de la dha Dona Juana garzia Biuda de Juan delgado madre y heredera de el dho Don Bartolome proseguierron en el ymbentario de dhos Bienes en lo tocante a Pintturas y juntamente tassacion de ellas para cuyo efecto yo el pressente escrivano rescivi Juramentto Por Dios y una Cruz en forma de derecho de Juan de espinossa maestro Pinttor ysso cargo de el promettio de Hazer vien y fielmente a dha Tassacion y se fueron poniendo por ynbentario y tasio las pintturas siguientes

f.17 *Pintturas*

[1] Primeramente la dha Doña Jussepha del Rio pusso por ymbenttario y el dho tassador tasso un lienzo de tres baras de largo y dos de Altto de la Historia de Herodias quando trajo la Caveza de san Juan Baptista a Herodes Con ssu moldura negra en mill y çien Reales 1100

f.17v

[2] Mas ottro Lienzo de dos Baras y media de Altto y dos baras de ancho Poco mas Con moldura negra de christo nuestro señor amarrado a la coluna en dos mill y quinienttos Reales 2500

[3] Mas ottro Lienzo de tres Baras de largo y dos de altto de la Historia de Jacob Con Su marco negro orixinal de mattheo orozco en dos mill y dosçienttos R^{s} 2200

[4] Mas ottro Lienzo de tres baras de largo y dos de Alto con su marco negro tambien orixinal de mattheo orozco en dos mill y dosçientos R^{s} 2200

[5] Mas ottro Lienzo tambien de tres Baras de largo y dos de Altto con su marco negro de la adoraçion de los Reyes que es copia de Rubenes en mill y çien reales 1100

f.18

[6] Mas una Caveza de Un ecce homo de media Bara de altto y terçia de ancho en tabla con ssu moldura dorada en quinienttos Reales 500

[7] Mas otro Lienzo del mismo tamaño y moldura que la de arriva de busto nuestro señor acavado de Poner la corona de espinas En Duçienttos y Veinte Reales 220

[8] Mas ottro Lienzo de santta Juana de la cruz de dos Baras de Altto y Bara y media de ancho Con ssu moldura negra en duçientos R^{s} 200

[9] Mas ottro Lienzo del mismo tamaño y moldura que la de arriva de nuestra señora de la conçepçion En zien R^{s} 100

[10] Mas ottro Lienzo de san Juan Baptista de dos Baras de alto Bara y media de ancho con su marco negro en dosçienttos Reales 200

[11] Mas ottro Lienzo de san Bartolome de bara y quartta en quadro con moldura negra en çientto y ^{cin}quentta R^{s} 150

f.18v [12] Mas ottro Lienzo de san Geronimo de bara y media de Altto y Una Bara de ançho Con ssu moldura negra en tresçientos y treinta Reales 330

[13] Mas ottro Lienzo de nuestra Señora Con el niño Jesus san Juan y santta Ana de Bara y quartta de Altto y Una bara de ancho con ssu moldura negra En ocho ducados 88

[14] Mas ottro Lienzo de san Pedro de Bara y media de altto y una Bara de ancho con su moldura negra en ochentta y ocho Reales 88

[15] Mas ottro Lienzo de Una bara de ancho y tres quarttas de Altto Con ssu moldura negra de la entrada de ramos En tresçientos y treinta R^{s} 330

[16] Mas ottro Lienzo de bara de ancho y dos terçias de Altto con moldura negra de el combitte de los Diosses en dosçienttos y Veintte reales 220

f.19 [17] Mas doce Paysses de flandes En Tabla de Una Bara de ancho y tres quartas de alto Poco mas o menos con ssus molduras negras a çiento y çinquenta Reales cada uno en que los tasso Hazen mill y ochoçienttos Reales 1800

[18] Mas ottro lienzo de Una Bara de Altto y dos terçias de ancho Con ssu moldura negra de nuestra señora con el niño en braços en çiento y çinquentta Reales 150

[19] Mas ottro Lienzo de Una bara de altto y dos terçias de ançho En tabla del naçimientto de nuestro señor Con ssu moldura negra en çiento y çinquentta Reales 150

f.19v *Y Por aora se quedo el dho Ymbentario y tassaçion en este estado y las dhas Doña Jussepha del Rio y Doña Juana garçia pussieron por Ymbentario Los dhos Bienes y el dho Tassador declaro devajo de el dho Juramentto Haver echo la dha tass^{on} vien y fielmente a su saver y entender sin Hazer agravio alguno y lo firmo y tambien la dha Dona Jussepha del Rio y no firmo la dha (f.19v) Doña Juana por no saver y los dhos Bienes quedaron En poder de la dha Doña Jussepha del Rio de que doy fee =*
D. Josepha del rio
Juan de spinola
Ante mi Juan de Burgos

95 Gregorio Ortiz de Santecilla

1676

The inventory of Don Gregorio Ortiz de Santecilla, Knight of Santiago and member of the king's council at his estate at Tarriva del Consejo de Nava, was drawn up by Don Joachín de Leoz and begun in Madrid on 3 January 1676. The paintings were appraised by Andres de Smidt.

The collection consisted of approximately 70 to 80 paintings, all but five of which lacked the name of the author. Two battle scenes by Juan Bautista de Toledo and a copy after Falcone were valued at 330 and 440 reales, respectively (nos. 4, 5), and were apparently the most distinguished examples of this genre in the collection. A painting of *Robbers* given to an unidentified Brueghel (probably Jan Brueghel the Elder) was valued at 550 reales (no. 27). Two copies after Bassano and van Dyck are also listed (nos. 6, 8). But the most valuable works were anonymous and are found at the head of the inventory. The first item, a *Rape of Proserpine*, was valued at 11.000 *reales*, a very large sum, and an indication that this one painting was considered the star, since nothing else approached it. A depiction of *St. Jerome* was placed at 2200 *reales* (no. 58). The bulk of the collection was well below this figure.

As was usual, most of the paintings were of religious subjects, both biblical and devotional, but there was a wide variety of other things, including landscapes, still lifes and marine pictures.

AHPM, Prot. 9.801, ff.116v–121v

Tas^{on} de La Pinttura

En la V^{a} de M^{d} a s siette de Febrero de mill ss^{os} y sett^{a} y seis años antte mi el ss.^{no} parecio Andres esmit Mro pinttor de esta villa que vive en esta cortte en la calle q llaman de la mrd el qual dijo q a sido nombrado por ttassador por lo ttocantte a pinttura que quedaron por vienes de d^{n} greg.^{o} Orttiz de Santteçilla q acepttando como acepttar dho Nombram.^{to} Despues de haver Jurado a Dios y Una cruz en forma hiço esta tass^{on} en la forma sig^{te}

f.116v [1] 1 Primeran^{te} Un quadro en ttabla de Dos figuras desnudas en pie q Repressentta Plutton y Proserpina de Dos Varas y media de caida y poco menos de siette quarttas con marco negro q es original en mill ducados 11000

[2] 2 Dos Paisses compañeros Uno Una caida de Agua y otro con un peñasco y Una antigualla ariva en quarentta du^{os} ambos 440

[3] 3 Una pintura del Descendimto De la Cruz de Vara y media de caida y dos Varas de Ancho en Cinquentta Ducados 550

f.117 [4] 4 Otra Pinttura de Una Battalla de Vara y media de ancho y Una de caida original de Ju^{o} de ttoledo en treintta Ducados 330

[5] 5 Otra Vatalla del mismo ttamaño q es copia de falconeti en quarentta Ducados 440

[6] 6 Otro Cuadro copia de Vaçan con unos Pastores y ganado de dos Varas de Ancho y Vara y media de Caida en tresçienttos R^{s} 300

[7] 7 Un Pais sobrepuertta de Arvoles de Una bara de caida y dos y quarta de Ancho en çientto y çinquenta R^{s} 150

[8] 8 otro quadro de san sevastian de dos Varas y quartta de caida y Vara y media de Ançho Copia del Vandique en quarentta ducados 440

[9] 9 Otra Pinttura Para sobrep^{ta} Con Unos venados y Perros de vara y tterçia de caida y dos varas de Ancho en tresçienttos R^{s} 300

[10] 10 otra de Un pais con Una rruina y Una cruz de piedra de vara y quarta de Ancho y Vara de Caida en Duçientos R^{s} 200

f.117v

[11] 11 Otra Pintura de Una marina Jonas y la Vallena de Vara de ancho y ttres quarttas del Altto en ttresçientos r^{s} 300

[12] 12 Dos paisses yguales sobre Venttanas que sson caçadores de Una vara de ancho y ttres quarta de Caida en quatrocienttos R^{s} 400

[13] 13 Un Pais con figuras que significan el juiçio de paris de vara y quartta de ancho y vara de caida en quarentta Ducados 440

[14] 14 Una pintura de Nra s^{ra} de la Concepçion de Una bara de caida y media de Ançho Veintte du^{s} 220

[15] 15 Una Pinttura de Un s^{to} xsptto echado escorçado de Vara de caida y de Vara y tterçia de Ancho en treintta ducados 330

[16] 16 Otra de Un hecce homo pequeño de Una tterçia en quadro en Veintte ducados 220

[17] 17 otra de Una nra s^{ra} de Attocha en lienço de dos Varas de caida y b^{a} y quartta de ancho en ttrescienttos r^{s} 300

[18] 18 otra de Un rettratto del mismo ttamaño anttiguo de Una muger En lienço en Duçienttos R^{s} 200

f.118

[19] 19 Otra de otro Rettratto de Un hombre con Una monttera en la Caveza y Una gavardina forrada en Martta de Una bara de caida y ttres quarttas de Ancho en doc^{tos} r^{s} 200

[20] 20 Un Rettratto de Cuerpo enttero Con Un cuello de hombre de dos Varas y media de Caida y bara y quartta de Ancho En çientto y çinquentta r^{s} 150

[21] 21 Un Rettratto de medio cuerpo de Un hombre Armado de vara y media en quadro en ttres ducados 33

[22] 22 Dos paisses El Uno con Un horfeo y el ottro con el hijo prodigo en lienzo de vara de Caida y bara y media de ancho en çientto y Veintte du^{os} ambos 1320

[23] 23 Dos Vattallas de Dos Varas y media de largo y Vara y media de Caida a çiento ducados cada una 2200

[24] 24 Quattro paisses yguales en lienço de Vara y media de largo y bara y quarta de caida a çinquenta ducados cada uno 2200

[25] 25 Dos floreros pinttadas en lienzo a tres quarttas de caida y bara y quartta de ancho a treinta ducados cada uno 660

f.118v

[26] 26 Otra Pinttura de Una marina de tres quarttas en quadro en tresçienttos R^{s} 300

[27] 27 Un quadro Pequeño con Unos Vandoleros original de Bregol en ttabla en çinquentta ducados 550

[28] 28 Un Cuadro de la Combersion de San Pablo de mas de dos Varas de largo y Vara y quartta de caida en ochentta ducados 880

[29] 29 Dos floreros yguales de vara y media de caida y bara y quartta de ancho en treintta ducados cada uno 660

[30] 30 Dos frutteros de Vara de largo y ttres quarttas de caida Uno con Unas castañas y Vidrios y otro con Recado de haçer chocolatte en quarentta ducados ambos 440

[31] 31 Un Pais de dos Varas de largo y Vara y quartta de caida con Un hombre Difuntto y Un leon en ttresçienttos y ttreintta R^{s} 330

[32] 32 Dos quadros Uno de Montteria y el otra de fruttas con liebres en cada uno en Mill R^{s} Amboz 1000

[33] 33 Dos quadros Uno de los pastores y el Angel y el ottro Un hombre a cavallo vestido de colorado en quarentta Ducados cada uno 880

f.119

[34] 34 Dos Marinas en ttabla de ttres quarttas de largo y dos tercias de caida en quarentta ducados cada una 880

[35] 35 Dos frutteros Yguales Uno con ubas y otro de Diferenttes fruttas de dos tterçias de largo y media vara de caida en çinq^{ta} y çinco R^{s} cada uno 110

[36] 36 Otros Dos frutteros anchos con Unas huvas en çinco ducados cada uno 110

[37] 37 Un fruttero con Un Jarro de la china prolongado con Unos pollos y liebre en çinco ducados 55

[38] 38 Un quadro con Unos barros y vidrios de mas de vara de largo y ttres q^{tas} de Caida en dosçienttos R^{s} 200

[39] 39 Una pinttura de Una caveça de Un Hombre de dos ttercias de caida y media vara de ancho en quattro ducados 44

[40] 40 Una caveça de Un leon de dos tterçias en quadro en quatro ducados 44

[41] 41 Una laminita ttormenta de Una Marina Con San Pablo en quinienttos R 500

[42] 42 Dos floreros de tres quarttas de caida y media vara de ancho en ocho ducados cada uno 176

f.119v [43] 44 Un quadro oçhavado y hecho en el las pintturas de El niño Jhs reclinado Nra s^{ra} y s^{n} Joseph de pasta con moldura de evano en mill R^{s} 1000

[44] 45 Una pinttura de nra s^{ra} del ttraspasso en tabla con marco dorado en treintta ducados 330

[45] 46 Un quadro de s^{ta} Rossalea de Vara y media de caida y Vara y quartta de Ancho con marco Dorado en çinquentta ducados 550

[46] 47 Otro del Despossorio de s^{ta} Catt.^{a} en lamina de Vara de cayda y tres quarttas de ancho con marco dorado en mill R^{s} 1000

[47] 48 otro de la Ystoria de Avigail en ttabla de media vara de caida y media de ancho Con marco dorado en Seisçientos R^{s} 600

f.120 [48] 49 Una pinttura de el Nacimientto de nro s^{or} de media Vara de caida y Una de ancho con marco negro y Perfil dorado en çientto y çinq^{ta} R^{s} 150

[49] 50 Dos Paisses en el Uno pinttada Una Ruina y ottro Con ottra ruina en forma de Perespectiva con sus marcos dorados y de a vara de Ancho y tres quarttas de caida en quinienttos R^{s} 500

[50] 51 Un quadro de la Adoraçion de los reies de Vara y media de caida y otra y quartto de ancho Con marco dorado en çinquenta Ducados 550

[51] 52 Dos Pintturas de s^{n} Ju^{o} y s^{n} Pedro de A media vara de caida y ttres quarttas de ancho con marcos dorados a Veintte ducados cada Una 440

[52] 53 Otra de Un San Pablo de dos tterçias de caida y media vara de ancho con marco dorado en doz^{tos} Reales 200

f.120v [53] 54 Una Pinttura de nra s^{ra} de la encarnaçion con marco negro de Una bara poco mas de ancho y media vara de caida en doz^{tos} r^{s} 200

[54] 55 Un quadro en lamina con el niño Jhs. Nra s^{ra} s^{ta} Ana y San Joseph en veintte ducados 220

[55] 56 Una Caveça de Una ymagen conn marco dorado y ttallado de media vara de ancho y ttres quarttas de caida con marco dorado en Veintte ducados 220

[56] 57 Una Pinttura Veronica de tres quarttas de caida y vara y media de Ancho con marco negro en diez ducados 110

[57] 58 Dos laminas la Una de santta Urssola y la ottra de la Adoracion De los Reies con marcos de evano de Vara de caida y ttres quarttas de Ancho q çinquentta ducados cada una 1100

[58] 59 Una Pinttura de s^{n} Geronimo con marco tallado y dorado de bara y media de caida y vara y quartta de Ancho en duçientos Ducados 2200

f.121 [59] 60 Una piedra ochavada pinttado el nacimientto con marco de ev.^{o} en treintta ducados 330

[60] 61 Una pinttura del Angel de la Guarda pinttado en piedra piçarra con marco dorado de una tterçia en quadro en Veintte ducados 220

[61] 62 Otra Pinttura de Nra s^{ra} y el nino mettidos en Una guirnalda de flores pinttado en cobre con marco de evano en duçientos R^{s} 200

[62] 63 Otra Pinttura en lienço de nro s^{r} Jesu xsptto predicando de una terçia en quadro con marco dorado en çientto y cinquentta R^{s} 150

[63] 64 Una laminica con Una pintturica en Un obalo con bissel de bronze y marco de evano en duçientos y çinquentta R^{s} 250

[64] 65 Una cruz y pinttado en ella un sancto xsptto de media vara de largo en çientto y çinquentta R^{s} 150

[65] 66 Dos Paisses de a ttres quarttas de caida y Vara y quartta de ancho con marcos dorados en doze ducados cada uno 264

[66] 67 Una pinttura de Un ss^{mo} xsptto a la coluna de Vara y media de caida y media vara de ancho con el marco dorado y ttallado en quattroçienttos R^{s} 400

f.121v [67] 70 Un quadro de la Mag^{na} de vara y quartta de ancho y ttres quarttas de caida con marco dorado en tresçienttos R^{s} 300

[68] 71 Un florero Pequeño en carton de miñatura en Veintte du^{os} 220

La qual dha ttas^{on} declaro haver hecho bien y fielm^{te} a su ssaver y enttender y le firmo y que es de headad de Zinq.^{ta} año = Andres de Smidt

Manuel Monje

1677

The postmortem inventory of Don Manuel Monje, a member of the *Consejo de Italia*, the royal council that administered Spanish possessions in Italy, was drawn up by his colleagues in the royal administration, Don Andrés de la Torre, also of the *Consejo de Italia*, and Don Tomás de Valdés, of the *Consejo Real*; it began in Madrid on 11 October 1677. The inventoried pictures (ff. 521v–522) were valued on 29 October by the painter Juan de Espinosa (ff. 546–548).

The Italian paintings and objects listed in Monje's small collection suggest that he had spent time in the foreign service in Sicily. The inventory specifies that a set of large perspective paintings were painted in Palermo (no. 1). Six landscape paintings were identified as the work of the Palermo painter Giuseppe Costantino (no. 4), and paintings of *Christ and the Samaritan Woman* (no. 2) and *Christ before Pilate* (no. 3) were said to be both copied from originals in Palermo by one "Bruno". Two screens (nos. 6, 7) had also been made in Naples and Termenes (Sicily), respectively. Monje's particular taste for landscape paintings had also led him to acquire a set of 12 works by Don Lorenzo de Soto (ca. 1634–ca. 1685), a Madrid-based specialist in this genre, which were listed in his inventory ("Doce Paises de Arboledas Y figuras echos en madrid por D^{n} lorenzo de sotto de dos Varas en m.^{co} Negro") but which were, inexplicably, omitted from Espinosa's valuation of the collection. The paintings listed as four "Paisses de flandes" (no. 5) were most probably four still-life paintings of an oblong format (*apaisado*), which were listed in the inventory depicting musical instruments, fruit, clothing, and arms.

AHPM, Prot. 9.848, ff.546–547v

Pintturas

En la dha Villa de M.^{d} el dho dia Veyntte y nueve de octt^{re} y año de mill seiscienttos y Settentta y Siette antte mi el ss^{no} y tt.^{os} Parecio D^{n} Juan de espinosa vezino de estta Villa Maesttro pinttor ttassador Nombrado para tassar las cossas ttocanttes a su oficio de las que quedaron Por muertte del s^{r} D^{n} Manuel monje el qual devajo de Juramentto que hizo a dios y Una Señal de Cruz en forma de der.^{o} ttasso las Pintturas sig^{tes}

f.546 [1] Primeram^{te} Doçe paises grandes de prespecttiba echos en palermo con sus m^{cos} de pino dados de negro y listas de oro de a mas de dos Varas y media de largo y dos Varas de Altto ttassado cada Uno a quattrocienttos R^{s} que monttan quattro mill y ochocienttos R^{s} 4800

f.546v [2] otra pinttura de la samarittana Copiada de orijinal en palermo p.^{r} bruno con m^{co} de pino y listtas doradas ttassada en Dos mill y Duz^{os} R^{s} 2200

[3] otra pinttura de mas de tres Varas de Altto y dos de ancho que la de Arriba es ygual a estta de nro s.^{or} antte pilattos con m^{co} de pino y listas doradas tasada en Dos mill y Ducienttos R^{s} 2200

[4] Sies Paisses de Consttanttino pinttor de palermo con Arboles y figuras Pequeñas de a vara y media con marcos Dorados ttassado cada Uno a treyntta Ducados que montan mill Novecienttos y ochentta R^{s} 1980

[5] quattro Paisses de flandes Uno de Musica otro de fruttas otro de Vesttir y otro de Armas con sus Marcos labrados y dorados de a Vara y media ttassado cada Uno a treyntta Ducados que monttan mill trezienttos y Veyntte R^{s} 1320

f.547

[6] Un biombo fino de a seis Doblezes con pintturas y cordones dorados sobre pintturas finas por una p^te^ y por la otra pintturas hordinarias echo en napoles tassado en quinienttos Ducados 5500

[7] Otro biombo de seis Doblezes echo en termines ciudad de Sicilia que es de pintturas Pequeñas de Vattallas ttassado en mill y Duz^os^ R^s^ 1200

[8] Dos Paisses pequeños ochavados con figuras Pequeñas y Marcos dorados ttasados en Dos mill R.^s^ 2000

[9] Una pinttura de medio cuerpo de s.^ta^ ynes con su m^co^ Dorado de rrelieve tassado en seiscienttos R^s^ 600

[10] Una pinttura en piedra color agatta del nacim^to^ de nro s.^or^ guarnecida de bronze con marco de evano tassada en ochocienttos R^s^ 800

f.547v

[11] otra lamina de El nacimientto de s^n^ Juan con marco de evano de mas de media Vara de largo tassada en quinienttos R^s^ 500

[12] Una lamina de s^n^ fran^co^ Jabier de media Vara con m^co^ de Evano y caray ttasada en quattrocientos R.^s^ 400

[13] otra lamina de s.^n^ carlos borromeo con el mismo marco ttassada en Ducienttos R^s^ 200

[14] Una lamina de Nra s^ra^ con el nino en los brazos de la conttemplacion de Una quartta la pinttura guarnezida de relieve y evano ttasada en quattrocienttos R.^s^ 400

[15] Una lamina de la Visittaz^on^ de s.^ta^ ysavel de mas de media Vara con marco de evano ttassada en ochocienttos R^s^ 800

[16] otra lamina grande de s^n^ Joachin s^ta^ Ana y el nacim^to^ de nro s^or^ que pareze la adoraz^on^ de los reyes ttassada sin el marco en quattrocienttos R^s^ 400

La qual dha tassazion digo haver echo vien y fielmentte a su saver y enttender socargo del Juramentto que lleva fho en que se afirmo ratifico y lo firmo =
Juan de espinosa
Antte mi
Juan de la torre

97 Luis de Zabalaza

1678

The postmortem inventory of the royal silversmith Luis de Zabalza (d. 23 December 1677), *Platero de Cámara de Su Majestad* from 1642, was drawn up by his widow María de Aguilar and the other executors of his will, *licenciado* Don Tomás Rosete, Simon Navarro, and Matias de Acevedo, beginning on 29 December 1677.[1] The inventoried paintings were valued on 5 February 1678, by Andrés Smidt, a German painter at the Spanish court. Oddly, the attributed pictures were listed in the inventory rather than in Smidt's valuation; this information has been appended to the relevant entries in brackets.

The majority of Zabalza's paintings were of religious subjects, including four *Immaculate Conceptions* (nos. 5, 19, 34, 43), and only a handful of secular subjects, including genre pictures (no. 2, 21, 22), seascapes (no. 4), and still lifes (nos. 23, 26). The fact that only two mythological subjects were listed (nos. 13, 42) would seem to confirm Zabalza's devout taste, although the painting of a bacchanal is likely to be the painting listed as "a fable of the goddesses" in the inventory and may well have depicted female nudes.

This document identified a series of small panels by Albrecht Dürer (no. 1). There was a genre scene painted on copper by Pieter van Laer (no. 2), the Flemish artist working in Rome, as well as a Flemish picture on copper of *Mary Magdalene* (no. 57). The artist identified as "Valdi," who painted a *Descent from the Cross* (no. 7) and a portrait (no. 18), may refer to either the Tuscan artist at the Spanish court, Angelo Nardi, or perhaps a garbled form of Van Dyck. The other dozen attributed paintings in the collection represented the major painters active in Madrid during Zabalza's life. A number of valuable works listed anonymously in the document may also have been painted by such artists. Clearly an important collector of contemporary paintings, Zabalza would also be a significant patron if we could determine that his works had been commissioned from the artists themselves.

Among the older of the artists represented in the collection was Diego Velázquez himself, who was, it was believed, the author of Zabalza's portrait of Philip IV (no. 17), an image explained by Zabalza's royal appointment as silversmith to the king's chamber. Pedro Núñez del Valle (ca.1594–1654?) painted a *Mystic Marriage of St. Catherine*, which was listed first among the paintings inventoried on 29 December 1677 ("Un lienzo del Desposorio de s.ta Cathalina con marco negro Moldura dorada de mano de Pedro Nuñez - y no tiene la Moldura dorada," f. 243). Of the four paintings of this subject listed anonymously in the valuation (nos. 14, 20, 32, 56), it is most likely to correspond to the version in a black frame valued at 250 *reales* (no. 20). The size of another version of the subject attributed to Mateo Cerezo (1637–1666) in the inventory corresponds with the painting valued at 3,600 *reales* in Smidt's valuation (no. 14). He evidently thought highly of this work, which could be the painting of almost exactly the same measurements signed and dated 1660 and now in the Prado, or a version of this.[2]

The short-lived Mateo Cerezo was represented by two more paintings, a *St. Michael* (no. 6) and a modestly valued *Immaculate Conception* (no. 43); another short-lived painter of his generation, Juan Antonio de Frías y Escalante (1633–1669), was represented by two pictures (nos. 11, 12). There was an *Entombment* by Francisco Camilo (ca. 1615–1673) (no. 37), whose naturalism was remarked on in the inventory ("otro lienzo del sepulcro de christo de cuerpo natural con marco negro de mano de camilo"), as was another anonymous St. Jerome "al natural". Camilo's painting was, perhaps, related to the painting now in the Museo de Bellas Artes, Valencia.[3] Although works of Francisco Rizi (1614–1685) are, perhaps, conspicuous by their absence, they may be among pictures listed anonymously in the documents. Three paintings, however, were by the hand of the royal painter Juan Carreño de Miranda; one was copied after Titian's *Lucretia* (no. 16), another was a *Virgin and Child* (no. 15), and the most valuable of all was an *Immaculate*

Conception (no. 5), valued at 5,500 *reales*. The most highly valued painting in the entire collection, however, was Alonso Cano's *Christ at the Column* (no. 8), worth 6,600 *reales*. The value of this work, as with Carreño's *Immaculate Conception*, could not depend only upon such factors as the picture's size or the number of figures represented, but must also have reflected aesthetic criteria such as Cano's skill in depicting the male nude, as well as Smidt's own admiration for the works of his peers. Carreño's *Immaculate Conception* (no. 5), Cerezo's *Mystic Marriage of St. Catherine* (no. 14), and Cano's *Christ at the Column* (no. 8) were purchased at Zabalza's *almoneda* by Don Sebastian de Soria; the former two paintings sold for 2,700 *reales* and 1,700 *reales,* respectively, on 7 February 1678 (ff. 301v–302), and the latter painting by Cano sold on 9 February for 3,300 *reales* (f. 306). These sale prices are consistent with others in the auction, in which all of the paintings were sold for roughly half of their appraised values. Soria also purchased Escalante's *St. Joseph and the Christ Child* (no. 11) and Diego Estella bought Escalante's *Flight into Egypt* (no. 12) on 11 February.

The five paintings by Cano, Carreño, Cerezo, and Escalante apparently entered the collection of Pedro de Vallejo (Doc. 98), but since Vallejo was not recorded as bidding at Zabalza's sale, he must have acquired the works almost immediately from Sebastián de Soria and Diego Estella, who may even have been his agents. Soria is also recorded buying a painting of a tavern scene, "un quadro de una osteria," at the auction of Vallejo's paintings on 24 September 1678.

AHPM, Prot. 9.856, ff.272v–276

Pinttor

En la Villa de Madrid a Cinco dias del mes de febrero año de mil Seiscientos y setenta y ocho ante mi el s^{no} parecio andres esmit maestro Pintor tasador nombrado para tasar las Pinturas que quedaron por muerte de luis de zabalza el qual debaxo de Juram.^{to} quc hizo a Dios y Una Cruz en forma hizo la ttasacion sig.^{te}

f.272v [1] 43 Diez y seis tablas pequeñas [originales de alberto] con sus marcos dorados y tallados de la Vida de nuestro señor Jesu christo en Dos mill y quinientos Reales 2500 *Annot: Vida de nro s.^{or}*

[2] 44 Una lamina de Una tercia de altto con Su marco dorado y tallado que significa Un hombre guiando Unos bueyes original de Banbocher en seiscientos Reales 600 *Annot: lamina con bueies*

[3] 45 Una tabla de nuestra señora con el nino durmiendo de tres quartas de caida con marco dorado y tallado en quinientos y cinquenta Rreales 550 *Annot: nra ss^{a} con el niño*

[4] 46 Seis laminas de tercia de ancho y algo menos de caida que llaman Marinas con Sus marcos negros de Peral con filete dorado en Dos mil Reales 2000 *Annot: Seis laminas marinas*

f.273 [5] 47 Una Pintura [de mano de carreño] de nuestra s.^{ra} de la conceps.^{on} de dos varas y media de caida y siete quarttas de ancho con sobrepuestos dorados en cinco mil y quinientos R^{s} 5500 *Annot: nra s.^{a} de la conceçion*

[6] 48 Otra Pinttura [de mano de Cerezo] de San Miguel de dos varas de caida y cinco quartas de ancho con sobrepuestos dorados en mil y quinientos Reales 1500 *Annot: San Miguel*

[7] 49 otra Pinttura [original de Valdi] de desçendimt.^{o} de la cruz de cinco quartas de caida y una vara de ancho con sobrepuestos dorados en Dos mil y Ducientos Reales 2200 *Annot: descendimiento de la cruz*

[8] 50 otra Pintura [de mano de Cano] de Un santo christo a la coluna de dos varas y quarta de caida y cinco quartas de ancho con sobrepuestos dorados en seis mil y seiscientos Reales 6600 *Annot: Cristo a la coluna*

[9] 51 Otra Pinttura de la huida de egipto de dos varas y media de caida y dos varas y quarta de ancho con florenes dorados en quatro mill y quatrocientos Reales 4400 *Annot: Huida a exito*

[10] 52 Un quadro de Adan y eba por Una parte y por la otra dos sibilas claro obscuro con molduras y sobrepuestos dorados en quatro mill y quatrocientos R^{s} 4400 *Annot: Adan y eva*

f.273v [11] 53 Un cuadro [de mano de escalantte] de San Joseph con el niño en los brazos de dos varas y quarta de caida y vara y media de ancho con sobrepuestos dorados en tres mil R^{s} 3000 *Annot: s. Joseph y el niño*

[12] 54 otro cuadro [de mano de escalante] de la Huida de egipto con San Joseph de Rodillas de dos Varas y media de caida y siette quartas de ancho con sobrepuestos dorados en tres mil y trecientos Reales 3300 *Annot: Huida a exito*

[13] 55 otro cuadro de bacanarias de vara y media de ancho y vara y quarta de caida con sobrepuestos dorados en Mil seiscientos y cinquenta Reales 1650 *Annot: quadro de Vacanar^{s}*

[14] 56 otra Pintura del desposorio de santa cathalina de dos varas de caida y dos y media de ancho con sobrepuestos dorados en tres mil y seiscientos R^{s} 3600 [de mano de Cerezo] *Annot: desposorio de santa Catalina*

[15] 57 Un cuadro [de mano de Carreño] de nuestra con el niño y s^{n} Juan de vara y quarta de caida y lo mismo de ancho con sobrepuestos dorados en Mil Seiscientos y cinquenta Reales 1650 *Annot: nra s.^{ra} el niño y san Juan*

[16] 58 Una lucrecia con Su marco dorado tallado y negro en mil y ducientos R^{s} 1200 *Annot: lucreçia*

[17] 59 Un Retrato de Phelipe quartto de medio cuerpo [de mano de Belazquez] con marco de ebano en seiscientos y sesenta R^{s} 660 *Annot: felipe quarto*

[18] 60 Otro Retrato de Principe Thomass [de mano de Valdi] con Su marco de ebano negro lisso en Ducientos y Veinte Reales 220 *Annot: Principe Thomas*

[19] 61 Un cuadro de nuestra s.^{ra} de la concep^{on} de dos varas de altto con su marco negro hordinario ochenta y ocho R^{s} 88 *Annot: nra ss^{a} de la conçepçion*

f.274 [20] 62 Un desposorio de santa cathalina de vara de altto con marco negro en Ducientos y cinquenta reales 250 *Annot: desposorio de santa catalena*

[21] 63 Otra pintura de un biexo con Un frasco de Vino abrazado de vara y quarta de largo en Ducientos Reales 200 *Annot: Viejo*

[22] 64 Otra pintura de una muchacha comiendo sopas en ciento y diez Reales 110 *Annot: muchacha*

[23] 65 Un frutero con un mono en lamina pequeña en ciento y cinquenta Reales 150 *Annot: con un mono*

[24] 65 Quatro monos Veviendo Vino en sesenta Reales 60 *Annot: monos*

[25] 66 Una lamina de la destrucion de troya con su marco de ebano en Ducientos y veinte Reales 220 *Annot: destrucion de troya*

[26] 67 Dos floreros de a media vara sin marcos en ciento y cinquenta R^{s} 150 *Annot: floreros*

[27] 68 ocho quadros dorados lienzos hordinarios de diferentes figuras en seiscientos y nobenta Reales 690 *Annot: pinturas de figuras*

[28] 69 Un Retratto de Un Mozo con su balona de puntas con marco negro hordinaro en trecientos y treinta Reales 330 *Annot: [missing] de un moço*

[29] 70 Dos vattallas la una con marco y la otra sin el en quatrocientos y quarenta R^{s} 440 *Annot: vatallas*

[30] 71 Quatro vatallas de a tres quartas de largo con marcos negros hordinarios los tres Vien tratados y el otro maltratado en quinientos Reales 500 *Annot: vatallas*

[31] 72 Un quadro de San Antonio de Vara y media de alto en Ducientos y cinquenta Reales 250 *Annot: antonio*

f.274v [32] 73 Una Pintura del Desposorio de Sancta catalina y s^{n} Sebastian en cientto y cinquenta Reales 150 *Annot: desposorio de ss.^{ta} Catalina*

[33] 74 Dos Paises con marcos hordinarios y fingidos de oro en quatrocientos y quarenta reales 440 *Annot: 2 payses*

[34] 75 Una concepçion de dos varas y quarta de altto y cinco quartas de ancho con su marco negro en Dos mil y ducientos Reales 2200 *Annot: Conçeçion*

[35] 76 Un San Geronimo de dos varas y quarta de altto con su marco negro en trecientos y treinta reales 330 *Annot: s.^{n} Geronimio*

[36] 77 Una Pintura del Bautisimo de nro s^{r} y s^{n} Juan de dos varas y quarta de altto en ciento y cinquenta Reales 150 *Annot: Bautismo de nro s.^{or} y san Juan*

[37] 78 Un quadro [de mano de camilo] del sepulcro de vara y quarta de caida con marco negro en treicientos y treinta Reales 330 *Annot: Sepulcro*

[38] 79 Una Pintura de nuestra s.^{ra} de vara y quarta de largo con marco negro y sobre puestos dorados en Ducientos R^{s} 200 *Annot: Pintura de nra ss.^{ra}*

[39] 80 Otra pintura de un santo christo echada con dos Angeles de vara y quarta de caida y dos y m^{a} de largo en mil y s^{s} Reales 1600 *Annot: s^{to} cristo con angeles*

f.275 [40] 80 Quatro laminas pequeñas con Sus marcos dorados y tallados en Ducientos Reales 200 *Annot: laminas*

[41] 82 Un niño de Pasion de Napoles sin adorno ninguno en mil y seiscientos Reales 1600 *Annot: niño de pasion*

[42] 86 Un Pais con palas un cavallo y un biejo lienzo de vara y media en ducientos R^{s} 200 *Annot: de palas y cavallo y un Viejo*

[43] 87 Una nuestra señora de la concepcion [de zerezo] de vara y media de caida y vara y quarta de ancho en ciento y diez R^{s} 110 *Annot: nra ss^{a} de la conceçion*

[44] 88 Un San francisco con Unos Angeles lienzo de dos varas con marco negro en Ducientos Reales 200 *Annot: fran^{co} con unos angeles*

[45] 89 Un San Ger^{mo} de vara y media de largo y vara y quarta de ancho con su marco en blanco en ciento y cinquenta Reales 150 *Annot: san geronimo*

[46] 90 Dos laminas pequeñas de s^{n} Juan ebangelista y san lorenzo con marcos de nogal en çiento y diez Reales 110 *Annot: Ju^{o} evangelista y san lorenço*

[47] 91 Una tabla del descendim^{to} de la cruz de dos quartas de alto y Una de ancho con marco dorado y negro en ciento y diez Reales 110 *Annot: deçendimiento de la cruz*

f.275v [48] 92 Una Piedra de Agatta del descendim.^{to} de la cruz de nuestro s^{r} con unos Angeles de media vara de alto con marco de ebano en quinientos y cinquenta R^{s} 550 *Annot: Piedra agata del descendim^{o} de la cruz de de nuestro señor*

[49] 93 Una Caveza de s^{n} Juan degollado con marco dorado y tallado en Ducientos Reales 200 *Annot: Caveça de ss^{n} Juan degollado*

[50] 94 Un Retratto delante de un santo christo en Vitela con marco de ebano en Ducientos Reales 200 *Annot: Retrato de Un santo Cristo en Vitela*

[51] 95 Una encarnacion en lamina con marco de Ebano en trecientos y treinta R^{s} 330 *Annot: lamina de la encarna^{on}*

[52] 96 Un cuadro de la magdalena de Una cuarta en quarenta Reales 40 *Annot: quadro de la Magdalena*

[53] 97 Una caveza de un eccehomo con marco de alfarjia en cinquenta R^{s} 50 *Annot: caveca de Un eceomo*

[54] 98 Un eccehomo y Una Maria yguales con marcos de granadillo en ciento y diez R^{s} 110 *Annot: eçceomo y m.^{a}*

[55] 99 Dos laminas en la una la embaxada y la otra de nra s.^{ra} y el niño Durmiendo con marcos de ebano en ciento y treinta Reales 130 *Annot: laminas de la envajada y nra ss.^{ra}*

[56] 100 Otra lamina del Desposorio con su marco de ebano en ochenta y ocho reales 88 *Annot: otra del desposorio*

[57] 101 Una lamina de flandes de una bara de largo y Vara menos sesma de ancho de la Magdalena en quinientos y cinquenta Reales 550 *Annot: otra de flandes de la s^{a} magdalena*

[58] 103 Una embaxada en lienzo hordinario en doce Reales 12 *Annot: envajada en lienço*

[59] 104 lo pintado de dentro y fuera del oratorio en Mil reales 1000 *Annot: pintado del oratorio*

f.276 [60] 106 Dos Niños desnudos en Mil quinientos y sesenta Reales 1560 *Annot: niños desnudos*

[61] 107 Un biombo de dos varas de alto por el derecho pintado de animales y por el reves pintado de blanco y negro en quatrocientos y quarenta R^{s} 440 *Annot: Viombo*

La qual dha tasacion declaro haver echo Vien y fielmente a su saver y entender socargo del Juram^to^ que lleba fho en que se afirmo y ratifico y lo firmo y declaro que sin embargo de la tasacion que lleba echa considerando el poco valor y estimacion que al press^te^ se hace de la Pintura aunque le tiene dado su Valor yntrinsico le pareçe que en cada Una de las Pinturas se puede perder el tercio y en caso necesario y no haviendo persona que las compre perdiendo el tercio es de parecer se de perdiendo la mitad por hacerse tampoca estimaz^on^ de la Pintura y pasarse tan mal y esto declaro debaxo del Juram^to^ que lleba fho y lo firmo =
Andres de Smidt
Ante mi
Andres de Caltañazor

1. For the inventory of Zabalza's library only, see J.L. Barrio Moya, "La librería de Luis de Zabalza, platero de Cámara del Rey Felipe IV," *Revista Antiquaria*, no. 11 (1986), pp. 24–27.
2. Pérez Sánchez 1986, p. 297, no. 132.
3. Ibid., p. 294, no. 130.

98 Pedro de Vallejo

1678

The postmortem inventory of Don Pedro de Vallejo (d. 8 August 1678) was drawn up by his widow D[a] Luisa de Geteialler y Usategui, and was begun in Madrid on 8 August 1678. The picture collection was valued by the royal painter Don Francisco Rizi on 13 September 1678, after which some paintings were sold at an estate auction that opened on 15 September; the rest of the collection was inherited by Vallejo's widow and two daughters. Vallejo's 18 battle paintings (nos. 8, 14, 22) reflect a particular taste for such works, but he also owned seascapes (nos. 20, 24), perspectives (no. 23), flowerpieces (no. 7), garlands containing religious images (no. 9), and even a Flemish tavern scene (no. 10).

The first five pictures are the only attributed paintings in Rizi's valuation of Vallejo's collection (nos. 1–5) and are, moreover, the most valuable pictures. They all appear to have come from the collection of the royal silversmith Luis de Zabalza, who had died at the end of 1677 (see Doc. 97). Thus Cano's *Christ at the Column* (no. 1) that is found at the head of Vallejo's valuation was also listed in the appraisal of Zabalza's collection (Doc. 97, no. 8), as was Vallejo's *Immaculate Conception* by Carreño (no. 2) (Doc. 97, no. 5), the two paintings by Escalante of the *Flight into Egypt* and *St. Joseph with the Christ Child* (nos. 3, 4) (Doc. 97, nos. 11, 12), and Mateo Cerezo's *Mystic Marriage of St. Catherine* (no. 5) (Doc. 97, no. 14). Comparing the valuations of the same pictures by Smidt and Rizi, the latter reduced the values of the paintings by Escalante and Cerezo by between 300 and 500 *reales*, and reduced the painting by Cano by 1,100 *reales*, while allowing the painting by his colleague Carreño to hold its original value. It is unclear, however, to what extent these changes may have been dictated by economic factors and currency fluctuations in the six months between the two appraisals.

AHPM, Prot. 9.856, ff.709–712v

Pinturas

En la Villa de Madrid a trece de septiembre de mill seiscienttos y settentta y ocho años yo el escrivano hize nottorio el Nombramientto de ttasador de las Pinturas que quedaron como Vienes de Don Pedro de Vallexo a Don francisco Rize de guebara Pinttor de su Mg[d] y ayuda de su real furriela y Pinttor de Camara de su altteza Vezino de esta Cortte el qual aceptto dho nombram[to] y despues de Haver Jurado en forma hizo la tassazion de los dhas Pintturas en estta mancra

f.709 [1] Una Pinttura original de Alonsso cano de un xpto a la coluna en un lienzo de mas de dos Varas y Vara y media de ancho con su marco negro y Diez Carttochas doradas = Vale çinco mill y y quinienttos reales 5500

f.709v [2] Una Ymagen de nra s[ra] dc la conzepcion con muchos anjeles niños orijinal dc Juan Carreño de miranda pintor de Camara de su Magestad en Un lienzo de ttres Varas de altto y dos de ancho con marco negro y doze carttochas doradas Vale cinco mill y quinienttos Reales 5500 *Annot: A*

[3] Mas una pintura de la parada de nra s[ra] en ejipto original de Juan Anttonio de escalantte de tamaño de ttres Varas menos cuarta de altto y siette quarttas de ancho con marco negro y diez carttochas doradas Vale ttres mill reales 3000

[4] Mas una pintura de dos Varas y media de altto y siette quarttas de ancho con su marco negro y diez cartochas doradas de mano del mismo Juan Anttonio escalantte en que esta pinttado san Joseph en pie con el niño Jessus en los brazos san Juan y dos anjeles Vale dos mill y quinienttos reales 2500

f.710 [5] Mas Una pittura orixinal de Matteo zerezo del desposorio de santta Catthalina en un lienzo de dos Varas de altto y dos y media de ancho con su marco negro y diez cartochas doradas Vale ttres mill y ttrecienttos Reales 3300 *Annot: A*

[6] Seis frutteros de a ttres quarttas con sus marcos negros y ttalones ttallados y dorados todos conformes Valen a docienttos Reales cada uno que ttodos monttan mill y ducienttos rreales 1200 *Annot: A*

[7] Seis floreros de a ttres quarttas con sus marcos negros y ttalones tallados y dorados ttodos conformes = Valen dozienttos Reales cada uno que ttodos monttan mill y doscienttos Reales 1200 *Annot: A*

[8] Onze Vattallas del ttesttamentto Viexo en lienzos de Vara de altto con marcos negros Valen a ttrecienttos Reales cada uno que ttodos monttan ttres mill y ttrecienttos Reales 3300 *Annot: A*

[9] Dos guirnaldas de flores ochavadas Con marcos negros y en el claro de la guirnalda pinttado en la una el niño Jessus y en la ottra san Juan a ttrezienttos rreales cada uno monttan seiscienttos Reales 600 *Annot: A*

f.710v [10] Un quadro de una ostteria de flamencos en un lienzo de una Vara de altto y Vara y quartta de ancho con marco negro Vale quattroçienttos y quarentta Reales 440 *Annot: A*

[11] Un quadro de Vara de altto y ttres quartas de ancho con marco negro y ttalon ttallado y dorado en que estta pinttado la coronazion de espinas de nro señor Vale quinienttos Reales 500 *Annot: A*

[12] Dos laminas yguales de media Vara de altto y ttercia de ancho con marcos de hebano en la una pinttado xsptto nro s^{r} en la cruz con san Juan Maria y la magdalena y la ottra nra señora con el niño y algunos anjeles = Vale cada ttrecienttos y ttreintta Reales que monttan seiscienttos y sessentta Reales 660

[13] Mas otras dos laminas del mismo jenero y marcos una del nazimientto de nro s^{r} y la ottra de xsptto nro Señor Muertto en el Regazo de nra señora, medias figuras Vale lo mismo que las anttecedenttes que son Seiscienttos y sessentta Reales 660 *Annot: A*

f.711 [14] Una pintura de un ynzendio de soldados pintado en ttabla de ttamaño de media Vara de altto y dos ttercias de ancho con marco negro y lavores doradas Vale quattrocienttos y quarentta Reales 440 *Annot: A*

[15] Dos laminas de a vara con sus marcos de ebano en que esttan pinttadas unas fabulas Valen seiscienttos y sessentta Reales cada una que monttan mill trecienttos y Veintte reales 1320

[16] Una pintura de las burlas que hizieron a nro s^{or} en un lienzo de Vara de altto y Vara y quartta de ancho con marco dorado y negro Vale ttrecienttos y cinquentta reales 350

[17] Una Ymagen de nra s^{ra} de la aurora en un lienzo de mas de ttres Varas de altto y mas de dos de ancho con marco negro y talon ttalado y dorado Vale mill y quinienttos reales 1500

f.711v [18] Una Pinttura en un lienzo del azottamientto de nro s^{or} de ttamaño de siette quarttas de altto y Vara y media de ancho con marco negro y un filette dorado Vale ochoçienttos y ochentta R^{s} 880

[19] Una pinttura en ttabla de media Vara de alto con marco negro y santta Maria magdalena con el xsptto Vale cientto y cinquentta reales 150

[20] tres marinas de a ttres quarttas la una malttrattada con marcos negros a sessentta y seis Reales cada una monttan zientto y nobentta y ocho reales 198 *Annot: A*

[21] Mas diez piedras de a ttercia pintados paisses y santtos diferenttes = Valen a sessentta y seis Reales cada Uno monttan seiscienttos y sessentta Reales 660 *Annot: A*

[22] Seis Vattallas sin marcos de tamaño de ttres quarttas Valen ochentta y ocho reales cada una que monttan quinientos y Veintte y ocho reales 528 *Annot: A*

f.712 [23] Quatro prespettivas en lienzos de bara y quartta con marcos negros = Valen a ttrecienttos y cinquentta reales cada Una que montan mill y quattrocientos Reales 1400 *Annot: A*

[24] Seis marinas del mismo ttamaño de Vara y quartta con sus marcos negros; Valen a ttreçienttos y zinquentta reales cada una que monttan dos mill y cien R^{s} 2100

[25] Una ymagen de nra s^{ra} de la concepcion en un lienzo de dos Varas con marco negro Vale çientto y cinquentta Reales 150 *Annot: A*

[26] Un san Juan en el disierto del mismo ttamaño de dos Varas con marco negro Vale çientto y cin-

quentta Reales 150 *Annot: A*

[27] Un Rettratto enttero del s^{or} Rey Don Phelipe segundo con marco negro Vale ciento y diez reales 110 *Annot: A*

[28] Ottro rettratto enttero de Un obispo senttado con marco Negro Vale cientto y diez reales 110 *Annot: A*

[29] Una caveza de Un Rettrato de Don luis de Gongora con marco dorado Vale ochentta y ocho reales 88

f.712v [30] Ottro rettratto en lienzo de a bara con marco negro de la reina de cuezia Vale cien reales 100

[31] Quattro paisses de a bara con marcos negros conformes Valen a zien Reales cada uno que monttan quattrocientos reales 400

La qual dha tass^{on} declaro haver hecho vien y fielm^{te} y Lo firmo =
Nicolas del Libari
Fran^{co} Rici de Guebara
Ante mi
Ber^{do} Goncalez

99 Ana María de Lezama

1678

The postmortem inventory of Doña Ana María de Lezama (d. 28 August 1678) was begun by *licenciado* D. Francisco Muñoz, a presbyter of Sigüenza Cathedral, in Madrid from 5 September 1678.[1] She was the daughter of Don Jerónimo de Lezama, secretary of the *Consejo de Guerra*, and widow of the Galician councillor Don Joseph Pardo de Figueroa, a member of the *Consejo de Castilla* and *Consejo de Guerra*, whom she married in 1650.[2] Pardo de Figueroa was nominated a member of the *Consejo de Castilla* directly by royal decree in 1659[3] and, given the favor shown him by the king and the high state office he occupied, it is not surprising that his loyalty should be expressed by a portrait of Philip IV, whose quality was such that it was attributed to Velázquez himself (no. 39).

The inventoried paintings (ff. 1173–1175v) were appraised in the same order by the painter Juan de Vega on 4 October 1678 (ff. 1199–1203v), except those that were bequeathed in Lezama's testament. It was recognized that three pictures were copied from Titian prototypes, an *Entombment of Christ* (no. 7) and a pair representing the *Ecce Homo* and *Mater Dolorosa* (nos. 20, 21), all of which were among the most reproduced of Titian's religious paintings in Spain. The *Entombment* measured 168 x 126 cm. and was hung in a carved and gilded frame, as were the following five religious paintings in the valuation (nos. 8–12), suggesting that they had been hung as a relatively uniform set of images. A certain deliberate order appears to have informed other paintings in the document; for instance, a *Dormition of Mary Magdalene* (no. 13) was followed by three female saints of the same size (nos. 14–16) and a pair of paintings of *SS. Peter and Paul* (nos. 17–18).

The inventory of the collection of Lezama and her husband perhaps suggests a certain sobriety to their taste. Although no mythological subjects were listed, there was a large painting of *Cleopatra* (no. 44). There were also still lifes and landscapes, and some of the latter expressed a link with the family's provincial origins. Two paintings represented the port town of Bilbao (no. 48), which Pardo de Figueroa and his wife must have known well, and another landscape that depicted hunting lands belonging to them in Vizcaya (no. 49) may also have evoked fond memories of visits and recreation. The copy of an imaginary landscape by Bassano (no. 25) was complemented by no less than three copies of paintings by the "Spanish Bassano," Pedro Orrente (nos. 40, 41, 42). The latter copies, among others documented in collections after 1650, reflect the continuing popularity of Orrente's paintings in the second half of the seventeenth century. In all probability, the set of paintings of the *Story of David* by Juan de la Corte (no. 43) represented small figures in extensive architectural settings, which was also probably the format of the "perspective" by Viviano Codazzi (no. 6) in the collection.

AHPM, Prot. 9.851, ff.1199–1203v En la Villa de Madrid A quatro dias del dho mes de ottubre de dho año de settentta y ocho antte mi el ss.^{no} pareçio Juan de Vega Vez^{o} de esta Villa Persona nombrada para ttasar lo tocannte a Pinttura el qual debaxo de Juram.^{to} que hizo a Dios Y a una Cruz en forma hizo la dha ttassaçion Por antte mi El ss.^{no} En la forma sig^{tes}

f.1199

[1] Primeramentte Una Pinttura de la adoraçion de los Reyes de quatro baras de largo y ttres y media de ancho con su moldura negra en Dos mil y seisçientos R^{s} 2600

[2] Mas otra pinttura de san fran^{co} de Paula mandada al señor Don balttasar Pando en el ttesttam^{to} 0

[3] Mas otra Pinttura de santtiago De bara y media de largo y bara y quartta de ancho con marco negro ttassado en quattroçienttos y sesentta y dos R^{s} 462

f.1199v [4] Mas una pinttura en ttabla de nra señora con el niño dormido s^{ra} santta Ana y san Juan de bara y Media de Altto y Una q^{ta} de ancho en quattro mil y quattrocienttos R^{s} 4400

[5] Mas ottra pinttura de nra señora de la conceçion con marco dorado y calado de ttres baras de altto y dos de ancho en Dos mil settezienttos y cinquentta R^{s} 2750

[6] Un quadro del biviano de prespecttiva con moldura negra en mil y ochocienttos R^{s} 1800

[7] Mas ottra pinttura del sepulcro de nro s^{or} copia del tticiano con moldura de ttalla y dorada de Dos baras de alto y Vara y media de ancho en mil y quinientos R^{s} 1500

f.1200 [8] Mas ottro quadro de la muger adulttera del mismo ttamaño Y con la misma moldura en Duçienttos Ducados 2200

[9] Mas ottro quadro de nuestro señor rresucitado con nuestra señora y los pattriarcas con la misma moldura y del mimo tamaño en cientto y sesentta Ducados 1760

[10] Mas ottro quadro de santta cathalina del mimo ttamaño y con la mima moldura [N.B. "de daniel en el lago" crossed out] en Duzienttos y Veintte y quattro ducados 2464

[11] Mas ottro quadro del mimo ttamaño y con la mima moldura de daniel en el lago en ducientos Veyntte y quattro Ducados 2464

[12] Mas ottro quadro de daniel con la mima moldura y ttamaño en ducienttos Veintte y quattro Ducados 2464

[13] Mas ottro quadro del sepulcro de la madalena del mimo ttamaño y moldura ttallada Dorada y escarchada en ducientos beyntte y quatro Ducados 2464

f.1200v [14] Mas ottro quadro de santta doratea del mimo ttamaño con marco dorado en sesentta y quattro Ducadoss 704

[15] Mas otro quadro de santta luçia del mimo ttamaño con marco dorado ttallado y escarchado en ochoçienttos y ochentta R^{s} 880

[16] Mas ottra Pinttura de santta cathalina del mimo ttamaño con m^{co} dorado y ttallado en sesentta y quatro Ducados 704

[17] Mas un quadro de san Pedro de bara y media de Altto y bara y quartta de ancho con la mima moldura en sesentta y quattro Ducados 704

[18] otro quadro de s^{n} Paulo del mimo ttamaño y moldura ttasado en sesentta y quattro Ducados 704

[19] Mas quattro Paises de bara de ancho de los quattro s^{n} françiscos con la mima moldura ttassados ttodos en cientto y Veintte Ducados 1320

f.1201 [20] Mas un quadro de un ecceomo copia del ttiçiano con marco dorado y escarchado del mimo ttamaño en treintta Ducados 330

[21] Mas una Pinttura de nra s.^{ra} del mimo tamaño copia del ttiçiano y con el mimo marco en treintta Ducados 330

[22] Mas una Pinttura de nuestra s^{ra} de ttrapana grande mandada por el ttestamentto a dha s^{ra} D^{a} Maria Albarez

[23] Mas ottro quadro de nra s^{ra} con el niño Jhs en bracos de dos baras de largo y ttres quarttas de ancho con moldura negra en sesentta Ducados 660

[24] Mas ottra pinttura de nro s^{or} Cruçificado nuestra señora y s^{n} Juan de dos baras menos quartta de largo y bara y quartta de ancho con moldura negra en çientto y nobentta R^{s} 120

f.1201v [25] Mas un pais de dos baras de ancho y bara y media de Altto copia del bacan con moldura negra en treçienttos rreales 300

[26] Mas ottro quadro de la ttierra de Promision con moldura negra de tres baras de ancho y una y ttres quarttas de Altto en novezienttos y quarentta y seis R^{s} 946

[27] Mas un quadro de s^{n}tiago de bara de Altto con marquitto negro en ocho Ducados 88

[28] Mas ottra pinttura de santta Theressa dada por manda A la s^{ra} D.^{a} Maria Theressa de la nueba

[29] Mas un quadro de nuestra s^{ra} de la almudena de bara de Altto y marco negro en Veintte Ducados 220

[30] Mas otro quadro de la caridad Romana con moldura negra de dos baras y media de ancho y dos de Altto en mil y Duçienttos rreales 1200

f.1202 [31] Mas una lamina de san fran^{co} con marco de Peral dada por el ttesttamentto a Don fran^{co} muñoz

[32] Mas ottra lamina de Una caveza de nuestro s^{or} coronado de espinas mandada por el ttestamentto al señor D^{n} Juan Anttonio de zaratte

[33] Mas ottra lamina de nro señor A la coluna mandada por el ttesttamentto a la dha s^{ra} D^{a} Ana Margaritta de Prada

[34] Mas una lamina Pequeña de san Juan con marco de granadillo en ocho Ducados 88

[35] Mas ottra lamina mas pequeña de Santta luçia con unas rreliquias y Marco de Peraltta en çinco Ducadoss 55

[36] Mas dos laminas de Piedra con su marco dorado anbas de un ttamaño con las cavezas de la salvador y maria en veyntte Ducados 220

f.1202v [37] Mas una lamina de nuestra senora el niño y san Joseph guarneçida de bronzes dorado de molido que el Marco es de ebano con su friso de bidrio cristtalino que el evano bronze se ttasso en çientto y çinquentta Ducados y la Pinttura en veyntte y çinco Du^{s} montta ttodo mil noveçienttos y veyntte y cinco R^{s} 1925

[38] Mas un quadro de la ttormentta marina con nuestro s^{or} y san Pedro con su marco negro de dos baras y media de ancho y bara y media de Altto en treçienttos R^{s} 300

[39] Mas un rretratto del Rey nro s^{or} Don felipe quartto original de belazquez en treintta Ducados 330

[40] Mas ottra Pinttura del milagro de los panes y peses copia de Pedro orantte de dos baras y media de ancho y bara y media de Altto en ochentta y cinco Ducados 935

f.1203 [41] Mas ottro quadro de las bo^{s} de cana copia del dho Pedro orentte del mimo ttamaño en ochentta y çinco Ducados 935

[42] Mas otro quadro de la escala de Jacob del mimo ttamaño copia del dho Pedro orentte en treçientos R^{s} 300

[43] Mas ocho Pinturas de la Ystoria de david de mano de Juan de la corte de dos Varas de ancho y bara de alto cada una con molduras negras a sesentta Ducados cada una montta çinco mil Duçienttos y ochentta reales de vellon 5280

[44] Mas Un quadro grande de cleopatra con su moldura negra con marco negro de dos baras y media de Altto y bara y media de ancho en treçienttos rreales 300

[45] Mas ottro quadro grande del Juego de las bestiduras de xptto de dos baras y media de ancho y dos de altto en mil setteçienttos y sesenta R^{s} 1560

f.1203v [46] Mas un pais de abran agar y ysmael con moldura ttassada negra en çientto y ochentta y quattro R^{s} 184

[47] Mas dos bodegones sin marcos de bara y media de ancho y ttres quartas de Altto a ocho Ducados cada uno 176

[48] Mas Dos Paises grandes en que esta pinttado bilbao Uno con moldura negra y ottro sin ella tassados a çinquenta Ducados cada Uno 1100

[49] Mas ottro del mimo ttamaño en que esta Pinttada las cazerias q dha señora tiene en bizcaya en çinquenta Ducados 550

[50] Mas dos Paises grandes de vattallas a Duçienttos R^{s} cada uno 400

La qual dha ttassaçion dixo haver la hecho bien y fielmentte a todo su saver y entender socargo del dho Juramentto y lo firmo Doy fee
Juan de Vega
Antte mi
Juan de la torre

1. This document cited, but not reproduced, in Janine Fayard, *Los miembros del Consejo de Castilla (1621–1746)*, Madrid, 1982, p. 424. Lezama's inventory and valuation were written by the same notary, who simply copied his earlier picture descriptions in the inventory for the valuation transcribed here. Items 41 and 44 were miscopied from the inventory – that is, he misread his earlier writing. These two items have the correct subject (as written in the inventory).
2. Fayard 1982, p. 271.
3. Fayard 1982, p. 86, no. 6, p. 112.

100 Bartolomé de Legasa
1679

The postmortem combined inventory and valuation of the estate of Don Bartolomé de Legasa (d. 9 February 1679), a knight of the Order of Santiago, was drawn up by his widow Estefania de Espeleta y Verio and was begun on 23 February 1679.[1] Legasa was appointed as *Secretario de Estado* with responsibility for Italy in 1675, and from 1676 until the time of his death managed the secretariat of Italy exclusively.

The collection of some 96 paintings was appraised on 6 March by the Flemish painter Antonio van de Pere. Uncharacteristically, the collection appears to have contained no portraits. At the head of the document was a large *Immaculate Conception* by the royal painter Angelo Nardi (no. 1). A further five paintings by this artist (nos. 17, 18, 23, 24, 45) would suggest that he was a favorite of Legasa. The only other Spanish painters mentioned by name were Pedro de Orrente (nos. 14, 20) and the younger artist and flower specialist Juan de Arellano, who had painted a garland picture (no. 49). The collection also contained copies after the legendary old masters Raphael (no. 46) and Bassano (no. 22). Legasa owned a set of Flemish copies after Snyders hunting scenes (no. 2), perhaps in direct imitation of the grand collections of the king and his aristocrats, who sought expensive originals by this artist. They nevertheless formed a distinguished and valuable group of works in the collection, and must have made an extremely impressive display if they were hung together as the decoration of one room. Two of Legasa's genre paintings depicted Flemings and were most probably northern works (nos. 4, 36). The most highly valued painting in Legasa's entire collection, a large *Venus and Adonis* (no. 40), worth 3,300 *reales,* was also Flemish and was his only mythological narrative. There were six landscapes with ruins (nos. 42, 43) which may have depicted classical buildings, and representations of the classical subjects of *Cleopatra* (no. 8) and the *Suicide of Seneca* (no. 39). The story of Seneca's suicide illustrated the popular belief in stoicism among many educated individuals in the seventeenth century, and paintings of this subject by Rubens and assistants were in the collections of the Marqués de Leganés and the Buen Retiro.[2] Seneca's probity and austerity would have made him an admired model for ministers of state such as Legasa.

AHPM, Prot. 8.192, unfoliated

[p.1] *Pint^{as}*

[1] 382 Mas pusieron por Ymbentario una Ymagen de nra s^{ra} de la conzepcion de tres baras de Alto con su marco dorado de Angelo Leonardo q fue tasado por El dho pintor en dos mil y ducientos R^{s} 2200

[p.2]

[2] 383 Mas Diez lienzos de Monteria copias de asneides hechos en flandes de dos Baras de alto y tres de largo con marcos negros a mil Reales cada Uno q hazen diez mil Reales 10000

[3] 384 Otros dos lienzos de san Juan ebanxelista y santa ynes de tres Baras de largo y dos de ancho con marco negro a sesenta ducados cada Uno hazen mil trezientos y Veinte reales 1320

[4] 385 Un lienzo de pescados con dos mugeres flamencas con su marco negro de dos baras menos quarta de largo y vara y media de ancho en duzientos y Veinte R^{s} 220

[5] 386 Dos paises de bara y media de largo Con marcos negros a sies ducados cada Uno q hazen

ziento y treinta y dos R^{s} 132

[6] 387 Un lienzo de pescados con Una coliflor de Bara y quarta de largo y tres quartas de ancho en ziento y cinquenta R^{s} 150

[7] 388 otros dos del mismo Jenero a ziento y cinquenta reales cada Uno que hazen trezientos Reales 300

[p.3] [8] 389 Un lienzo de cleopatra de dos baras y media de largo y bara y media de Alto con marco de tabla negra en mil seiscientos y cinquenta R^{s} 1650

[9] 390 Cinco marinas de bara y media de largo con marcos de tabla negra y bara y media de ancho a sesenta ducados cada Una q hazen tres mil y trezientos Reales 3300

[10] 391 Seis paises con sus ermitaños de dos Baras de largo y marcos dorados a ziento y cinquenta reales cada Uno q hazen novezientos R^{s} 900

[11] 392 Zinco paises de Bara y terzia de largo y tres quartas de ancho con marcos negros de Veinte ducados cada Uno q hazen mill y cien Reales 1100

[12] 393 Un pais ordinario de dos Baras de largo y Vara y quarta de Ancho con marco negro en seis ducados 66

[p.4] [13] 394 Un lienzo de Bara y media de largo y Vara y sesma de alto con marco negro en duzientos Reales 200

[14] 395 Una pintura de Un santo xpto con los ladrones, de bara y media de largo y vara y quarta de ancho de Pedro orrente con su marco negro en mil R^{s} 1000

[15] 396 Una pintura con dos pichones quadrado con marco negro en ziento y cinquenta reales 150

[16] 397 Una Ymagen de nra s^{ra} y san Joseph de Vara de largo Y tres quartas de ancho con marco de peral en seisçientos R^{s} 600

[17] 398 Otra pintura de Angelo Leonardo de nra s^{ra} faxando el niño del mismo tamaño que la antezedente con Una tropa de niños con marco negro en dos mil y duzientos R^{s} 2200

[18] 399 Un San miguel de Angelo Leonardo de dos Baras con su marco negro en quinientos Reales 500

[p.5] [19] 400 Siete Lienzos de las Siete Birtudes de Siete quartas de largo y bara y media de ancho a Veinte ducados cada Uno que hazen mil quinientos y quarenta Reales 1540

[20] 401 Un san fran^{co} de Pedro orrente de siete quartas de largo y cinco de ancho con su marco negro en quinientos Y cinquenta Reales 550

[21] 402 Otro del mismo Jenero y tamaño del Juicio con su marco negro en mill seiscientos y cinquenta R^{s} 1650

[22] 403 Un lienzo del nazimiento de siete quartas de alto y cinco de ancho copia de Bassan con su marco en seiscientos y sesenta Reales 660

[23] 404 Ottro de san Joachin y santa ana con nra Señora en la mano de dos Baras de alto y bara y media de ancho de Angelo Leonardo con su marco en trezientos y treinta Reales 330

[24] 405 Una Caida de san Pablo de dos baras de Alto y bara y terzia de ancho con su marco negro de Angelo Leonardo en mil seiscientos y cinquenta R^{s} 1650

[p.6] [25] 406 Una ymagen de la Conzepcion de siete quartas de alto y bara y terzia de ancho con su marco negro en ziento y cinquenta reales 150

[26] 407 Una ymagen de nra s.^{ra} de las dolores con san Juan de Una bara de Alto con su marco en treinta y tres Reales 33

[27] 408 Un lienzo de la ziudad ninibe con Juanas de bara y media de ancho con su marco dorado y negro en setenta y siete Reales 77

[28] 409 Una adorazion de los Reyes de dos Baras y media de Alto y siete quartas de ancho con su marco negro en quinientos y cinquenta R^{s} 550

[29] 410 Otro Lienzo compañero del mismo tamaño con su marco de nra señora quando pasa la barca en sieszientos y sesenta Reales 660

[p.7] [30] 411 Un lienzo de nra señora de atocha con los dos san Juanes de dos baras de ancho y siete quartas de Alto con marco negro en trezientos y tr^{a} R^{s} 330

[31] 412 Un lienzo de san estevan que estan apedreando de dos varas de alto y bara y terzia de ancho

y otro del mismo tamaño y de la misma mano de san Bar^{me} en zien ducados anbos 1100

[32] 413 otro lienzo de Abes y caza muerta de tres baras de ancho y dos Baras de alto con marco negro en seisçientos y sesenta reales 660

[33] 414 Una Caveza de Un ecçe homo de terçia en quadrado con marco negro en treinta y tres Reales 33

[34] 415 Una lamina de la adorazion de los Reyes de tres quartas de alto y dos terçias de Ancho con marco de Peral en seiscientos Reales 600

[p.8]

[35] 416 Un pais de dos Baras en quadrado en sesenta y seis Reales 66

[36] 417 Un lienzo de frutas y aves con Una flamenca y un chiquillo de tres baras de ancho y dos de alto en mill y duzientos Reales 1200

[37] 418 Un pastor con una flamenca con ganado de obexas de tres baras de ancho y dos y tercia de alto con su moldura en ochocientos Reales 800

[38] 419 otro Lienzo de Abes con Una caveza de Javali con Una muger y un ombre de dos Baras y media de ancho y bara y media de alto con marco negro en ochoçientos y ochenta Reales 880

[39] 420 Un lienzo de Un filosofo Seneca q le estan sangrando de tres Baras de ancho y dos y media de alto en mil R^{s} 1000

[40] 421 Un lienzo de Benus y adonis y otro compañero de tres baras de Alto y dos y media de ancho pintados en flandes con sus marcos negros en tres mil y trezientos Reales 3300

[p.9]

[41] 422 Un pais de dos Baras y media de ancho y dos de Alto en ziento y cinquenta R^{s} 150

[42] 423 quatro piedras pintadas paises aruinados de media bara de ancho y poco mas de terzia de alto con molduras negras q seis ducados cada Una q hazen duzientos y sesenta y quatro R^{s} 264

[43] 424 Otras dos piedras de dos terzias de ancho y media bara de alto paises y ruinas con molduras negras a siete ducados cada Una q hazen ziento y cinquenta y quatro R^{s} 154

[44] 426 Dos pinturas del ecçeomo y nra s.^{ra} la Una tallada y la otra lisa con marcos dorados de tres quartas En quadrado a quarenta ducados cada Uno q hazen ochocientos y ochenta R^{s} 880

[p.10]

[45] 427 Un san Joseph de mano de Angelo Leonardo de media bara en quadrado y moldura negra en ziento y cinq^{ta} R^{s} 150

[46] 428 Una ymagen con el nino y san Juan de la copia de Rafael de Urbino de Una Bara de alto Y media de ancho con marco dorado lisso en quatrozientos y quarenta Reales 440

[47] 429 Un lienzo de santa Juana de la Cruz de dos Baras de alto y vara y terzia de ancho con marco negro en duzientos y Veinte Reales 220

[48] 430 Una Caveza de nra s.^{ra} de la Umildad de media bara de alto y una terzia de ancho con su marco negro en zien R^{s} 100

[49] 431 Una guirnalda de flores de mano de Juan de Arellano con moldura de oro y negro de Una bara de alto y tres quartas de ancho en quattrozientos y quarenta R^{s} 440

[p.11]

[50] 432 Una ymagen con el niño en brazos y san Juan de Una bara de alto y tres quartas de ancho con Moldura de oro y negro en quarenta y quatro R^{s} 44

[51] 433 Una santa Theresa de Una bara de alto y tres quartas de ancho con su moldura negra en ziento y diez R^{s} 110

[52] 434 Una Magdalena que esta en tabla pintada en quatroçientos y quarenta R^{s} 440

[53] 435 Un nazimiento con su moldura de concha y peral tasada la pintura menos el marco en quarenta y quatro Reales 44

[54] 436 Zinco Laminas de diferentes generos de quarta en quadrado poco mas o menos a ocho ducados cada Una q hazen quatrocientos y ochenta y quatro Reales 484

[p.12]

[55] 437 Una piedra de agata pintado san Jorge de menos de Una quarta en trezientos y treinta R^{s} 330

1. Legasa's inventory was published verbatim, with books and other goods in J.L. Barrio Moya, , "El inventario de los bienes del hidalgo navarro Don Bartolomé de Legasa, consejero de Estado del Rey Carlos II (1679)," *Letras de Deusto*, vol. 18, no. 42 (1988), pp. 177–186.
2. Díaz Padrón 1975, pp. 339–340, no. 3048.

101 Vespasiano Gonzaga and María Inés Manrique de Lara, Condesa de Paredes de Nava

1679

On the death of María Inés Manrique de Lara, 10th Condesa de Paredes (d. 8 August 1679), her husband Don Vespasiano Gonzaga, *Gentilhombre de Cámara* of Philip IV and Charles II, Viceroy of Valencia and *Capitán General de Andalusia*, drew up an inventory of the estate, beginning in Madrid on 16 August 1679. The unfinished inventory lapsed and continued again three years later when the collection of paintings was inventoried between 28 and 29 August 1682. Interestingly, although he was styled the "Duque de Guastala" in the document, Vespaniano Gonzaga (1621–1687) did not possess this title. It belonged instead to his brother Ferrante III (1618–1678), Duca di Guastalla, a portrait of whom is recorded in this inventory (no. 127).[1]

In a display of allegiance to the Spanish crown, portraits of the family members (nos. 123, 127, 128) were hung alongside royal portraits of Philip IV, his two queens, and his family (nos. 121, 122, 124), as well as the Queen Mother and Charles II (no. 125). The sheer number of pictures inventoried here typifies the scale of aristocratic collections at court. While nobles typically bought large numbers of paintings because they could, and had large properties to furnish, it is also true that many of their collections were built up over different generations.

This collection numbered some 300 works. Despite the large number of religious subjects in the collection, the names of very few of their authors were specified. Two religious paintings were listed as Italian works (nos. 13, 53). There were older paintings in the style of Dürer (nos. 31, 34) and Rogier van der Weyden(?) (no. 32). A *Virgin and Child* was by Elisabetta Sirani (1638–1665) (no. 12), a female artist who was rare in Spanish collection inventories, and Pedro de Orrente was represented by two religious subjects (no. 49). Orrente was one of only two Spanish hands identified in the document. The other was the flower painter Gabriel de la Corte (1648–1694), who was represented by two garland pictures (no. 56). These seem to have been hung with a Flemish version of the subject (no. 55). An anonymous picture of tulips was said to be painted from nature (no. 76). It is interesting to note that Gabriel de la Corte was known to have painted garlands for other artists and for shops, but died in poverty, yet he had managed to attract the attention of this aristocratic client.[2]

The only mythological subject in the collection was said to be a copy of a *Bacchus* by Rubens (no. 67). Flemish painters had painted many of the decorative secular pictures too, such as two Flemish still lifes (no. 66). Among the Flemish seascapes (nos. 1, 2, 4), six were attributed to one "Sebastian Pietris" (no. 21). A number of the landscapes were described as Flemish works (nos. 6, 9), along with four Italian examples (no. 20). One set of 12 landscapes on panel was painted by Joos de Momper (1564–1635) (no. 3). Another, despite being "ordinary," was attributed to one "Gabriel Brueghel" (no. 7). There was at least one battle picture by the Neapolitan specialist Aniello Falcone (no. 11). One of the perspectival pictures was also said to be an Italian painting (no. 27), while others listed anonymously may have been Spanish.

AHPM, Prot. 9.881, ff.397v–408

En la dha villa de madrid A veinte y ocho (f.398) dias del dho mes de henero del dho ano de Seis^{os} y ochenta y Dos el dho señor Don bespassiano Gonzaga Duque De guastala prosiguio el dho Ynbentario de los bienes que quedaron Por fin y muerte de la dha señora Doña Maria Ynes manrique de lara Condessa que fue de paredes su muger Difunta y Se Ynbentario Lo siguiente

f.398 *Pinturas*

[1] Doçe marinas de flandes de a Dos baras Con sus marcos negros ordinarios

[2] Seis marinas de flandes sobre bentanas de a Dos baras Con marcos negros ordinarios

[3] Doçe Paisses Pintados en tabla de momper flamenco De dos terçias de alto y tres quartas De largo Con sus marcos negros

[4] Dos marinas flamencas de a bara de Caida y bara y quarta De ancho Con sus marcos negros ordinarios

[5] Dos Bodegones De a bara De ancho y tres quartas De Caida Con Sus marcos negros ordinarios

[6] Seis Paisses flamencos de a siete quartas de ancho y Cinco quartas de Caida Con sus marcos negros ordinarios

[7] Otro Pais ordinario de figuras de gabriele brugul flamenco de a bara de Caida y Cinco quartas De ancho

f.398v [8] Una Pintura en tabla de Una muger Con Una biguela en la mano de tres quartas De alto y Dos De ancho

[9] Dos Paisses flamencos de tres quartas de alto y Cinco De ancho Con sus marcos negros ordinarios

[10] Otro Paissillo de tres quartas de Caida y lo mismo Cassi De ancho Con Su marco negro ordinario

[11] Una batalla orijinal De andrea falconi de bara y quarta De ancho y una bara de alto Con su marco negro ordinario

[12] Una Ymajen De nuestra señora con el nino De estafania sirali de bara y media De Caida y una De ancho Con su marco negro ordinario

[13] Un eceomo Con marco de Caoga y peral de una bara de Caida y tres quartas de ancho ytaliano

[14] Una Pintura de Un buey de una bara en quadro Con marco negro ordinario

[15] Seis quadricos Pequeños De a dos tablas Redondas Cada uno De bodegonzillos Con sus marcos negros ordinarios

f.399 [16] quatro Paissillos Pequeños en lamina de una quarta Con marcos de ebano

[17] quatro Paissillos en obalo del mismo tamaño en lamina

[18] Seis quadricos de bolateria y pescados de media bara de ancho y una terçia de alto Con Sus molduras negras y perfiles Dorados De Groduf[?] Alar

[19] quatro Lienzecicos De a tres quartas de alto y media bara De ancho de Unas messas adornadas del mesmo Alar Con marcos negros Con filetes tallados y Dorados

[20] quatro Paisses Ytalianos de Diferente Ystoria De a bara y quarta De alto y bara De ancho Con Sus marcos negros ordinarios

[21] Dos Marinas flamencas en tabla de media bara de largo Y una terçia de alto Con Sus marcos De molduras de peral negro de Sebastian Pietris

f.399v [22] Seis Prespetibas de Diferentes Istorias de Dos baras de Caida y bara y quarta De ancho Con sus marcos de granadillo y molduras de peral negro

[23] Mas otras Dos Prespetibas de la mesma mano de el arco de oro Con San Juachim y Santa Ana Con Sus marcos del mesmo Jenero que las seis y La misma Caida y una bara De ancho

[24] Mas Dos Prespetibas Pequeñas de la mesma mano que son de noche de Una bara De ancho y tres quartas de Caida Con Sus marcos de granadillo y molduras de peral negras

[25] Mas otra Prespetiba grande de Dos baras De ancho y dos y quarta De alto con el marco De granadillo y molduras de Peral

[26] Mas otras Dos Prespetibas puestas en Un marco del mesmo Jenero que las Referidas granadillo Con Dibission en el medio de siete quartas de alto cada una y Dos baras de ancho la una es el Despossorio de San Joseph y la Virgen y la otra el allazgo de moysses

f.400 [27] Mas otra Prespetiba de Ytalia de bara de Caida y bara y quarta de ancho Con guarnizion de granadillo y molduras de peral

[28] Una Ymajen De nuestra señora de medio Cuerpo Con el niño en los brazos De tres quartas De alto y media bara De ancho Con el marco de granadillo y molduras de peral

[29] Un niño Jesus en un trono de serafines del mesmo tamaño que la ymajen y el marco del mesmo Jenero

[30] Dos Cabezas De xpto y Maria en obalo de a bara de Caida y tres quartas De ancho Con marcos De granadillo y peral

[31] Una Ymajen de nuestra señora Con el niño manera De alberto Durero de Una tercia de alto y una quarta de ancho Con marco De peral negro

[32] Una adorazion de los Reyes manera de Ruxier Con marco negro ordinario Con Dos molduras en medio que Dibiden Las tres pinturas que tienen Dos baras y media De ancho y bara y media de alto

[33] Una Pintura de la encarnazion de bara de alto y tres quartas de ancho con marco negro ordinario

f.400v [34] Una Ymajen De nuestra señora Con el niño y dos Anjeles a los Lados Con estrumentos manera de alberto en tabla de mas de bara De alto y tres quartas de ancho Con marco negro de peral

[35] Dos quadros de Un mesmo tamaño uno del azotamiento de xpo y el otro de un eceomo De tres quartas De alto y una bara De ancho Con sus marcos negros ordinarios ambos

[36] Otros Dos Lienzos del mesmo tamaño Uno de la Judic Con la Cabeza de olofernes y la otra La erodia Con la De san Juan Con sus marcos negros ordinarios

[37] Otro Lienzo De bara y media en quadro Con una Ymajen De nuestra s.ra San Joseph el niño Jesus y San Juan Con guarnizion negra

[38] quatro Lienzos Yguales de a bara y media De Caida y bara y quarta de ancho Con marcos negros ordinarios el uno de San felipe neri otro de nuestra señora de loreto otro de san felix y el otro de Santa Catalina de bolonia

f.401 [39] Una Pintura De nuestra señora de la leche Con marco Dorado de bara y quarta De Caida Y una De ancho

[40] Una Ymajen de nuestra señora de la Luz Con marco Dorado de siete quartas de alto y Cinco quartas de ancho

[41] Una Ymajen De nuestra señora Con el niño sentado Debajo de un arco de mas de bara de largo y tres quartas de ancho Con marco Dorado

[42] Un quadro De San Luis Gonçaga de Çinco quartas de alto y mas de bara de ancho con marco negro ordinario

[43] Un quadro de San Ger.mo De dos baras de ancho y bara y media de alto con su marco negro ordinario

[44] Otro quadro De San Carlos borromeo con marco negro ordinario De zinco quartas de alto y mas de bara de ancho

[45] Otro quadro De nuestra señora del milagro Con marco negro y Dorado de tres quartas De Caida y media bara De ancho

f.401v [46] Otro Lienzo De San nicolas de baria de una bara De Caida y tres quartas de ancho Con el marco tallado y negro

[47] Un Retrato del hermano Joseph de San Juan de la Ribera de V.a de bara y media De alto y bara y quarta de ancho Con marco negro ordinario

[48] Un Quadro de San Joseph Con marco Dorado De tres quartas de alto y media bara De ancho

[49] Dos Pinturas en Una guarnizion negra ordinaria la una de San Joseph y La otra De nuestra Señora de mano de Pedro orrente

[50] Una Cabeza De nuestra señora Pintada en tabla De Una terçia De alto y Una quarta de ancho Con guarnizion de granadillo y peral

[51] Dos Pinturas Yguales Una De Santa Ynez y la otra de santa Rossa de biterbo de media bara De alto y mas de tercia de ancho Con los marcos De granadillo y peral

[52] Otros Dos quadricos del mesmo tamaño el uno De San Joseph y el niño y el otro del niño Jesus Con los estrumentos de La passion Con los marcos De granadillo y peral

f.402 [53] Un quadro del nazimiento ytaliano con Su marco negro ordinario De Una bara De Caida y tres quartas de ancho

[54] Dos tablicas de San Joachin y Santa Ana Con sus marquitos negros ordinarios

[55] Una guirnalda de flores flamenca de bara y quarta de Caida y una De ancho Con su marco negro ordinario

[56] Otra Dos Guirnaldas de flores de gabriel de la corte Con sus marcos De pino negro Con alquitrabe Dorado

[57] Una nuestra señora de la leche en tabla de Una tercia De alto Y Una quarta de ancho Con su marquito negro ordinario

[58] Otra nuestra señora del Rossario tambien en tabla De media bara De alto y una quarta De ancho Con marco de Caoga y peral

[59] Dos Cabezas Una De Santa teressa y La otra De San Diego De alcala De tres quartas de alto y lo mesmo de ancho con marcos De caoga

f.402v [60] Otras Dos Cabezas de rretratos berdaderos de San luis beltran y santo thomas de Villanueba de una terçia en quadro Con molduras de caoga y peral

[61] Un quadrico arquiado Pequeño de xpo, Maria y San Juan Con molduras De ebano De cossa de Una quarta de alto

[62] Una ymajen De nuestra señora del buen conssejo Con San luis Gonzaga en una caja de la china con Dos puertezillas

[63] Mas veinte y quatro hermitaños anacoretas De dos baras de largo y siete quartas de Caida Con marcos negros ordinarios

[64] quatro Lienzos Yguales de quatro santas virgenes y martires de Dos baras de caida y bara y media De ancho con sus marcos negros ordinarios

[65] Una Pintura De San Ysidro de tres baras de largo y Dos De alto Con Su marco negro ordinario

[66] Dos Lienzos yguales flamencos de pesca y frutas de a Dos baras de largo y bara y media de alto

f.403 [67] Un baco Copia De Rubenes de bara y media De alto y bara y quarta de ancho Con marco negro ordinario

[68] Un Pais Con unos gatos y una çorra de siete quartas de largo y seis de alto

[69] Una tabla De Una Judic de menos de Una bara De Caida y media bara de ancho manera antigua de alemania Con marco negro de peral

[70] Un Retrato en tabla de Un perssonaje que se supone ser Lutero de tres quartas en quadro Con marco negro ordinario

[71] Un Retrato antiguo de Señora Con Cuello De bara y media De alto y una de ancho Con marco negro ordinario

[72] Un quadrico Pequeño de Un perrico Con su marquito negro ordinario

[73] Un Retrato Pequeño sobre tabla de Una Señora de blanco Con su marco negro ordinario

f.403v [74] Un Pais del Rio mundo de bara y media de alto y bara y quarta de ancho Con su marco negro ordinario

[75] Un quadro de abraan y Agar de bara y media De alto y poco mas de ancho Con marco negro ordinario

[76] Dos quadricos floreros tulipanes pintados Por lo natural de tres quartas en quadro Con marcos negros ordinarios

[77] Un Retrato Pequeño de un turco con su turbante con marquito negro ordinario

[78] Un frutero De media bara en quadro Con su marco negro ordinario

[79] Un Retrato Pequeño de Una señora a lo antiguo con Su marquito

[80] Un quadro De una noche que repressenta La plaza De amberes de bara y media de largo y una de alto Con su marco negro ordinario

[81] Un Retablo de la adorazion de los Reyes Con sus puertas

[82] Dos Cabezas de Una beronica y una ymajen De nuestra señora Con sus marcos negros y los perfiles Dorados

[83] Dos quadros Pequeños de Cossa de media Bara De Caida y menos De ancho con Sus marcos de peral negros ordinarios el uno de san Joachin santa ana y Maria y el otro de san Joseph el niño y san juan

f.404 [84] Dos Lienzos yguales de bara y media de alto y Cinco quartas de ancho con Sus marcos negros ordinarios el uno del nazimiento y el otro el adorazion de Los Reyes

[85] Otros Dos quadricos Yguales de a bara cada uno el uno De Santa margarita y el otro De santa Catalina Con Sus marcos negros ordinarios

Y en este estado se quedo el dho ynbentario Para Prosiguirle siempre que combenga y los dhos bienes se Depossitaron en el dho Señor Duque De guastala y su ex.ª se constituyo Por Depossitario de ellos para darlos de manifiesto a ley de Depossito y Lo firmo =
Bespasiano Gonzaga
ante mi
Pedro Martin de orusco

f.404v *En la dha villa De madrid A Veinte y nuebe dias del dho mes de henero del dho año de seis.os y ochenta y Dos el dho señor Don bespassiano Gonçaga Duque de guastala Prosiguiendo el dho ynbentario de los bienes que quedaron Por fin y muerte de la dha señora Condessa de paredes Su muger Difunta se ynbentario Lo siguiente*

[86] Dos quadros de a bara y quarta de caida y una bara De ancho el uno de nra señora Con el niño y el otro de san Juachin Y nuestra señora ambos Con marcos negros ordinarios

[87] tres quadros De san Antonio de padua san fran.co de padua y San benito Con marcos negros ordinarios

[88] Un quadro del eçeomo de bara y media De alto y bara y quarta De ancho con marco negro ordinario

[89] Otro quadro De San Joseph Con el niño en brazos del mesmo tamaño

[90] Otro quadro De santa Ana de bara de alto y tres quartas De ancho Con marco negro ordinario

[91] Una Pintura en tabla de tres quartas de largo y media bara De ancho pintura antigua Con Un Santo y una muger que pareze La esta Conjurando y tiene grillos en las manos

f.405 [92] Un templo en tabla Con el ss.mo sacram.to dc bara y media en quadro Con su marco Dorado en medio punto

[93] Una Ymajen de nuestra señora de la soledad de siete quartas de caida y cinco De ancho

[94] Un quadro de San fran.co de medio Cuerpo Con marco negro ordinario

[95] Una Ymajen De nuestra senora en Comtemplazion Con el niño de bara y media de largo Y bara y quarta De ancho Con marco negro ordinario

[96] Un lienzo De Santa Catalina de Sena de medio Cuerpo Con su marco negro ordinario

[97] Un Retrato De nuestra señora de la almudena de medio cuerpo

[98] Un lienzo de bara y media de largo y una De Caida de San Joseph y nuestra señora en Comtemplazion con el niño Con marco negro ordinario

f.405v [99] Un lienzo De a bara de Un Retrato de la beata elena con su marco negro ordinario

[100] Otro Retrato de la señora Doña Marina De escobar de bara y quarta De Caida y una De ancho con marco negro ordinario

[101] Otro Retrato de la madre Ynes de bengare de bara y quarta de Caida y bara De ancho

[102] Otro del mesmo tamaño de la M.e Maria De Jesus De agreda

[103] Otro Retrato de la M.e Juana Rodriguez del mesmo tamaño

[104] Un lienzo De San Pedro De alcantara De dos baras de Caida Con marco negro ordinario

[105] quatro Retratos de benerables barones Cassi De Un tamaño

[106] Una Pintura De nuestro señor con La Cruz a cuestas Con el cirineo y una turba de jente de una bara de Caida y bara y quarta De ancho con marco negro ordinario

f.406 [107] Dos Cabezas de San Ignazio y San fran.co Jabier en lienzos ordinarios Con sus marcos negros

[108] Dos Cabezas de nuestra señora La una Con un niño en los brazos Con Sus marcos negros y la otra con bidriera

[109] Un Paissico de Una Sobrepuerta de tobias Con su marco negro ordinario

[110] Una Cabeza del Retrato de Santo Domingo Con Su marquito negro

[111] Dos Retratos de medio Cuerpo de los benerables el Padre D.r Sarrio y fray biçente oriente Con Sus marcos negros ordinarios

[112] Otros Dos Retratos Pequeños sin marco el uno del Padre fray Bizente oriente y el otro de la beata Ysabel calvo

[113] Dos Cabezas De San felipe neri una mas Pequeña que la otra

[114] Dos quadricos uno de la adorazion de los Reyes y el otro del Descendimiento de la Cruz Con sus marquitos ordinarios

[115] Una lamina De nuestra señora en pie con un labrador Yncado de rrodillas Con Su guarnizion de Peral negro

f.406v [116] Doce apostoles de medio cuerpo en obalo Con Sus marcos negros ordinarios

[117] Ocho Pinturas De anjeles de a bara y media De Caida y una y quarta de ancho sin marcos

[118] Una Pintura De San Pedro de alcantara de siete quartas de caida y bara y quarta de ancho sin marco

[119] Otros Dos Lienzos de la purificazion y el Despossorio de San Joseph del mesmo tamaño que los anjeles

[120] Otro Lienzo del mesmo tamaño que los de arriba de San fran^{co} Jabier y su compañero

[121] tres Retratos De Cuerpos enteros de felipe quarto Las Reynas Doña Ysabel de borbon y Doña Mariana De austria de Dos baras y media De caida y siete quartas de ancho Con sus marcos negros ordinarios

[122] Otros Dos rretratos del mesmo tamaño y de Cuerpos enteros del Prinzipe Don balthassar y La Reyna de franzia Con sus marcos negros ordinarios

f.407 [123] Dos Retratos de medio Cuerpo con marcos negros ordinarios el Uno del padre del dho señor Duque y el otro de Un muchacho bestido a lo antiguo con cuello

[124] Un Retrato del Prinzipe Don balthasar a Caballo de bara Y quarta de Caida y una de ancho Con su marco negro ordinario

[125] Dos Retratos del Rey y la Reyna madre de biuda sentada con marco negro ordinario Con Una Dibission en medio de los Dos Retratos

[126] Un Retrato De Cuerpo entero del Duque De najera sobre tabla puesto de rrodillas

[127] Cinco Retratos Dos el Uno de ermano del dho señor Duque de guastala y el otro de la señora Duquessa y Los tres hijos

[128] Un Retrato de Cuerpo entero de la s^{ra} Doña Maria Luissa de Dos baras y media De Caida y siete quartas de ancho

f.407v [129] Seis Paisses de a bara Prolongada Con sus marcos negros ordinarios

[130] Un San Ger.^{mo} de Dos baras de Caida y bara y media de ancho Con marco negro ordinario

[131] Una Pintura De Santa clara monte falio de Dos baras de Caida y bara y media de ancho Con marco negro ordinario

[132] Tres Prespetibas yguales las tres con sus alquitrabes Dorados y La otra con marco negro ordinario de a Dos baras de Caida y Dos y media de ancho

[133] Seis Prespetibas Con sus marcos tallados plateados de a bara y quarta de ancho y una De Caida

[134] Una Pintura de San juan ebanjelista sentado sobre un aguila De a dos baras y media De Caida y siete quartas del ancho Con Su marco negro ordinario

[135] Un nazimiento de bara y media de Caida y Cinco quartas De ancho con Su marco negro ordinario

[136] Dos Lienzos de a bara Con sus marcos negros ordinarios ambos de la magdalena

f.408 [137] Otro lienzo del martirio de santa catalina de bara y media de caida y bara y quarta De ancho Con su guarnicion negra ordinaria

[138] Una ymagen De nuestra señora en pie en Contemplazion Con el niño de Dos baras y media de Caida y Dos y quarta De ancho Con su marco negro ordinario

[139] Una sobre bentana De Joseph y maria de Dos baras de largo y tres quartas de Caida Con Su marco negro ordinario

[140] Un nazimiento de Dos baras y media de Caida y siete quartas De ancho con su marco negro ordinario

1. The Duca di Guastala title next passed to Ferrante III's son César in 1666; César had it until 1692, when it went to Ferrante III's cousin Vicente (1634–1714), who happened to be married to Ferrante III's daughter, Maria Victoria Gonzaga (1659–1707), his second wife.
2. Ceán Bermúdez 1800, vol. I, p. 364.

102 María de Baeza

1680

The combined inventory and valuation of the goods of María de Baeza, widow of Don Pablo Cani, was drawn up on 12 February 1680, on the occasion of her remarriage to Antonio Alvárez de Castro, at which time the paintings were appraised by Antonio Rojo Venturas, painter. The most highly valued picture in the document was a large *Adoration of the Magi* by the Neapolitan painter Massimo Stanzione (no. 21). A *Beheading of St. John the Baptist* was a copy after Rubens (no. 1), and three further religious subjects were said to be copies, without specifying their source (nos. 2, 3, 4). The document was not shy about listing four heads of Apostles as "pintura ordinaria" (no. 18). A pair of small pictures of the heads of Christ and the Virgin were attributed to Correggio (no. 11). The collection contained a set of half-length portraits of the house of Habsburg (no. 20), a bacchanal with putti (no. 14), and a number of landscapes painted in Flanders (nos. 7, 15, 24).

AHPM, Prot. 11.531, ff.116–118v

Ynbentario y tasazion

Y luego en continente, Su m^{x}d del D^{n} Ger^{mo} Pelegrin s^{r} theni^{te} de Corregidor de esta dha Villa, p^{r} ante mi el escrivano del numero estando en las Casas de la morada de la s^{ra} D^{n} Maria de Baeça Viuda q son en calle de n.^{a} s^{ra} de Ario en Virtud del auto de esta otra parte p^{r} Su M^{x}d proveido, p^{a} efecto de q se haga el Inventario y taçasion de los bienes de dha s^{ra} hizo paracer ante Sr Antonio Rojo Bentura maestro pintor Vecino de esta Villa del qual p^{r} ante mi el escrivano recibio juramento p^{r} dios y a Una Cruz en forma de derecho de q^{e} taçara las pinturas y de mas cosas a ella pertenenientes de los bienes de la dicha s^{ra} D^{na} Maria de Baeça = Y haviendolo hecho como se requiere lo ofrecio assi, y poniendolo en efecto = taço las pinturas y de mas alajas en la forma y p^{r} las Cantidades siguientes

f.116 *Pinturas*

[1] Primeram.^{te} Taço Un quadro de la degollacion de s^{n} Juan Copia de Rubenes de tres Varas de ancho poco mas o menos y dos de largo con su marco en Cien Ducados de V.^{n} 1100

[2] Mas Otro lienzo pintura de Un s.^{to} Christo Escorzado tambien Copia de Sinco quartas de ancho y Una Vara de largo, en otros Cien Ducados 1100

[3] Mas, Otro quadro de Una Cabeça de s.^{n} Pedro penitente, tambien Copia, de media Vara de ancho, y tres quartas de largo, en noventa Ducados de V.^{n} 990

[4] Mas, Otro quadro de la pintura de la Madalena penitente tambien Copia de tres quartas de alto y tercia y quarta de ancho, taçado en ochenta Ducados de V.^{n} 880

f.116v

[5] Mas, Otra pintura de Una fuente y palacio de dos Varas de largo, y Vara y media de ancho Con marco negro, taçado en Sesenta Ducados de V.^{n} 660

[6] Mas, Otra pintura de Una Marina puerto de mar de dos Varas de ancho y Vara y media de largo Con su marco, taçado en Sinquenta Ducados de V.^{n} 550

[7] Mas Ocho paises de Flandes de Monterias y divertimientos iguales de a Vara y media de ancho y Una de largo Con Sus Marcos, taçados todos en Ochenta Ducados de V.^{n} 880

[8] Mas Otra pintura de Un S.^{to} Christo Crusificado de dos Varas de largo y Una de ancho Con Su marco, en Cien Ducados de V^{n} 1100

[9] Mas Otra pintura de s.^{n} Miguel, vitoria Contra Luzbel de tres Varas de alto, y dos y quarta de ancho, Con su marco taçado en trescientos ducados de V.^{n} 3300

[10] Mas, dos laminas, Una de n.^{a} s.^{a} s.^{ta} Ana, el niño y s^{n} Juan, y la otra n.^{o} s.^{r} en la Coluna iguales Con sus marcos de evano de quarta de ancho y tercia de largo, taçadas en Cien ducados de V.^{n} 1100

f.117 [11] Mas, dos rostros del salvador y Maria pintura del Corezo, Con marco de evano de quarta de ancho y proporcion de largo, taçadas en Ciento y Veinte Ducados de V.^{n} 1320

[12] Mas, Una lamina de la Uida de Egipto miniatura Con marco de evano y bronze de quarta de largo, y proporcion de ancho, en quinze Ducados de V.^{n} 165

[13] Mas, Otra lamina de n.^{o} s.^{r} en la coluna Con marco de evano de tercia de largo y quarta de ancho en Veinte y quatro Ducados V.^{n} 264

f.117v [14] Mas, Una pintura en tabla de Unos niños en fiestas Bacanales de dos tercias de ancho y Una de largo, en sezenta Ducados V.^{n} 660

[15] Mas Ocho paizes dorados Con marcos a manera de los de Flandes de a Vara y media de ancho, y Vara de largo; los seis = los otros dos quadrados de dos tercias a diez Ducados Cada Uno, ochenta Ducados V.^{n} 880

[16] Mas, Una pintura de n.^{a} S.^{ra} de la Concepcion Con marco negro de dos Varas y media de largo y Vara y media de ancho en quinze Ducados V.^{n} 165

[17] Mas, dos quadros; Uno Un Eccehomo; y otro, Una n.^{a} S.^{ra} de la Soledad, Uno Con otro de quarta de ancho y proporcion de largo, en quarenta Ducados V.^{n} 440

[18] Mas, quatro Cabeças de apostoles, pintura ordinaria de a tres quartas de largo y media Vara de ancho Con marcos negros, taçados en Veinte Ducados V.^{n} 220

[19] Mas, Una lamina de la Madalena en el Decierto Con marco de evano de a quarta de ancho proporcion de largo, taçados en diez y seis Ducados V.^{n} 176

f.118 [20] Mas, Doze medios cuerpos de la Casa de Austria Con sus marcos negros de Sinco quartas de ancho y Siete de largo, taçados todos en ciento y ochenta Ducados de V.^{n} 1980

[21] Mas, Un quadro de la adoracion de los Reyes pintura del Cavallero Maximo, Con Marco negro de Sinco Varas de Ancho y tres de largo en quatrocientos Ducados V.^{n} 4400

[22] Mas, dos retratos Con Sus marcos negros de tres quartas de ancho y Una Vara de largo taçados en diez Ducados V.^{n} 110

f.118v [23] Mas, diez retratos de Cuerpos enteros Con marcos negros de ancho Vara y media y de largo dos y media, taçados todos en cien Ducados V.^{n} 1100

[24] Mas, Un pais de Flandes Con Un pescador Marco negro de Vara y media de Ancho y Una Vara de alto En Catorze Ducados V.^{n} 154

[25] Mas, quatro paises Con marcos negros de Vara de largo y Vara y media de ancho taçados en Veinte y quatro Ducados V.^{n} 264

Todos los quales dichos bienes taçó dicho Antonio Rojo pintor bien y fielmente a su saber y entender debajo de juramento q tiene fecho en q^{l} se afirmó y notificó y lo firmó en m^{do} = D^{n}
Ger^{mo} pelegrin
G de Pelegrin
Antt^{o} Rojo Bentura
Don Albaro Xarana
Ante mi
Juan Mazon de Benavides

103 Joseph Márquez de Escalante

1680

The paintings listed in the postmortem inventory of Don Joseph Márquez de Escalante, presbyter and *Ayuda del Oratorio de la Reina*, were appraised by the royal painter Francisco de Herrera the Younger on 2 March 1680. A number of paintings were sold privately from the estate to the Duque de Osuna for 25,000 *reales*. Despite Marquez's religious calling, his collection did include three paintings of the story of Diana (no. 24) and a picture "which they call the bachanal" (no. 15), perhaps a copy of Titian's *Andrians* (Madrid, Prado). More innocuous decorative subjects included still lifes, *bodegones,* and a set of eight valuable octagonal flower paintings (no. 3). There was a battle scene listed (no. 27), but only four landscapes, which represented the theme of the *Four Seasons* (no. 16). The document was headed by a set of eight scenes from *Christ's Passion* in perspectival settings painted by Viviano Codazzi (no. 1). The other attributed works in the collection were also religious subjects, the highest-valued of which was an *Ecce Homo* by Luis de Morales (no. 34), followed by saints painted by Ribera (no. 2) and unframed paintings of the Virgin and Christ by Juan de Carreño (no. 6), which Herrera, perhaps pointedly, valued lowest of all among the attributed Spanish pictures, at 150 *reales* apiece. One of the most valuable paintings in the collection was a representation of *St. Theresa* (no. 29), which appears to have decorated Márquez de Escalante's cell.

AHPM, Prot. 8.181, unfoliated

Tassazion de Don fran^{co} de Herrera

En la Villa de Madrid dho dia mes y año dhos Yo el dho ss,^{no} Rezibi Juramento Por Dios y a una cruz y en forma de derecho de D^{n} fran^{co} de Herrera Pintor de camara de su Mag^{d} nombrado por anbas Partes el qual hizo la tassazion siguente

[p.1]

[1] Ocho Prespectibas Con sus marcos dorados de a bara de la Passion de Nuestro Señor de Vibiano A treinte ducados Cada uno 2640

[2] Un San Fran^{co} y un Santiago con sus marcos dorados de a bara de alto A quatrocientos R^{s} Cada uno de Joseph de Rivera 800

[3] Ocho floreros ochabados Con sus marcos dorados alcachofados A trezienta R^{ls} cada uno 2400

[4] Una Nuestra señora de la conzepcion y un San fran^{co} en obalos a trezientos cada uno 600

[5] Un San Joseph y Nuestra Señora con marco dorado en tabla en quarenta ducados 440

[6] Dos Pinturas de Nuestro Señor y Nuestra s^{ra} de la humildad sin los marcos A ziento y cinquenta cada uno son de Carreño 280

[7] Un lienzo de Nuestra Señora de la Almudena de tres baras de alto en mill R^{s} 1000

[8] otro de san Miguel de dos baras de alto sin enbargo en duzientos R^{s} 200

[9] otro de nuestra señora de la concepcio en ciento y cinquenta 150

[10] otro de san januario ciento y zinquenta 150

[p.2]

[11] otra Pintura de san Pedro y san Pablo en ziento y zinquenta r^{s} 150

[12] Dos Pinturas en tabla de San Geronimo y San Pedro la de san Geronimo en quatrocientos y la otra en trecientos digo el san geronimo en cinquenta ducados y el otro en quatrociento R^{ls} 950

[13] otras dos pinturas de san lazaro y san bartolome a Veinte ducados cada uno Con sus marcos 440

[14] otra pintura de la degollazion de san Juan Bautista en trezientos R^{ls} 300

[15] otra Pintura que llaman el bacanario en trezientos R^{ls} 300

[16] Quatro pinturas de los quatro tiempos A quatrocientos R^{ls} cada uno con sus marcos 1600
[17] Una Pintura de un niño Jesus en Veinte R^{ls} 20
[18] Una Cruz Pintada un santo xpto en cien R^{ls} 100
[19] Una Pintura de Nuestra señora de la adsumzio con su marco negro de tres baras de alto en seiscientos R^{s} 600
[20] Un lienzo de un san fran^{co} de tres quartas de alto con su marco dorado en ciento y cinquenta 150

[p.3]

[21] Cinco fruteros con marcos dorados A cien R.^{s}, Cada uno 500
[22] otro de media bara de alto con marco dorado y negro en zinquenta R^{s} 50
[23] Tres bodegones a duzientos cada uno R^{s} 600
[24] tres lienzos de la fabula de diana a duzientos cada uno de dos baras 600
[25] otro lienzo de san martin en quatrociento R^{s} 400
[26] otro de la madalena en quatrocientos R^{s} 400
[27] Una batalla de dos baras de alto seiscientos R^{s} 600
[28] Un lienzo del espiritu s^{to} de media bara de alto en cien R^{s} 100
[29] La Pintura que esta en el escaparate de la celda de santa teressa en mill R^{s} 1000
[30] una Pintura de san ysidro de una bara Alto cien R^{s} 100
[31] Seis fruteros de a quarta de alto quatro ducados 264
[32] Una Pintura de San nicolas diez ducados 110
[33] otra de Nuestra señora con el niño en los brazos de bara y media de alto quarenta ducados 440

[p.4]

[34] Un epce homo en tabla de bara de alto mill R^{s} 1000 *Annot: morales*
[35] Dos pinturas Con sus Christalis a Veinte ducados cada una 440
[36] Otra pintura de Nuestra Señora siendo niña en çinquenta R^{s} 50
[37] Otra Pintura de una Veronica de tres quartas de alto con su marco dorado en ziento y cinquenta 150
[38] Un lienzo Pintado que sirbe de dosel para el oratorio en quinientos R^{s} 500
[39] Un quadro de san guachin santa Ana y nuestra Señora Con su marco en seisciento 600
[40] Otro del mismo tamaño de la uyda de egipto seiscientos R^{s} 600
[41] Dos quadros del salBador y Maria sin marcos a cinquenta R^{s} cada uno 100
[42] tres manparas Pintadas A duzientoa R^{s} cada una 600

Y en este Conformidad Hizo dha declarazion siguiente a Su saber y enteder y sin azer Agravio a las partes y lo firmo
Fran^{co} de Herrera
Ante mi
Jazinto Rojo Monzon

Gregorio Díaz de Quevedo y Barroso

1680

Gregorio Díaz de Quevedo y Barroso (d. 22 July 1680) was *contador* in the *Consejo de las Órdenes* and administered the tax of the *media anata* of the *ecomiendas* of the military Order of Santiago. He was not himself noble, but, judging from the postmortem inventory of his estate drawn up by his children and heirs, appears to have been wealthy.[1] His paintings were valued on 8 August 1680, by a painter, Francisco de Lizona (ff. 33–35). The collection of nearly 50 pictures comprised mostly religious subjects, except for six landscapes (no. 21) and paintings of the *Senses* and *Continents* by a single hand (no. 18). The document distinguishes between paintings on metal, most probably on copper, and those on stone (nos. 6, 14), wood panel, and canvas supports. There were also two figures of *Christ* painted on wooden crosses (nos. 19, 20), one of which was by Diego Polo (no. 19), who painted in a neo-Titianesque manner. The only other attributed paintings were also the most highly valued works in the collection (along with an anonymous *Immaculate Conception*, worth 1,500 *reales* [no. 12]). These were six copies on copper after religious subjects by Rubens, worth 1,500 *reales* each (no. 2), and four paintings said to be "originals from Italy by Guercino," which were worth more than twice this amount (no. 1). Despite their disparate religious subjects, they were entered together as a group of paintings of the same size. While the large number of religious paintings in a small collection such as this suggests that their owner prized the devotional function of art, the attributions to artists of the caliber of Guercino, Rubens, and Polo also suggests that he was also not unaware of aesthetic merits.

AHPM, Prot. 11.163, ff.33–35

Tass^{on} de pinturas

En la Villa de M.^{d} a ocho del dho mes y Año D.^{n} Fran^{co} de Lizona Pinttor Conttenido en el Nombram^{to} p.^{r} Antte mi El s^{no} Hizo La ttasaz^{n} de los Vienes sig^{tes} en esta manera

f.33 [1] Primeram.^{te} quattro Lienzos de Pintturas originales de Ytt^{a} del Guarchino q. Cada Una es de dos Varas y Sexma de largo sin el Marco y mas de V^{a} y tercia de Altto q la Una es la disputta de Nro s^{r} con Nicudemos = La otra La Prision de s^{n} Pedro = La otra el Castillo de Maus y la otra el Nazim^{to} de Nro s^{r} en doze mill R^{s} de v^{n} todas quatro a tres mill y trezientos R.^{s} Cada Una 13200

f.33v [2] Mas Seis Laminas q. Vienen de Rubenes de tres q^{tas} de Largo y mas de dos terz^{s} de Cayda q. la Una es La Cayda de s.^{n} Pablo = La otra la erodias Con la Caveza de s.^{n} Juan = La otra La Visitaz^{on} de Nra s.^{ra} a s.^{ta} Ysavel = La otra la Asumz^{n} de Nra s^{ra} = La otra El Bap.^{mo} de Nro s^{r} p^{r} s.^{n} Juan = Y La otra La Adoraz^{n} de los Reyes Con Marcos muy buenos de ebano negro en nueve mill R.^{s} todas seis a mill y quinientos R^{s} Cada Una 9000

[3] Mas otras dos Laminas mas Pequeñas Yguales Con marcos de evano La Una de Nra s.^{ra} de la Conzep^{on} y la otra de Santta Catthalina en el Martirio de la Ruedas en duz.^{os} ds^{o} amvas a Ziento Cada Una 2200

[4] Mas Un Santo xpto de Burg^{s} en lamina de poco mas de terzia de Alto y quarta de Ancho con Marco de evano en quatroz^{os} y q^{ta} R^{s} de v^{on} 440

[5] Mas Una lamina de Nra s^{ra} de la Conzep^{on} de poco mas de terçia de Ancho y m.^{a} Vara de largo en Cinq^{ta} ds^{o} 550

f.34 [6] Dos Pintturas en Piedra ochavadas La Una de Nra s.ra y el Niño en Una barca y la otra La Venida del Angel a los Pastores en Zien ds° Cada Una 2200

[7] Mas Un lienzo Con su marco negro de Nra S.a Y el Niño y s.n Juan en ochoztos Rs de vn 800

[8] Mas dos laminas de Prespectivas de quarta de ancho y terçia de Cayda Con Sus marcos dorados en sesentta ds° amvas a Treya Cada Una 660

[9] Mas dos Laminas Pequeñas de Nra sra del Populo ambas Yguales en seisc.os R.s anvas trez.os Cada Una 600

[10] Mas Una Pinttura en lienzo de xpto nro sr en la Cruz de dos V.s y ma de Cayda y Siette qtas de Ancho Con marcho negro en quinientos Rs de von 500

[11] Mas otra Pinttura Grande en lienzo Con marco negro de Nra s.a de los Siette dolores de Cerca de tres Vs de Cayda y dos de Ancho en mill y ochozientos Rs de von 800

[12] Mas otra Pinttura en lienzo Con marco negro de Nra sa de la Conzepz.on del mismo tamaño y Ygual de la anttez.te en mill y quins Rs de vn 1500

f.34v [13] Mas dos Laminicas Pequenitas del Salvador la Una y la otra de Maria en ocho ds° cada Una 176

[14] Mas Una Pinttura Pequeña en piedra de hanada del Martirio de sn lorenzo en duzos y Cinqta Rs de von 250

[15] Mas otro Lienzo de la Magdalena Penitentte de Vara y quarta en quadro en diez ds° 110

[16] Mas Una Pinttura en tabla con Un ecze omo en Caveza Con Marco de Evano de media V.a en quadro en quarenta ds° 440

[17] Mas Un lienzo Con Su marco negro de Nra s.a con el niño en forma de Jitana de tres qtas en quadro en doze ds° 132

[18] Mas doce Pintturas de dos terzs poco mas en quadro de Una Mano todas de los Cinco sentidos y las Prov.as Como Africa America y otras con sus marcos dorados a çiento y Cinqta Rs Cada Una 1800

f.35 [19] Mas una cruz de tres quartas de madera de nogal pintado en el la misma nro sr Jesu xpto en la Agonia orijinal de Diego polo en Duzientos y veinte Rs 220

[20] Mas otra cruz de Media bara y en ella pintado christo Señor nuestro en doze R.s 12

[21] Seis paises de a dos baras cada uno con Marcos negros quatrozientos R.s cada uno y montan mill y ochozientos R.s 1800

[22] Otra pintura de la significazion del padre nro q tiene dos baras de alto y mas de bara de ancho en catorze R.s 14

La qual dha tassazion de dhos bienes del dho Don franco de lizona Juro a Dios y a una cruz haver echo vien y fielm.te a su leal saber y entender, y lo firmo doy fee = en tres y trezientos = yguales = cuales =
Françisco de Lizona =
ante mi
Eugenio Ga Coronel

1. J. L. Barrio Moya published the attributed paintings in this inventory, as well as the library in: "La librería y algunas pinturas de Don Gregorio Díaz de Quevedo, Contador de Carlos II en el Real Consejo de Ordenes," *Revista Antiquaria*, no. 10 (1985), pp. 40–43.

105 Joseph de Lezana

1681

On the death of the wealthy jeweler Joseph de Lezana, *tasador de joyas*, his small painting collection was appraised by one Felipe de Silva, painter, on 10 January 1681. While Lezana's copy of Titian's *Martyrdom of St. Lawrence* (no. 2) is unremarkable in the context of the taste for Venetian old master paintings of the time, the subject is one of those least copied among Titian's works represented in Spanish collections at this time.[1] A curious aspect of the collection is the presence of unfinished paintings by Mateo Cerezo and Alonso Cano (no. 9). There were six works listed by Cerezo; an unframed *Visitation* (no. 12), four pictures specified as unfinished (nos. 3, 8, 10, 14), and one called "Un borriquilla" which was perhaps a sketch (no. 11). Lezana's most highly valued painting was a *Nativity* by Cerezo that was framed, although unfinished (no. 3), while two other unfinished Cerezos (nos. 8, 14) and the painting by Cano (no. 9) were without frames. Mateo Cerezo died prematurely in 1666; Lezana may have ordered works from him that were left unfinished on his death, or he may have bought these from the painter's estate. Although the degree of lack of finish is not specified, Lezana clearly did not have the pictures finished by another hand, and he appears to have displayed them in this state for at least fifteen years. This may suggest some positive appreciation of their "unfinished" qualities, which is not inconceivable in the context of the taste for the painterly style at court after the death of Velázquez.

AHPM, Prot. 8.181, ff.28–30

En la Villa de Madrid a diez dias del mez de henero de mill y Seiss^{os} y ochenta y Un años D^{a} Ynes del Castillo Viuda muger que fue de Josep de lezana y Manuel de astorga testamentarios ynvolidum que son y quedaron del dho Joseph de lezana y D^{a} eujenia de lezana muger del dho Manuel de astorga y hija de lex^{ma} y de lex^{mo} matrimonio de los dhos Joseph de lezana y D^{a} Ynes del castillo estando en las Cassas y quarto donde bibio y murio el dho Joseph de lezana y en presencia de los susodhos yo el ess^{no} rezivi Juramento por Dios nro Senor y una senal de cruz en forma de D^{n} Phelipe de Silva artifice pintor tasador nonbrado por las dhas partes para tasar las pinturas el qual devajo del dho Juram^{to}, del dijo ara Vien y fielm^{te} la dha tassacion la qual hizo en la forma siguiente

f.28

[1] Primeram^{te} tasso Una pintura del desçendim^{to} de la Cruz de Siete quartas de alto Con su marco de piño negro en tresçientos reales 300

[2] Otra pintura de San lorençø en el martirio Copia del tiziano de bara y media de alto Con marco de pino negro en trescientos reales 300

[3] Otra pintura del nacim^{to} de nro senor de Siete quartas de alto y dos baras de ancho original de matheo Zerezo sin acavar Con marco de pino negro en quinientos reales 500

f.28v

[4] Otra pintura de nra senora de la Soledad de dos baras de alto Con marco de pino negro en Cinco Ducados 55

[5] Otra pintura de San Antonio y el nino de Cinco quartas de alto Con marco de pino negro en Cien Reales 100

[6] Otra pintura de San fran^{co} de asis de bara y quarta de alto Con marco de pino negro en Cien Reales 100

[7] Otra pintura de nra Señora Con el niño en los brazos de media bara en quadro Con marco dorado y negro en trescientos reales 300

[8] Otra pintura por acavar de nra Senora Con el niño en los brazos de poco mas de media bara de alto Sin marco de matho Zerezo en Cinquenta R^{s} 50

[9] Otra pintura sin acavar de Cano de nro Señor difunto y Un angel que le Sostiene de tres quartas de alto sin marco en cien reales 100

[10] Otra pintura de la Circuciçion del Señor por acavar de Matheo Zerezo de poco mas de media bara de alto en Cinquenta reales 50

f.29 [11] Otra pintura de Matheo Zerezo de Una borriquilla de poco mas de media bara sin marco en treynta reales 30

[12] Otra pintura de matheo Zerezo de la Visitacion de nra Senora y santa ysavel de tres quartas de alto sin marco en Ciento y Cinquenta reales 150

[13] Otra pintura del descendim^{to} de la Cruz y nra Senora del traspasso copia del dominico de tres quartas de alto sin marco en quatro Ducados 44

[14] Otra pintura sin acavar de San Fran^{co} y nra Señora Con el niño en los brazos de matheo Zerezo de tres quartas de alto sin marco en tres Ducados 33

[15] diez paysicos floreros de terzia de alto sin marcos a Veynte reales cada Uno Son duzientos 200

[16] quatro payses arboledas de Una bara de ancho y dos tercias de alto sin marcos a dos ducados cada uno son ochenta y ocho Reales 88

[17] Otros quatro payses fruteros ordinarios de tres quartas de ancho sin marcos a diez reales cada uno son quarenta 40

f.29v [18] Una pintura de noche Con tres mugeres y un nino de tres quartas de ancho por acavar sin marco en veynte reales 20

[19] Otra pintura de nra Señora Con nro Señor dormido y San Juan En los brazos de tres quartas de alto sin marco en ocho Ducados 88

[20] Una lamina de San Antonio Con el niño en los brazos de Una quarta de alto Con marco de peral en quatro Ducados 44

[21] Otra lamina de nra Señora el niño y San Juan de Una quarta de alto Con Un marquito de pino negro en cien reales 100

[22] Un paysico frutero En lamina de Seis dedos de alto Con marco de peral en tres Ducados 33

[23] Otra lamina de San Joseph Con el nino en los brazos de Una terzia de alto Con su marquito negro en Cinquenta reales 50

La qual dha tassaz,^{on} de las dhas pinturas el dho Don Phelipe de Silva artifice pintor declaro aver echo vien y fielm.^{te} su leal saver y entender sin azer agravio a ninguno de las partes socargo el Juram^{to} que fho tiene y lo firmo y el dho Manuel de astorga y por las dha D^{a} Ynes del Castillo y D,^{a} Eujenia de lezana que Dixeron no saver escrivir a su ruego lo firmo (f.30) Un testigo siendolo Andres barla Juan Antonio a Campo y Joseph monzen residentes en esta corte
Manuel de Astorga
Juan Antonio del Campo
Ante mi
Luis del Puerto

1. See Doctor Alonso Cortés 1632, Doc. 17, no. 84.

106 Ana de Silva y Corella, Condesa de Osona and Marquesa de Aytona

1681

The present documents are the inventory and valuation of the estate of Doña Ana de Silva y Corella, Marquesa de Aytona, widow of Don Guillén Ramón de Moncada y Alagón, Señor de la Casa de Moncada, 4th Marqués de Aytona, Conde de Osona, Vizconde de Illa, *Gran Senescal y Maestre Racional de Cataluña, Comendador de la Fresneda, Gentilhombre de la Cámara de Su Magestad y Mayordomo Mayor de la Reina, Grande de España.* Doña Ana died 11 July 1680; Don Guillén had died in 1670.

The inventory was drawn up by Doña Guiomar de Silva, Duquesa de Alba, and by Don Melchor de Navarra Rocafull, "del Consejo de Estado de SM," and Don Francisco de Borja, "Arced[ec]ano Mayor de la S^{ta} Iglesia de Valencia," between 17 July 1680, and 11 February 1682. The paintings were appraised on 12–14 June 1681 by Alonso del Arco, painter and sculptor, with the library appraised 18 August 1681.

An *almoneda* followed, 3 March–30 April 1682; among the buyers were Luis de Cartagena, Pedro Calderon, Pedro Sánchez, Francisco Pardo, Melchor Ladrón de Imevara, Joseph de Salamanca, Alonso Rodriguez, Melchor de Guevara, Roque Suarez, Mendo de Foix, with a group of paintings sold to Leviño Palenque, "Archero de SM," 14 November 1684. The remaining estate was partitioned at Madrid, 22 January 1691, the eldest son and heir being Don Miguel Ramón de Moncada y Silva, who married Doña Luisa Feliciana Portocarrero y Meneses, Duquesa de Camiña, Marquesa de Villarreal, y Condesa de Medellín.

AHPM, Prot. 9.875, unfoliated

En la Villa de Madrid A Doce Dias del mes de Junio a^{o} de mill ss^{a} y ochentta [p.2] y una En ex^{on} y Cumplimentto del Autto del Señor Theniente D^{n} Geronimo Peligrin Th^{e} de Correx^{or} y fue de esta v^{a} su fha de treyntta de Agostto del a^{o} Pasado de ss^{os} y ochentta refrendado de Andres de Calttanazor ss.^{n} del num^{l} della Por el qual se manda hazer ttasacion de los vienes q quedaron Por fin y m^{te} de la ex^{ma} Señora D,^{a} Ana de Silva marquesa de ayttona Por antte mi el Scriv^{o} Parezio Alonso del arco Pintor y esculttor Para efetto de ttasan las Pinturas y Cosas de escultura y haceptando Como acepto dho nonbram^{to} de ttasador y Con Asistencia de Don Thomas Corrilla de Velasco ttestam^{rio} y quedo de dha Señor ay de de D^{n} Pedro Calderon Villegas Persona nonvrada Para dho efetto Por partte de la ex^{ma} Señora D^{a} luisa feliciana Partte Carrero y Por antte mi el scriv^{o} hizo la dha ttasaçion En la m^{ra} sig^{tc}

[p.3]

Pin^{ras} del quartto baxo donde se començo el ynventario

[1] Una Pintura del decendimientto de la Cruz de çinco Cabezas de tres Varas de Altto y dos Poco mas de ancho Con su marco de Pino En ochoçienttos R^{s} 800

[2] Mas otra Pintura de nra s^{ra} el nino Una Paloma en las Manos San Joseph Santta Ana y San Juaquin de dos Varas Poco menos de Altto y Vara y m^{a} de Ancho Con marco de Pino negro En quatrocienttos Reales 400 *Annot: v^{do}*

[p.4]

[3] Mas otra Pintura de santto Thomas de Villanueba de m^{o} Cuerpo de tres quarttas de altto Poco mas y dos ttercias de ancho Con marco de Pino En Sesentta y Seis Reales 66

[4] Otra Pintura del decendemientto de la Cruz Con Siette Cabezas de dos Varas media de ancho y dos Varas de altto Con Poca Diferencia y marco de Pino En Duzienttos R^{s} 200

[5] Mas otra Pintura del decendimientto de la Cruz Con otras Siette Cabezas de Vara y media Poco mas de ancho y Vara y quartta de altto marco negro en Ducienttos reales 200

[6] Mas Un Retratto del Venerable Padre luis de la Puentte de la Compañia de Jesus de tres quarttas de Altto y media Vara de ancho Poco mas En Sesentta y Seis R^{s} 66

[p.5] [7] Otro rettratto de nro Padre San Agustin del m° genero y tamaño y Corazon en m° En Sesentta y Seis Reales 66 *Annot: v^do*

[8] Otra Pintura de nro señor atado a la coluna de Vara y quartta de altto y Vara de ancho Con su marco de Pino en Cientt R^s 100 *Annot: v^do*

[9] Otro retratto del P^e nro Ju° de avila Con su rotulo de dos ttercias Poco mas de alto media Vara de ancho Con su marco En Sesentta y Seis R^s 66

[10] Otra Pintura de nro s^or en el sepulcro Con dos anjeles de Çerca de dos Varas de altto y otro ttantto de ancho y marco de Pino en Duzienttos R^s 200 *Annot: v^do*

[11] Otra Pintura de nra Señora de las luzes Con el niño En los Vrazos adornada de Anjeles alrededor de dos Varas de altto y Vara y m^a de ancho y marco de Pino en cientto y Cinq^ta R^s 150 *Annot: v^da*

[p.6] [12] Mas Otra Pintura de nra s.^ra dandole de mamar al niño Con su marco Dorado y acul ttallado de Vara en quadro En Duzienttos Reales 200 *Annot: v^do*

entrada del quartto altto

[13] Dos retrattos de medio cuerpo yguales de la señores marqueses de ayttona Don fran^co de moncada Y Don Ramon guillen de moncada su hijo Con marcos de Pino la del señor Don fran^co de moncada en cinco mill y quinienttos reales, q ambas Partidas haçen seis mill Reales 6000 *Annot: entrada del quantto altto*

[p.7] [14] Mas dos retrattos en Un marco de los Duques de Pastrana rui gomez de silva y D^a Ana de Portugal Con Una Division angosta en m° de tres Varas y media de altto En Dos mill Reales 2000

[15] Mas otro retrato del marq.^s de Orani a Cavallo de tres Varas y m^a de alto y Poco menos de ancho Con su marco de Pino En mill R^s 1000

[16] Otro Retratto a Cavallo del marques de aytona D^n Guillen Ramon de moncada quando era Moço Con la espada en la Mano del mismo altto de los anttezedenttes en [N.B. "dos mill R^s" crossed out] mill y quatrocienttos reales 1400

[p.8] [17] Un Retratto En Pie de D^n Miguel de moncada Con las armas de la Cassa Con su marco de Pino En Duzienttos Reales 200

[18] Otro retratto en Pie de Don Ugo de moncada ovispo de pirel con Armas de la Casa En Duzienttos Reales 200

[19] Mas Un frutero de Dos Varas y media de altto y Una Vara de ancho Con Marco de Pino En quatrocienttos reales 400

[20] Siette Payses de Diferenttes ttamaños los dos yguales a çientto y Cinquentta reales Cada uno monttan mill y çinquentta R^s 1050

Galeria de dho quartto

[21] Mas Un Retratto grande de Carlos Quintto a Cavallo de mas de quatro Varas de altto y otro ttantto En Quadro En Mill reales 1000

[p.9] [22] Otro retratto de Phelipe segundo a Cavallo del m° autor En mill y Quinienttos Reales 1500

[23] Otro retratto de Phelipe ttercero a Cavallo del mismo auttor en Trecienttos y Cinquentta R^s 350

[24] Otro retrato de Phelipe quartto del mismo ttamaño a Cavallo en treçienttos y çinquentta R^s 350

[25] Dos retratos de los ex^mos Señores Marqueses de ayttona D^n fran^co de Moncada y Don guillen ramon de moncada a Cavallo del m° auttor q las anttecedenttes la del s^r Marq^s de Ayttona Don fran^co de moncada en cinco mil quinientos reales y la del señor D^n guillen ramon de moncada en mill reales q hanbas Partidas ymporttan Seis mill y quinienttos reales 6500

[26] Seis Retrattos En Pie de Diferenttes Señores de la Casa de moncada yguales a Duzienttos reales cada Uno q monttan mill y Duzienttos reales 1200

[p.10] [27] Otro retratto de el s^r Don Miguel fran^co de moncada en pie del m° ttamaño q los anttezedenttes En ochoçienttos R^s 800

[28] Seis Payses Yguales de montteria de Vara de ancho y mas de Vara de altto a ocho Ducados Cada Uno q monttan quinienttos y Veyntte y ocho reales 528

[29] Mas Un Pais de Dos Varas y media de alto y dos tterçias de ancho Con Un ombre a Cavallo en çientto y Diez reales 110

[30] Mas onze Payses los tres de Un ttamaño y los ocho de otro mas Pequeños Cada Uno a çientto y Çinquentta Reales q ymporttan mill Seisçienttos y çinquentta Reales 1650

[p.11] *Pieza de la libreria*

[31] Uno pintura de nro s^{or} Con la Cruz a cuestas Con su marco dorado de media Vara de altto y poco mas de Una ttercia de ancho q esta dentro de Una Urna Porttatil de dos Puerttas de Caova ttasa la dha Pintura sin la Urna en Cientt R^{s} 100

[32] Una Pintura de San xptobal de Dos Varas de altto y Poco mas de Vara de ancho En SeisCienttos Reales 600

[33] Otra Pintura de Un niño jesus del ConVentto de San Fran^{co} de Cordova En Sesentta y Seis R^{s} 66

[34] Otra Pintura de la diosa Celis de dos Varas de ancho y Vara y media de altto en Duzientos Reales 200

[p.12] [35] Otra Pintura del Padre Fray Simon de rojas de la orden de la Santis^{ma} trinidad de cerca de Vara de altto y otro ttantto de ancho marco de Pino En cientto y Cinq^{ta} R^{s} 150 *Annot: v^{do}*

[36] Doze Payses maritimos yguales de a dos Varas de ancho y Vara y media de altto a Duzienttos Reales Cada Uno q monttan Dos mill y Quatrocienttos R^{s} 2400

Galeria Peq^{na} dibidida Con Un Canzel de ttabla

[37] Un Pais y en ella la Uyda de exitto de dos Varas de ancho quadrado Con su marco negro En quinientos reales 500

[38] Otro Pais del m^{o} ttamaño Y En el Un ermittaño Con Un Jumentillo Cargado de fruta y Diferentes jeneros de orttaliza Con su marco negro En Seiscienttos Reales 600

[39] Otro Pais Y En el el niño Jesus San Juan baup^{tta} y tres anjeles aciendo Una Jyrnalda de Diferentes frutas de Un arbol a otro adornada de Diferenttes Cosas de orttalicas de mas de dos Varas de alto y tres Varas de ancho Con su marco negro En mill Reales 1000

[p.13] [40] Mas ttaso otra Pintura del niño jesus Disputando Con los Dottores de tres Varas de ancho y dos Varas Poco mas de alto Con su marco de Piño En mill reales de Vellon 1000

[41] Mas tasso otra Pintura q es quando el duque de borgoña ttopo a Un Sacerdotte En el Campo q Yba a donde el veatico y se apeo y le puso En su Cavallo q es el milagro de la Cassa de austria de mas de quatro Varas de ancho y el m^{o} altto q los anttezedenttes Con su marco En mill y quatrocienttos Reales 1400

[p.14] [42] Mas cinco retrattos de Cuerpo Enttero de diferenttes Señoras de la Casa de moncada Con sus marcos negros a Ducienttos Reales Cada Uno q monttan mill R^{s} 1000

[43] Mas quatro Pinturas yguales de Vara de altto y media de ancho la Una del sacrificio de abraan otra de s^{n} Joseph Otra de s^{n} Juan Vaup^{tta} y la otra de s^{n} Sebastian Cada una a Cientto y Cinquentta reales q monttan Seiscienttos reales 600

[44] Cinco Payses Casi yguales de Vara y m.^{a} de ancho y Poco menos de Una Vara de altto y en Una nra s.^{ra} y el niño y San Juan y en las otrass Diferenttes Santtos en Disierttos a trecienttos Reales cada Uno monttan mill y quinienttos R^{s} 1500

[p.15] [45] Otro Pais q es el Disiertto del cardon conVentto de Carmelittas descalzos En ttorttosa de Vara y m^{a} Poco mas de ancho y Vara y m^{a} de ancho en Duzienttos Reales 200

[46] Mas Una Pintura de Un milagro del sacram^{tto} q le Vio En el reyno del Peru En el Pueblo de la magdalena Con su marco de Piño de Vara y media de ancho y otro ttantto de altto En Duzienttos R^{s} 200

[47] Un Retratto de m^{o} Cuerpo de la Venerable m^{e} maria de Jesus de Agreda Con marco negro En cientto y Cinquentta Reales 150 *Annot: ven^{do}*

[p.16] [48] Otro Retratto del erm^{o} Pedro de la Concepçion q murio En manos de Ynfieles por la fee en cien Reales 100 *Annot: v^{do}*

[49] Una ymaxen de nra s^{ra} de Pincel rostro moreno guarnecida El marco de Platta y el ttocado de nra

s^{ra} de mas de ttercias En quadro q estava dentro de la Urna donde estava El Santto xpto de marfil ttaso la Pintura sin la platta En noventta y seis R^{s} 96

[p.17]

[50] Una Lamina del santto xpto de burgos Con su aldavilla de Platta de mas de tterzia de alto y una de ancho En Duzienttos R^{s} 200

[51] Otra laminita de nro s^{or} s^{n} Ju^{o} y Santta ana y una Cruz En m^{o} de Poco mas de Seis dedos de altto Con marco de ebano guarnecido de Plata En çien R^{s} 100

[52] Otra laminita Peq.^{na} de nra s^{ra} El niño y s^{n} Joseph de miñatura Con Su Vidrio christalio y marco de ebano En quatrocienttos Reales 400

[p.18]

[53] Otra laminica Peq^{na} del m^{o} ttamaño y marco y guarnicion Por de dentro de Vronce del salvador En çien Reales 100

[54] Otra lamina de nro s^{or} quando le estavan açotando En la coluna con su marco de ebano cantto-neras y Remate de Plata de quartta en Quadro En quinienttos R^{s} 500

[55] Otra laminitta de nra s^{ra} del m^{o} marco y ttamaño del salvador En cient R^{s} 100

[56] Otra lamina de Santta Cattalina y nra s^{ra} y el niño Con Algunos anxeles alrededor Con su marco de ebano y Perfiles y quatro Canttoneras y las a de Plata de mas de ttercia de alto y otro ttantto de ancho En trecienttos R^{s} 300 *Annot: ven^{do}*

[p.19]

[57] Un Retrato de San fran^{co} de asis de Ymajineria Con su marco de ebano de Tercia de altto y quartto de ancho En trecienttos reales 300

[58] Una laminica de Un niño xesus En Un Corazon Con su marco de ebano de m^{a} Quartta de altto y Poco menos de ancho En cien Reales 100

[59] Otra laminita Pequeña de San fran^{co} Con el campo Dorado y su marquito negro de Media quarta de alto en cien reales 100

[p.20]

[60] Otra laminita Pequeña del mismo ttamaño y marco de s^{n} geronimo en obalo en treintta y tres reales 33

La qual dha ttasaz.^{on} q Va referida el dho Al^{o} del arco Juro a Dios y a Una Cruz averla echo Vien y fielmentte A Su saver y enttender sin hazer agravio a ninguna de las Parttes y lo firmo y En este estado se quedo Por oy dha Dia la dha ttasaz.^{on} Para Proseguirla sienpre q convenga y asi m^{o} lo firmaron los dhos d^{n} thomas corrilla de Velasco y D^{n} Pedro Calderon Villegas Por la asistencia q an ttenido En dha ttasacion q Va referida de oy dha Dia P^{o} Calderon Villegas
Alonso del arcos
Thomas çorilla Velasco
Ante mi
Bar^{me} Herreros

[p.21]

En la Villa de Madrid a treze Dias del mes de Junio a^{o} de mill ss^{os} y ochentta Y un a Por anttemi el scriv^{o} y Con asistencia de D^{n} Thomas Carrilla de Velasco y de D^{n} Pedro Calderon Villegas Alonso del arco mro Pinttor Prosiguio en la ttasacion de Pinturas y otras Cosas ttocanttes a su oficio de las q. quedaren Por fin y m^{te} de la ex^{ma} señora D^{a} Ana de Silva marquesa de ayttona en la manera sig^{te}

[p.22]

[61] Una Veronica Pequeña en obalo Con su marco de ebano En Sesentta y Seis Reales 66

[62] Otra laminita Pequeñita a modo de Joyita de s^{n} Carlos boromeo Con su marquito de ebano En Sesentta y Seis R^{s} 66

[p.23]

[63] Otra lamina de la magdalena con su marco de ebano de poco mas de Una quartta de altto en Duzienttos reales 200

[64] Otra lamina del bauptismo de nro s^{or} En el jordan con su marco de Peral Con su guarnicion Dorada y Una ojuela de platta Por guarnicion En cientto y Veintte Reales 120

[65] Otra laminita Pequeña de s^{n} Anttonio de Padua Con su marquito de ebano en cientto y cinquentta reales 150

[66] Otra laminita Pequeña de Una Veronica de m^{a} quartta de altto Con su marquito de ebano en quarentta y quatro R^{s} 44

[67] Otra laminita Pequeña de s^{n} ysidro quando estavan arando Los anxeles Con su marquito de Palo Santto en cinquentta y cinco reales 55

[p.24] [68] Otra laminita de la magdalena de m^{a} quartta de altto y marco de ebano En Sesentta y Seis Reales 66

[69] Otra lamina de nra señora rostro ermoso y ropaje blanco y Diadema dorada Con su marco de Peral ttallado de mas de tercia de altto y Poco menos de ancho En cien R^{s} 100 *Annot: v^{do}*

[70] Otra lamina de nra s^{ra} de la asumpcion de mas de tercia de altto Con su marco de Peral En Settentta y Siette R.^{s} 77 *Annot: v^{do}*

[71] Dos laminitas Pequeñas yguales la Una del descendimientto de nro s^{or} y la otra de nra s^{ra} y San Ju^{o} y las tres marias Con sus marcos de ebano de cerca de Una quartta de Altto a cien reales Cada Una q monttan Duzienttos 200

[p.25] [72] Mas Un quadro de m^{a} Vara en quadro de ebano enbutido de Vronces Con nuebe lamitas de xpto y su m^{e} y Diferenttes Santtos en Mill Reales de Vellon 1000

[73] Otra lamina de s^{n} estteban quando le estavan aPedreando Con su marquito de Peral de mas de terçia de alto En cien Reales 100

[74] Una Pintura de nra s^{ra} y el niño dandole de mamar En ttabla Con su marco de ebano y Perfil dorado bollilla y sortija de Platta En mill y cien R 1100

[75] Otra lamina de Un exceomo Con su marquito de ebano de mas de quarttas de alto En Sesentta y Seis R^{s} 66

[76] Otra lamina de Santta elena Con su marco de Pearl y Su guarnicion dorada y Unas Cantoneras de Platta de mas de Una tterçia de altto En Cientto y Veyntte Reales 120 *Annot: v^{do}*

[p.26] [77] Otra laminita Pequeña de la Creazion del mundo y en ella Diferenttes animales Con su marco de ebano de mas de Una Quartta de altto En quatrocienttos Reales 400

[78] Otra laminita Pequeña de nra Señora y el niño Con su marquito negro En ochentta y ocho R^{s} 88

[79] Otra Pintura de Santta ysabel reyna de Ungria Pintada en Una Piedra de agatta y su marquito negro de Past^{a} En ochentta y ocho reales 88

[p.27] [80] Una Vittela de Un Salvador Con Un xptal delantte marco de ebano guarnecido de Platta En cien Reales 100

[81] Una lamina de s^{n} fran^{co} de Padua Con su marquito de ebano en treintta y tres reales 33

[82] Una lamina de nra s^{ra} de la ConttenPlazion Pequeña Con su marco de ebano En cien R^{s} 100

[83] Una Ymaxen de nra s^{ra} Puestas las manos Pintada de seda ymajineria Con Algunas reliquias marquito de Palo Santto y su guarnicion de Platta en cien R^{s} 100

[p.28] [84] Otra laminita Pequeña de Santta monica madre de agustin Por Un lado y Por el otro el m^{o} Santto en cient R^{s} 100 *Annot: v^{do}*

[85] Una laminita del Salvador Marco de ebano en çien R^{s} 100 *Annot: v^{do}*

[86] Mas Dos laminas En Vittela yguales de nra s^{a} del Pilar yguales Con sus marquittos de Concha a ocho Ducados cada Una q monttan Cientto y Setentta y Seis 176 *Annot: ojo*

[87] Una lamina q es el Calvario Cruzificado nro s^{or} Con su marco de ebano de Cerca de m^{a} Vara En quadro En Quinienttos Ducados 5500

[p.31] [88] Una Pintura En Piedra de nra Señora Con el niño En los Vrazos dandole Un ramillette Con su marco dorado y tallado y rematt^{o} de lo mismo En Settezienttos reales 700 *Annot: no*

[p.32] [89] Una Pintura de s^{n} Joseph Con el niño En los Vrazos Con Su marco dorado y ttallado de mas de Tres Quarttas de alto y dos tterçias de ancho En duzienttos y cinquentta R^{s} 250 *Annot: v^{do}*

[90] Otra Pintura de nra s^{ra} Con el niño En los Vrazos del m^{o} ttamaño y marco q el anttezedentte En Seiscienttos R^{s} 600 *Annot: v^{do}*

[91] Otra de nra s^{ra} de m^{o} cuerpo y en el mantto Una estrella del m^{o} ttamaño y marco q El anttezedentte En Duzienttos R^{s} 200 *Annot: v^{do}*

[p.33] [92] Otra San Phelipe neri del mismo ttamaño y marco En Ducienttos Reales 200 *Annot: v^{do}*

[93] Una nra Señora Con el niño En los Vrazos Senttada en Una silla y dos anxeles theniendo la

Corona de cerca de dos Varas de alto y Vara y m[a] de ancho Con su marco Dorado En treçienttos R[s] 300

[94] Otra Pintura Retratto de nra Señora de loretto de dos Varas de alto y Vara poco menos dc ancho En ochocienttos R[s] 800

[95] Otro Retrato de s[n] Diego de Alcala Con su Cruz y rosario en la m[o] de medio cuerpo marco dorado de Poco mas de m[a] Vara En quadro en çientto y cinquentta R[s] 150 *Annot: v[do]*

[96] Un lienzo de nra s[ra] Con el niño En los Vrazos formandole los anxeles Un arco de flores Con su marco de ebano labrado de Dos Varas y de Ancho y Vara y m[a] dc Altto Con sus Canttoneras doradas en quatrocienttos Ducados 4400

[p.34] [97] Una lamina de la adorac[on] de los reyes Con su marco de ebano y Perfil dorado de m[a] Vara de alto y Poco menos de ancho En Y mill y ducienttos R[s] 1200

[98] Mas taso otra Pintura En ttabla de lo q Paso nro s[or] la noche le Prendieron Con su marco dc ebano de mas de media Vara de alto y Poco menos de ancho En quinientos Reales 500

[99] Otra lamina de nro s[or] de medio Cuerpo Coronado de espinas Con su marco dc ebano de mas dc media Vara de altto y media de ancho En quatroçienttos reales 400 *Annot: v[do]*

[p.35] [100] Otra Pintura En ttabla de nra Señora Con el niño En los Vracos Con su marco de ebano de mas de terzia En quadro q dize ser de Alberto Vrero orijinal En mill y Cien Reales 1100

[101] Quatro laminas yguales la Una de San guillermo la otra de la Conbersion de San Pablo otra de Andromea y la otra de orfeo Con sus marcos de ebano de Cerca de Tres quarttas de alto y m[a] Vara de ancho Cada Una a quinientta reales q ymporttan Dos mill 2000

[102] Otra Pintura En ttabla del Salvador de cerca de Vara de altto y dos tercias de ancho marco de ebano y Perfil dorado En quinientos reales 500

[p.36] [103] Otra lamina de nra s[ra] El niño y San Joseph Con el Padre eterno y el espiritu Santto dc mas de Dos tercias de alto y dos de ancho Con Marco de ebano En quinienttos Reales 500

[104] Un lienzo de nra señora con el niño en los Vrazos y s[n] Joseph travaxando de tres quarttas de Altto y dos ttercia de ancho con su marco de Pino En Ducienttos reales 200

[105] Otra lamina de nra s[ra] de m[o] Cuerpo Con su ropaxe açul de mas de dos tercias En quadro Con su marco de ebano En ochocienttos reales 800 *Annot: v[do]*

[106] Otro lienço de s[n] Miguel de Cuerpo Entero Con lucifer a los Pies Con su marco de ebano en ochocienttos reales 800 *Annot: v[do]*

[p.37] [107] Otra lamina de la Creacion del mundo Con los quatro elementtos y su marco de ebano y Perfiles dorados de Vara de ancho y Poco menos de alto En Veyntte y dos mill reales 22000

[108] Otra Pintura de s[n] Antonio abad en espexo xptalino con su marco de ebano de dos tercias de alto y m[a] Vara de ancho Poco mas En ochoçienttos R[s] 800

[109] Otra Pintura En espexo ptaliño de nra Señora de la Concep[on] Con Algunos Anjeles tteniendo los atributtos de dos Tercias de altto y m[a] Vara de ancho Con marco de ebano y Cantoneras dorada En ochocienttos R[s] 800

[110] Otra Pintura en espexo del Padre eterno el hijo y el espirtu Santto maria y Joseph Con su marco de ebano Seisabado de tres q[tas] de alto Por el m[o] y dos ttercias de ancho En ochoçienttos R[s] 800

[p.38] *Sachristia*

[111] Una Pintura de Un exceomo Con Unos niños alrededor açiendole mofa de mas de Vara de alto y Poco menos de ancho marco de Piño En cientto y cinq[ta] R.[s] 150

[112] Otro lienzo de nra s[ra] de los remedios de tres quarttas de altto y m.[a] Vara de ancho Con su marco de ebano Digo Peral En Cientto y cinq[ta] Reales 150

[113] Otra Pintura de nro s[or] y la filottea o alma Cruçificada adornada de muchos Anjeles Con Sus Rotulos y significaciones Con su marco de Pino de mas de vara de altto y Vara y quartta de Ancho En Duzienttos R[s] 200 *Annot: ven[do]*

[p.39] [114] Otro lienco de san Venito abad de Vara de alto y tres quarttas de ancho Con su marco de Pino en tres ducados 33

[115] Un retrato de nra s^ra en su rettablo ttodo blanco Vaciado Con su marco de Peral de mas de dos tterçias de alto y m^a de ancho En cientto y Cinquentta R^s 150

[116] Otro lienco de Santto Dom^o soriano de dos Tercias de alto Y m^a Vara de ancho En quatro Ducados 44

[117] Otro lienzo del Venerable gregorio lopez de m^o cuerpo Con su rotulo alrededor de tres Quarttas de alto y dos Tercias de ancho Con su marco de p^o en tres Ducados 33

[118] Otro lienzo de la Venerable Maria de escobar de m^o Cuerpo de tres quarttas de Altto y Poco mas de m^a Vara de ancho Con su marco de Pino En tres Ducados 33

[p.40] *Tribuna baxa*

[119] Una lamina del decendim^o de nro Señor de cerca de m^a Vara de alto y mas de tercia de ancho Con su marco de ebano En quinienttos R^s 500

[120] Una Pintura de nro s^r crucificado En tabla de m^a Vara de altto y cerca de m^a Vara de ancho Con su marco dorado ondeado En quatrocienttos R^s 400

[121] Dos Pinturillas En ttabla de nra s^ra y nro s^or a modo de librillo cubiertto de terciopelo negro de m^a quartta de alto En cien R^s 100

[122] Una Vitela del niño nra s^ra y San Joseph Con su marco de Peral ondeado de Una ttercia de alto y menos de ancho En Tres Du^s 33

[p.41] [123] Una lamina de la adorac^on de los reyes Con su marco de Palo Santto de Cerca de q^ta En quadro En Cien R^s 100

[124] Una Pintura guarneçida de acero redondita y de s^n Ygnaçio y s^n fran^co javier en çiento y quarentta y quatro R^s 144 *Annot: ven^do*

[125] Una laminita de Pio quintto en obalo Con su marco de Palo s^to En Duzienttos R^s 200

Y en este estado se quedo [p.42] Por oy dho Dia la dha ttass^on Para proseguirla y el dho Al^o del arco Juro a dios y Una Cruz averla echo vien y fielm^te a su saver y Enttender sin hazer agravio a ninguna de las Parttes y lo firmo dello Doy fei =
Alonso del arco
Thomas çorrilla Velasco
Ante mi Bar^me Herneros

[p.43] *En la Villa de Madrid A Cattorze Dias del mes de Junio de mill y ss^os y ochentta y un años Por antte mi el Scriv^o Parezio Al^o del arco Pinttor Para efetto de proseguir en la ttasac^on de las Pinturas y otras Cosas de las q quedaron Por fin y m^te de la ex^ma señora [p.43] D^a Ana de Silva Marq^sa de ayttona la qual dha ttasaz^on haze el dho Al^o del arco En Presencia y Con assistencia de d^n Pedro Calderon Villegas y D^n Thomas Çorrilla de Velasco En la m^ra Siguientte Arco donde estan las reliquias*

[126] Primeram^te Una Pintura en ttabla dada de barniz A modo de dorado Con nro s^or En medio Con treze Cavezas de m^a Vara en quadro Con marco de ebano en Duzienttos R^s 200

[127] Otra Pintura de la madre de Dios del Populo Con su yxo En los Vrazos Pinttada En campo acul y oro Con marco de ebano y Vidrio de m^a Vara de altto y Poco menos de ancho En cientto y Cinq^ta R^s 150

[128] Mas otra Pintura de Papel sobre ttabla q es Un Santto xpto Crucificado de m^a Vara de altto y Poco menos de ancho Con su Cortina de ttafettan Carmesi En Diez y Seis reales 16 *Annot: v^do*

[p.44] [129] Mas Un nino Jesus Con el mundo a los Pies Senttado en Una Silla dorada Con la m^o yzquierda En la mexilla de dos tercias de Altto Poco Mas En noventta y Seis R^s 96

[p.45] [130] Mas otro niño Como el anttecedentte y del m^o ttamaño en noventta y seis R^s 96

Pin^as q estan Ynventtariadas en el q^ta donde vivio El s^or D^n Mig^l fran^co de moncada

[131] Nuebe PresPetivas yguales Con marcos Dorados Y ttallados de Ystoria a mill reales Cada Uno q Hazen nuebe mill R^s 9000

[132] Una Pintura de nra s^ra y otra de Santta Theressa Yguales Con sus marcos dorados y tallados Cada Una a Ducienttos y cinquentta R^s q Hazen quinienttos R^s 500 *Annot: ss^ta teressa entreg^da*

[p.46] [133] Otra Pintura Pequeña de nra s^ra^ Con su Marco dorado y dos tercias de altto y mas de m^a^ Vara de ancho En Duzienttos reales 200 *Annot: entreg^da^*

[134] Otra Pintura de xpto Coronado de espiñas de m^o^ Cuerpo con su marco dorado En Ducienttos R^s^ 200 *Annot: entreg^do^*

[135] Otra Pintura de moyses Serpientte de mettal Con Marco negro de mas de tres Varas de ancho En Cien Ducados 1100 *Annot: entreg^do^*

[p.47] [136] Otra de Judi y olofernes del m^o^ ttamano y marco en Cien Ducados 1100 *Annot: entreg^do^*

[137] Otra Pintura de Santta Margarita Con su marco negro de Cerca de tres Varas En quadro en cient Ducados 1100 *Annot: entreg^da^*

[138] Otra Pintura de Santta leocadia Con su marco negro en cientto y Veyntte R^s^ 120 *Annot: entreg^da^*

[139] Otra Pintura de la EnCarnaz^on^ Con su marco negro y dorado En treçienttos R^s^ 300 *Annot: entreg^da^*

[140] Otra Pintura de Un Exce omo de medio Cuerpo Pequeño Con su marco negro En cientto y Cinquentta R^s^ 150 *Annot: entreg^do^*

[141] Otra Pintura de nra s^ra^ del Populo de Vara y m^a^ de Altto marco dorado y rotulado En Cientto y cinq^ta^ R^s^ 150 *Annot: entreg^do^*

[p.48] [142] Otra Pintura de la Cassa del Campo grande Con su marco negro en quatrocienttos R^s^ 400 *Annot: entreg^da^*

[143] Otra Pintura de Yncendio de troya grande con Marco negro En Seis^os^ R^s^ 600 *Annot: entreg^do^*

[144] Otra Pintura de Un satiro grande Con su marco negro En ochocienttos R^s^ 800 *Annot: entreg^do^*

[145] Otro Retratto del rey Don jayme Con Marco negro En Duzienttos R^s^ 200 *Annot: entreg^do^*

[146] Siette Payses Con Marcos negros y Perfiles Doradoss de dos Varas y m^o^ de Ancho y dos de altto a cien ducados Cada Uno q Hazen Siette mill y Settezienttos R^s^ 7700 *Annot: entreg^dos^*

[147] Quatro Paysillos Peq.^nos^ Con Marcos negros de m^a^ Vara En quadro a trecienttos R^s^ Cada Uno q hazen mill y Duzienttos 1200 *Annot: entreg^dos^*

[p.49] [148] Dos retrattos de m^os^ Cuerpos del Rey Ph^e^ quartto y reyna m^e^ a cien R^s^ Cada Uno q hazen Ducienttos 200 *Annot: entreg^do^*

[149] Quatro Payses Yguales de tres Varas de ancho y dos de altto a trezienttos R^s^ Cada Uno q hacen novezientta 900 *Annot: entreg^dos^*

[150] Mas tres Payes de Un m^o^ ttamaño mas Pequeños q los anttecedenttes Con sus marcos negros a Duzienttos Reales Cada Uno q Hacen Seiscienttos 600 *Annot: entreg^dos^*

[151] Dos Payses Sobre Puerttas Con sus marcos negros de Cerca de tres Varas de largo a Seis ducados q Hazen Cientto y treyntta y dos R^s^ 132 *Annot: ven.^do^*

[p.50] [152] Una Pintura de Un niño Jesus dormido Con su marco Dorado de Cerca de Vara En quadro En treçienttos R^s^ 300

[153] Otra Pintura de nra s^ra^ del traspaso del m^o^ ttamaño q El Exce omo Coranado de espiñas Con Marco dorado de medio Cuerpo En Ducienttos R^s^ 200 *Annot: entreg^da^*

[154] Otro retrato de soror Maria de esguar de medio Cuerpo Con sy marco dorado En cient R^s^ 100

[155] Mas taso Un Retratto a Cav^o^ del s^or^ Don fran^co^ de moncada Marques q fue de ayttona de dos Varas de altto En quatrocienttos Reales 400 *Annot: Retratto*

[p.51] [156] Mas Dos tablas q se Cierra Una Con otra en la una nro s^r^ San Ju^o^ y la magdalene y En la otra nra Señora el niño San Joseph y Santta ana de dos Tercias de largo En çien reales 100

La qual tassac^on^ el dho Alonso del arco Juro a Dios y a Una Cruz averla hecho Vien y fielm^te^ a su saver y enttender Sin haver echo agravio a ninguna de las Parttes lo firmo
Alonso del ano
Thomas Çorrilla Velasco
Ante mi
Bar^me^ Herreros

107 Joseph Salvador Sarmiento, Conde de Salvatierra and Marqués del Sobroso

1682

The postmortem inventory of Don Joseph Salvador Sarmiento, Conde de Salvatierra, Marqués de Sobroso, was begun in Madrid, on 3 May 1681, by his executors and widow, María Antonia Sarmiento y Velasco. The paintings collection was inventoried on 4 December and valued by the painter Antonio Palomino on 8 April 1682. Included in the collection were the paintings inherited from his grandfather, Diego Sarmiento, Conde de Salvatierra. In the partition of the estate, Don Joseph's collection was inherited by his own son Joseph Francisco Sarmiento y Mendoza, Conde de Salvatierra.

Uncharacteristically for an aristocratic collection, Salvatierra's inventory listed no series of family portraits. The most highly valued painting in the entire collection, however, was an equestrian portrait of the Cardinal-Infante Ferdinand (no. 24) by Van Dyck, worth 5,500 *reales*. This may have been one of the versions of Rubens's portrait of this sitter painted in 1634 (Madrid, Prado). Other royal portraits in the collection (nos. 73, 75) were valued at only a fraction of this amount.

Palomino recognized that one of the paintings was a copy of Titian's *St. Margaret* (no. 43), probably the version at the Escorial. He also noted the distinctive hand of the Bassano family in nine pictures (nos. 2, 37, 44, 47, 69), although two paintings were copies and only one (no. 69) was explicitly stated to be an original. Interestingly, this latter painting of the *Agony in the Garden* may have been paired with a painting of the same size of the *Supper at Emmaus* (no. 70) by the "Spanish Bassano," Pedro Orrente. There was a painting by the sixteenth-century artist Luis de Morales (no. 72) and a picture by Eugenio Caxés of *St. Jerome Flagellated by Angels* (no. 66), but the works of the younger generation of painters in Madrid are conspicuous by their absence in Palomino's valuation. There were, however, representative examples of works in the minor genres. Salvatierra owned 41 still lifes and *bodegones*, and five much less valuable flowerpieces; this large number was perhaps due to the need to decorate the many large rooms in his Madrid residence. No fewer than ten still lifes by Ignacio Arias were listed in the collection (nos. 3, 26). This now obscure artist was a promising still-life painter who was married in 1636,[1] but died prematurely in 1653. Consequently, his works may have been somewhat rare.[2]

Salvatierra's still life by Frans Snyders (no. 51), as well as his painting of the goddess *Ceres* with fruit (no. 23), was worth nearly twice as much as those by Arias. The difference in value is in fact consistent with aristocratic and royal taste for still lifes throughout the period. While the collection contained at least four Flemish landscapes (no. 13), valued at 50 *reales* each, Palomino evidently thought highly of José Antolínez's example in the genre, valuing his landscape at three times the amount (no. 22). The battle painter Juan Bautista de Toledo was represented by six examples of his specialization (nos. 14, 15, 16, 57) as well as three seascapes (no. 46). Viviano Codazzi, who was a recognized specialist in the popular genre of perspectival paintings and enjoyed a large export market, was represented by three examples in Salvatierra's collection (no. 48). While many aristocratic collectors indulged a taste for mythological subjects, Salvatierra's inventory identified only a few such paintings: Snyders' painting of the goddess *Ceres*, mentioned above, an unusual pair of oval paintings depicting the story of Hermaphrodite (no. 41), and a scene of nymphs hunting that may have represented Diana (no. 49).

AHPM, Prot. 9.864, ff.16v–22

Tassacion de pinturas =

En la Villa de Madrid a ocho de Abril año de Mill seiscientos y ochenta y dos ante mi el s^no^ Parecio (f.17) Antonio Palomino y Velasco Maestro Pintor Vecino de esta villa tasador nombrado para tasar las pinturas que quedaron por fin y muerte del s^r^ D^n^ Joseph Salbador Sarmiento Conde de Salbatierra y debajo de Juramento que hizo a Dios y a Una Cruz en forma de derecho hizo la tasacion Siguientte

f.17 *Pinturas*

[1] Primeram.^te^ quatro lienzos de abes de dos varas y media de largo y vara y media de altto cada uno con marcos negros a trecienttos Reales cada Uno m^tan^ Mill y Ducientos R^s^ 1200

[2] Mas un lienzo de dos varas de largo y vara y quarta de altto con Marco negro de Moyses copia del Bazan en ducientos R^s^ 200

[3] Mas seis lienzos de vara y media de largo y una de altto con Sus marcos negros unos besugos originales de Ygnacio Arias a Ducientos Reales cada uno m^tan^ Mil y ducientos R^s^ 1200

[4] Mas Una tabla de media vara en quadro con Su marco negro de nuestra señora y el niño en ciento y cinquenta Reales 150

[5] Mas Un Retrato de Un borracho de bara de altto y tres quartas de ancho con marco negro en sesenta Reales 60

[6] Mas Una Pintura de nuestra señora s^n^ Joseph el niño y San Juan de media vara de altto y Una tercia de ancho con marco de Peral Pintada por detras de christal en quatrocientos Reales 400

f.17v [7] Mas Una caveza de un clerigo en lienzo de media vara con su marco negro en quarenta y ocho Reales 48

[8] Mas Una Pintura de nuestra señora con el niño en Una guirnalda de flores de Una bara de altto y tres quartas de ancho con su marco dorado en trecientos Reales 300

[9] Mas Una tabla de Una Caramesa de flandes en sesenta Reales 60

[10] Mas una tabla del yncendio de troya de una quarta de altto y dos tercias de largo con su marco negro en sesenta Reales 60

[11] Mas quatro fruteros de tres quartas de largo y media vara de alto a diez y seis Reales cada uno m.^tan^ sesenta y quatro Reales 64

[12] Mas Una Sancta Ynes en piedra de Sesma en ochaba con sin marco dorado en ciento y cinquenta Reales 150

[13] Mas quatro paises de flandes de bara y media de largo y bara de alto de unos Jardines a cinquenta Reales cada una m.^tan^ Ducientos R.^s^ 200

[14] Mas dos batallas de bara y media de largo y tres quartas de alto de Juan de toledo con sus Marcos negros a ciento y cinquenta Reales cada una 300

[15] Mas otras dos batallas de Juan de toledo de vara y media de largo y Una de alto con sus marcos negros a ciento y cinquenta Reales cada una m^tan^ trecientos Reales 300

[16] Mas otras dos batallas de Ju^o^ de toledo de Vara de largo y tres quartas de alto con sus marcos negros a cien Reales cada una 200

f.18 [17] Mas quatro bodegones de a bara de largo y tres quartas de altto con sus marcos negros a ciento y cinquenta Reales cada uno 600

[18] Mas tres Marinas de bara de largo y tres quartas de altto con sus marcos negros a cinquenta Reales cada una m^tan^ ciento y cinquenta 150

[19] Mas otras dos batallas del mismo tamaño a sesenta Reales cada una m^tan^ ciento y veinte R^s^ 120

[20] Mas dos quadros de bara de alto y tres quartas de ancho poco mas uno de la lucha de Jacob y otro de San Sebastian a cien Reales cada uno montan ducientos Reales 200

[21] Mas dos fruteros de tres quartas de largo y media vara de alto con sus marcos negros a quince Reales cada uno m^tan^ treinta Reales 30

[22] Mas Un Pais de bara de largo y tres quartas de alto original de Joseph Antolin con marco negro en ciento y cinquenta Reales 150

[23] Mas Una Pintura de la diosa ceres con unas frutas de Asneyra de tres varas de altto y dos de ancho en cien ducados 1100

[24] Mas Un Retrato del s^{r} Ynfante cardenal puesto a cavallo de quatro baras de altto y tres varas y mas de ancho original de Bandique con su marco negro en quinientos ducados 5500

[25] Mas tres floreros de bara y tercia de largo y bara de altto a quince Reales cada uno montan quarenta y cinco Reales 45

f.18v [26] Mas quatro Pinturas de bodegones de dos varas de largo y vara y tercia de altto con sus marcos negros de Ygnacio Arias a quinientos y cinquenta Reales cada uno m^{tan} Dos mill y ducientos Reales 2200

[27] Mas un lienzo de quatro varas de largo y tres de altto con su marco negro del castillo de Milan en quatrocientos Reales 400

[28] Mas una Pintura de nuestra señora de la Asumpcion de dos varas de alto y vara y media de ancho en trecientos y treinta R^{s} 330

[29] Mas dos tablas de a tercia del retrato de San Ysidro y Maria de la caveza con sus marcos negros y perfil dorado en quarenta y ocho Reales ambas 48

[30] Mas una Pintura de San francisco y san Diego de Yluminacion de a tercia en veinte y quatro Reales 24

[31] Mas una lamina de a quarta de s^{n} Bernardo con un Marquito de nogal en doce R^{s} 12

[32] Mas dos cavezas de nuestro señor y nuestra s.^{ra} en lienzo de media vara de largo y una quartta de altto con marco negro en veinte R^{s} 20

[33] Mas dos laminitas de a quarta unidas con goznes y sus marcos de ebano en quarenta y ocho Reales 48

[34] Mas una tablica de a quarta de Un s^{n} xptobal con Su marco de Alamo en diez y seis R^{s} 16

f.19 [35] Mas Una lamina de a tercia de la encarnacion con Su marco de ebano en nobenta y seis R^{s} 96

[36] Mas Una nuestra señora de los desamparados de balencia de una tercia de altto en lienzo con marco de Peral en quarenta y ocho Reales 48

[37] Mas Una copia de Bazan de Una cabañuela de vara y media de largo y una altto con su marco negro en ciento y cinquenta Reales 150

[38] Mas una ymagen de nuestra señora con el niño y Un mico de bara y quarta de altto y bara de ancho con su marco negro en cien Reales 100

[39] Mas un quadro de bara de altto y tres quartas de ancho del desposorio de s^{ta} Catalina con su marco negro en ciento y cinquenta Reales 150

[40] Mas una Caveza de nuestra señora de dos tercias de alto y media vara de ancho con su marco negro y perfil dorado en quarenta y ocho R^{s} 48

[41] Mas dos obalos con sus marcos de Peral de la fabula de ermafrodito a Ducientos Reales cada uno 400

[42] Mas un lienzo de bara y media de largo y bara de altto de unas Palomas y unas frutas en ciento y diez Reales 110

[43] Mas una Sancta Margarita copia del ticiano en trecientos Reales con Su marco negro 300

[44] Mas Una Pintura del otoño de bazan de Vara y media de largo y cinco de alto en ducientos R^{s} 200

f.19v [45] Mas Un Retratto del Principe de conde de bara y media de altto y bara de ancho con su marco negro en cien R^{s} 100

[46] Mas tres Marinas de mano de Juan de toledo de siete quartas de largo y cinco de altto a ducientos Reales cada una 600

[47] Mas otros cinco lienzos de Bazan de dos varas de ancho y bara y media de altto Uno del Arca de Noe otro de la Primavera otro de la anunciacion del Angel a los Pastores otro del otoño y otro de Ystoria a trescientos y cinquenta Reales cada uno m^{tan} mil setecientos y cinquenta Reales 1750

[48] Mas tres prespectivas de Bibiano de Siette quartas de largo y bara y tercia de alto con sus marcos negros a ducientos y veintte Reales cada uno 660

[49] Mas Un Pays bario del mismo tamaño poco mas de Unas ninfas benatorias con su marco negro en ciento y diez Reales 110

[50] Mas quatro Payses con Sus marcos negros de a dos varas y media de largo y siette quartas de alto de barias figuras y animales a ducientos y Veinte Reales cada uno m^tan^ ochocientos y ochenta 880

[51] Mas Un lienzo de caza y frutas original de Azneyra de tres varas de altto y dos y media de ancho en Mill Reales 1000

[52] Mas dos Marinas y dos batallas de bara de largo y tres quartas de alto con Sus marcos negros a tres ducados cada uno 132

f.20 [53] Mas otro Pays con un ermitaño casi del mismo tamaño en tres ducados 33

[54] Mas otro de bara y quarta de largo y bara de altto con su marco negro en veinte R^s^ 20

[55] Mas una cestica de flores en un lienzo de bara de largo y tres quartas de alto con su marco negro en treinta Reales 30

[56] Mas otro Pais de bara y quarta de largo y bara de alto con su marco negro en treinta Reales 30

[57] Mas dos batallejas en lienzo de mano de Juan de Toledo con sus marcos negros de tres quartas de largo y media vara de alto a diez ducados cada una 220

[58] Mas dos fruteros de tres quartas de largo y dos tercias de alto con Sus marcos negros a Veinte y quatro Reales cada uno 48

[59] Mas dos liencecicos de tres quartas de largo y dos tercias de altto uno de unos pichones y otro de Peces con marcos negros a tres ducados cada uno m^tan^ seis ducados 66

[60] Mas otros dos fruteros de tres quartas y dos tercias con Sus marcos negros ambos en treinta Reales 30

[61] Mas otro retrato del Principe de conde de bara en quadro y marco negro en cien R^s^ 100

[62] Mas otra Pais de bara y quarta de largo y bara de altto con marco negro en doce R^s^ 12

[63] Mas Una Pintura del desposorio de s^ta^ Catalina de dos baras y media de alto y bara y media de ancho en mil seiscientos y cinquenta R^s^ 1650

f.20v [64] Mas Un Retratto de medio cuerpo de una beata con su bestidura negra y marco negro en ciento y cinquenta Reales 150

[65] Mas otra Pintura de Una Caveza de media Vara de altto con marco negro en cinquenta Reales 50

[66] Mas otra Pintura de s^n^ Geronimo azotandole el Angel de bara y media de altto y Una de ancho con marco negro original de eugenio caxes en trecientos Reales 300

[67] Mas otra Pintura del mismo tamaño de nuestra señora con el niño en los brazos y s^n^ Joseph y sancta Ana con su marco negro en ciento y cinquenta Reales 150

[68] Mas otra Pintura del mismo tamaño con San Joseph y el niño con marco negro en çiento y cinquenta Reales 150

[69] Mas otra de la adoracion del guerto con marco negro poco mas o menos del de arriba original de Jacobo Bazan en quinientos y cinquenta Reales 550

[70] Mas otra Pintura del mismo tamaño de la aparicion de nuestro señor a los dicipulos con marco negro original de orentte en quinientos Reales 500

[71] Mas otra Pintura de nra s^ra^ Con el niño y en la mano derecha una Rosa del mismo tamaño en cien Reales 100

f.21 [72] Mas otra Pintura de s^n^ Phelipe de Una bara de alto con Su marco negro en tabla original del divino en Ducientos y cinquenta Reales 250

[73] Mas Un Retrato de medio cuerpo del Rey nuestro señor con marco negro en ciento y cinquenta Reales 150

[74] Mas otra Pintura del sepulcro de nro s.^r^ con marco negro de dos varas de ancho y una de alto en ducientos Reales 200

[75] Mas un Retrato de la s^ra^ Ynfanta D^a^ Ysabel de vara y media de alto con marco negro en ciento y cinquenta Reales 150

[76] Mas otro quadro de Sancta Catalina de bara y quarta de ancho con marco negro en cien Reales 100

[77] Mas otra Pintura del Desposorio de Sancta Catalina de Bara y quarta de alto y lo mismo de ancho con su marco negro en ducientos Reales 200

[78] Mas otra Pintura del calbario clabando a nuestro señor en la cruz con su marco negro en ciento y cinquenta Reales 150

[79] Mas otra Pintura en tabla de Vara de largo de nra s^{ra} s^{ta} Ana y s^{n} Joseph con marco negro en quatrocientos Reales 400

f.21v [80] Mas otra de nuestra s.^{ra} con el niño de bara y quarta de alto con marco negro en Ducientos Reales 200

[81] Mas Un lienzo de la degollacion de s^{n} Juan de siete quartas de ancho y cinco de altto con marco negro en ciento y cinquenta R^{s} 150

[82] Mas trece lienzos los doce de bodegones de a dos varas de ancho y vara y terçia de alto y el otro de dos varas de alto y bara y tercia de ancho con Una liebre con marcos negros a quinientos Reales cada uno 6500

[83] Mas otro lienzo de tres quartas de ancho y media vara de altto de Jonas con su marco negro en ciento y cinquenta R^{s} 150

[84] Mas dos laminas de batallas con sus marcos de Peral ondeados de poco mas de a tercia en trecientos y ochenta y quatro Reales 384

[85] Mas Un Retrato de s^{ta} Cicilia de bara y quarta de alto y Una bara de ancho con su marco negro en ciento y cinquenta Reales 150

[86] Mas Una Pintura del Prendimiento de nuestro señor de dos varas de largo y bara y media de alto con marco negro en cien Reales 100

[87] Mas Una Pintura de s^{ta} Theresa de dos varas y media de largo y siete quartas de altto con marco negro en cien R^{s} 100

[88] Mas Una Pintura de s^{n} Geronimo de bara y media de alto con marco negro en cinquenta Reales 50

f.22 [89] Mas Un florero muy maltratado con Su marco negro en diez Reales 10

[90] Mas Un Retratico de Carlos quinto con marco de ebano en quarenta y ocho Reales 48

La qual dha tasacion declaro haver echo vien y fielmente a Su Saver y entender socargo del Juram^{to} que lleba fho en que se afirmo ratifico y lo firmo y que es de hedad de treinta años = entre R^{s} pintada detras de christal =
Antte mi
Juan de la torre
Ant^{o} Palomino y Velasco

1. Madrid, Parroquia de San Sebastián, *Libro de matrimonios* 6, f. 269v, 25 December 1636.
2. See Pérez Sánchez, *Pintura española de bodegones y floreros de 1600 a Goya*, Madrid, 1983, p. 97. The paintings listed as *bodegones* in this collection were probably of a type exemplified by Arias's *Kitchen Still Life* in the Naseiro Collection in Madrid.

108 Juan Bautista de Zavala
1682

The postmortem inventory of the estate of the Basque merchant Juan Bautista de Zavala was drawn up by his widow María de Castellanos and Don Domingo Ruíz de Mazmela, knight of the Order of Santiago and royal secretary. The valuations of Zavala's goods in Madrid began on 1 July 1682, with the paintings appraised by the painter and royal architect Don Francisco de Herrera on 3 July.[1] Zavala's estate was partitioned among his heirs by a document signed on 4 August 1684, in which most of his picture collection was entailed to a *mayorazgo* founded by the deceased in his testament of 19 January 1682. In his testament, Zavala made a bequest of money for the marriage of girls of his lineage in Salinas de Leniz, the town where he was born.

The painting that headed Herrera's appraisal was a large picture of a wedding ceremony around the ancient tree of Guernica (no. 1), which was probably a subject close to the heart of this Basque collector living at court. Although the collection valuation listed portraits of Philip IV and Queen Isabella (nos. 3, 4), the Conde-Duque de Olivares (no. 75), and the Queen of Hungary (no. 45), it identified no portraits of Zavala and his own family. Zavala's two relatively valuable paintings of the Alcázar of Toledo (no. 42) and the city of Toledo (no. 51) must reflect his Toledan connections, either through family or business. Although Francisco de Herrera did not give the authors of any of Zavala's paintings, the comparatively high values of some of these suggest that they were of considerable quality.

Herrera was one of the most cultivated artists at the Spanish court, but he did not choose to exercise his learning and experience to clarify the subject matter of six paintings in the valuation (nos. 2, 7, 16, 28, 34, 55). However, this may be a consequence of the inventory process itself – the ignorance of the scribe rather than the artist; the list of paintings to be appraised was copied from the inventory and in the absence of Herrera, who simply appended his valuations to a ready-prepared document. One painting, described as a woman with an arrow and a headdress of a half moon (no. 2), probably represented Diana. The literal description of another with a nude woman beside a fountain and two old men behind (no. 7) suggests the story of *Susanna and the Elders*. Another two paintings representing nude figures (nos. 16, 34) may have dealt with more obscure allegorical or mythological subjects. The figure of Death with his scythe in another painting (no. 61) was, however, unmistakable to all concerned.

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En La Villa de Madrid a Tres dias del mes de Jullio de mill y seis.^{os} y ochenta y dos años por ante mi el escrivano Don francisco de Herrera Pintor y Maestro Mayor de las obras Reales de su Mg^{d} persona nombrada para tasar las Pinturas contenidas en el Ymbentario que se hizo por muerte del dho Juan Bauptista de Zavala = Dixo que en poder de D^{a} Maria de Castellanos Viuda y Depossitaria de los Vienes del dho Juan Baputista de zavala ha bisto y Reconocido las dhas Pinturas las quales tasava y taso en la manera siguiente

[p.2]

Pinturas

[1] Primeramente taso Un quadro con Marco Dorado de tres Varas y media de ancho y dos Varas de alto en que esta el Arbol de Garnica y ay Un Desposorio con diferentes figuras de diferentes trajes en Mill Reales de Vellon 1000

[2] Mas otro quadro con Marco Dorado con sobrepuestos de tres quartas en quadro en que ay Una

Muger con Una saeta en la mano y Una Media luna encima de la caveza en quatrocientos y quarenta Reales de Vellon 440

[3] Mas otro quadro con Marco Dorado de dos baras y media de alto y bara y media de ancho que es Retrato del Rey nro señor Phelipe Quarto Armado en Ciento y cinquenta Reales de vellon 150

[4] Mas otro quadro del mismo tamaño y Marco de la Reina Dª Isavel en Ciento y Cinquenta Reales de vellon 150

[p.3]

[5] Mas otro quadro del mismo tamaño y Marco de Un Niño Armado con Una Rodela a los Pies en Ciento y cinquenta Reales de Vellon 150

[6] Mas otro quadro de las Armas de zavalas con Marco Dorado de dos baras de alto y Una de ancho en Ducientos Reales de Vellon 200

[7] Mas otro quadro con Marco Dorado de tres quartas de alto y poco menos de Una bara de ancho en que ay Una fuente y Una muger Desnuda Junto a ella y dos biejos detras en Ducientos y Veinte Reales de Vellon 220

[8] Mas Una Laminita con Marco de Ebano de Un quarta de alto de nuestra señora del sagrario en Cien Reales de Vellon 100

[9] Mas otra Lamina del salbador con Marco de Ebano del mismo tamaño que el de la Partida antecedente en Cien Reales de Vellon 100

[p.4]

[10] Mas Un Crucifijo Pintado en tabla con tres Angeles y Marco negro de Ebano de poco mas de una quarta de alto y otra de ancho en trecientos Reales de vellon 300

[11] Mas Una lamina de San Sevastian con Marco negro de media bara de alto y poco mas de Una quarta de ancho en trecientos Reales de Vellon 300

[12] Mas otro quadro de San Geronimo con marco negro de media bara de ancho y poco mas de Una quarta de alto en Ducientos Reales de vellon 200

[13] Mas Una Pintura en tabla de nuestra señora de la leche con Marco de Palo Santo de poco mas de una quarta de alto y otra de ancho en trecientos y treinta Reales de Vellon 330

[p.5]

[14] Mas otro quadro de nuestro señor atado a la Coluna con Marco negro de tres quartas de alto y media de ancho en quinientos Reales de Vellon 500

[15] Mas otro quadro de nuestra señora con el niño con su cuello y Un corazon en el bestido con Marco negro de poco mas de media bara de alto y quarta y media de ancho en Ducientos Reales, de Vellon 200

[16] Mas Una Pintura en tabla con tres figuras desnudas con Marco negro ondeado de tres quartas de alto y media bara de ancho en trecientos Reales, de Vellon 300

[17] Mas otro quadro del mismo tamaño con Marco negro de Un biejo Calbo en Ducientos Reales de Vellon 200

[p.6]

[18] Mas otro quadro de nuestra señora con el Nino y san Juan desnudos con Marco negro de poco mas de media bara de alto y otro tanto de ancho en Quatrocientos Reales de Vellon 400

[19] Mas otro quadro de Un Ecehomo con Marco negro de media bara en quadro en ciento y cinquenta Reales de Vellon 150

[20] Mas otro quadro de nuestro señor atado a la coluna de media bara de alto y quarta y media de ancho en ochocientos Reales de Vellon 800

[21] Mas otra Pintura en tabla de nuestra señora con su precioso hixo difunto y un Angel que esta abrazado de su santo Cuerpo con Marco negro de media bara de alto y quarta y media de ancho en Mill Reales de Vellon 1000

[22] Mas otro quadro de nuestra señora con su hijo difunto en los brazos con Marco negro del tamaño del antecedente pintada en lienzo y sentada en Una tabla en Mill Reales de Vellon 1000

[p.7]

[23] Mas otro quadro de nuestra señora con su hijo en los brazos Juntos los Rostros con Marco negro de poco mas de media bara de alto y otro tanto de ancho en ciento y cinquenta Reales de Vellon 150

[24] Mas otro quadro de nuestra señora cruzadas las manos cubierta la caveza con Manto azul y Marco negro de media bara poco mas en quadro en Ducientos Reales de Vellon 200

[25] Mas otro quadro de Una Caveza de San Pedro con Marco negro de tres quartas de alto y media vara de ancho en Ducientos Reales de Vellon 200

[26] Mas Una Pintura en tabla de nuestra señora con el niño a quien le da Una Pera y con Un pajarito el niño en la mano con Marco negro de dos tercias de alto y media bara de ancho en quatrocientos Reales de Vellon 400

[p.8]

[27] Mas Una Lamina de Adan y Eba que esta Ylando con Marco negro ondeado de tres quartas de alto y media bara de ancho en trecientos Reales de Vellon 300

[28] Mas Otra Pintura en tabla de tres mugeres de Mussica con Marco negro de tres quartas de alto y media bara de ancho en quatrocientos Reales de Vellon 400

[29] Mas Un Paissito en tabla con Marco negro de una quarta de alto y poco mas de Una quarta de ancho en ciento y diez Reales de Vellon 110

[30] Mas otra Pintura en tabla de la oracion del Huerto con Marco negro de una bara de alto y tres quartas de ancho en quatrocientos Reales de Vellon 400

[p.9]

[31] Mas Una Lamina de nuestro senor Crucificado en el calbario con el bueno y el mal Ladron a el lado con Marco de Palo Santo de bara menos media quarta de ancho y media poco mas de alto en Dos mill Reales de Vellon 2000

[32] Mas otra Pintura en tabla de Nuestra Señora San Yldefonso y otras figuras con Marco negro de Una bara de alto y tres quartas de ancho en Mill Reales de Vellon 1000

[33] Mas otra quadro de San Geronimo con Un Crucifixo en las manos y marco negro de bara y quarta de alto y Una bara Escassa de ancho en Mill Reales de Vellon 1000

[34] Mas Una Lamina en que ay diferentes figuras desnudas de hombres mugeres y Niños con Marco negro de Poco menos de Una bara de alto y otra menos media quarta de acho en Sciscientos Reales de Vellon 600

[p.10]

[35] Mas otro quadro en Castor de nuestra señora con Un belo delante y Unas Punticas a el canto con Marco dorado calado de Una bara de alto y poco menos de Una bara de ancho en quatrocientos Reales de Vellon 400

[36] Mas otro quadro de Un heccehomo atadas las manos que le esta Un Judio poniendo la corona de espinas con Marco negro de Una bara de ancho y poco mas de tres quartas de alto en Ochocientos, Reales de Vellon 800

[37] Mas Una Pintura en tabla del Descendimiento de la Cruz con Marco negro de bara y tercia de alto y bara y sesma de ancho en Mill Reales de Vellon 1000

[p.11]

[38] Mas Un quadro de San Joseph con el Niño en los brazos y Unos Angeles arriva con Marco negro de bara y media de alto y bara y sesma de ancho en seiscientos Reales de Vellon 600

[39] Mas otra Pintura en tabla de la Madalena puestas las manos con Marco negro de bara y quarta de alto y Una de ancho en Mill Reales de Vellon 1000

[40] Mas otro quadro de Nuestra señora con el Niño Desnudo en los brazos con Marco negro de bara y media de alto y bara y sesma de ancho en Mill y cien Reales de Vellon 1100

[41] Mas otro quadro de Lot y sus hijas con Marco negro de bara y tres quartas de alto y lo mismo de ancho poco mas o menos en ochocientos Reales de Vellon 800

[42] Mas otro quadro en que esta Pintado el Alcazar de toledo con Marco negro de bara y dos tercias de alto y vara y media de ancho en Mill Reales de Vellon 1000

[p.12]

[43] Mas otro quadro con Marco negro de Herodias con la caveza de San Juan en Una fuente de Vara y quarta de alto y Vara y tres quartas de ancho en seiscientos Reales de Vellon 600

[44] Mas otro quadro de Una Santa Marta con Una cruz en la mano derecha y Un dragon Junto assi con Marco negro de vara y tercia de alto y una de ancho en quatrocientos Reales de Vellon 400

[45] Mas otro quadro de Un Retrato de la señora Reina de Ungria Doña Ysavel Bestida de tercera con Marco negro angosto de bara y media de alto y Una de ancho poco mas en quatrocientos Reales de Vellon 400

[p.13]

[46] Mas Una Pintura en tabla de nuestra señora juntas las manos, con Manto azul estrellado y Angeles a los lados y encima con Marco dorado de bara y quarta de alto y poco mas de bara y quarta de ancho en quatrocientos Reales de Vellon 400

[47] Mas otro quadro de San Pedro en la Prission y el Angel que le sacava de ella con Marco negro de dos baras y quarta de alto y bara y tres quartas de ancho en ochocientos Reales de vellon 800

[48] Mas otro quadro de San Geronimo escriviendo con Marco negro de dos varas y quarta de alto y bara y tres quartas de ancho en Mill Reales de Vellon 1000

[p.14]

[49] Mas otro quadro de la Anunciacion de Nuestra senora con Marco negro de dos Varas y quarta de alto y bara y tres quartas de ancho en Mil Reales de Vellon 1000

[50] Mas otro quadro de Nuestro Señor con la cruz a cuestas quando iba del calbario con Marco negro de dos baras y quarta de alto y dos y sesma de ancho en seiscientos Reales de Vellon 600

[51] Mas otro quadro en que esta pintada la ciudad de toledo con marco negro de bara y media de alto y dos baras poco mas de ancho en Dos mill Reales de Vellon 2000

[52] Mas otro quadro de Nuestro señor que se le haparecio a la Magdalena en el Huerto con Marco negro de dos baras poco menos de alto y bara y media de ancho en Dos mill y ducientos Reales de Vellon 2200

[p.15]

[53] Mas otro quadro de san Juan Bauptista con Marco negro de dos baras y media de alto y bara y media de ancho en Dos mill y quinientos Reales de Vellon 2500

[54] Mas Otro quadro de la Asuncion de nuestra señora con Marco negro de dos baras y media de alto y bara y media de ancho en tres mill Reales de Vellon 3000

[55] Mas otro quadro en que ay Pintado Una Mona y Una Muger y Un hombre con Marco negro angosto de tres quartas de alto y una bara de ancho en Ciento y cinquenta Reales de Vellon 150

[56] Mas dos Bodegones sin Marcos de a bara en quadro en trecientos Reales de Vellon entrambos 300

[p.16]

[57] Mas otro quadro de san Juan Bauptista con Marco negro angosto de bara y quarta de alto y tres quartas de ancho en seiscientos Reales de Vellon 600

[58] Mas Un frutero sin Marco de bara en quadro poco mas o menos en Ciento y diez Reales de Vellon 110

[59] Mas otro quadro en que ay diferentes Mugeres y Un Niño que de las dos de ellas la Una esta ilando y la otra Cossiendo en Mill y ducientos reales de Vellon 1200

[60] Mas otro quadro de la presentacion de nuestra señora con Marco Dorado angosto de media bara de alto, y Una tercia poco mas de ancho en quatrocientos Reales de Vellon 400

[p.17]

[61] Mas otro quadro en que esta Pintada la muerte con su Guadana en la mano con marco negro angosto de tres quartas de alto y media vara de ancho en ciento y cinquenta Reales de Vellon 150

[62] Mas Una lamina de nuestro señor quando le coronaron de espinas con Marco dorado angosto de Una tercia de alto y poco mas de una quarta de ancho en quatrocientos Reales de Vellon 400

[63] Mas Una cruz de tabla de media bara de alto en que esta Pintado Un Crucifijo en trecientos y treinta Reales de vellon 330

[64] Mas ocho Paises iguales antiguos con marcos negros de a Vara de alto y Cinco quartas de ancho a trecientos Reales cada Uno que hacen Dos mill y Quatrocientos Reales de Vellon 2400

[p.18]

[65] Mas otro Pais del mismo genero poco menos en Zien Reales de Vellon 100

[66] Mas Un frutero con marco negro angosto de media bara de alto y tres quartas de ancho en Duçientos Reales de Vellon 200

[67] Mas Un Pais con Marco negro de bara y tres quartas de alto y Vara y tercia de ancho en quinientos Reales de Vellon 500

[68] Mas Un Retablo de media vara de alto que se cierra y abre con dos Puertas que tienen Unas letras y en medio Una Nuestra señora con el niño en los brazos y Una bidriera delante en quinientos Reales de Vellon 500

[69] Mas Una Pintura de nuestra señora de la Contemplacion con marco negro de tres quartas de alto y media vara de ancho en ciento y diez Reales de Vellon 110

[p.19]

[70] Mas Dos laminas, con Marcos de Palo Santo Pintadas de Pluma = La Una de nuestra señora de la Concepcion y la otra de San francisco de a media Vara de alto y Una tercia de ancho En Cien Reales de Vellon entrambas 100

[71] Mas dos Paises con Marcos negros de a Vara y media de alto y dos Varas de ancho poco mas o menos en seiscientos y sesenta Reales de Vellon entrambas 660

[72] Mas quatro fruteros con marcos negros de a media Vara de alto y tres quartas de ancho en Ciento y setenta y seis Reales de Vellon entrambos 176

[73] Mas Una Pintura de Un Bodegon con marco negro de media vara de alto y Una de Ancho en Ciento y diez Reales de vellon 110

[p.20]

[74] Mas otro quadro frutero con dos Ramilleteros a los lados con Marco dorado de Una bara de alto y dos de ancho en Ducientos Reales de Vellon 200

[75] Mas Un quadro biejo Retrato del conde Duque sin Marco de Una Vara de alto y tres quartas de ancho en Cien Reales de Vellon 100

Y en la forma y manera que dha es el dho D^{n} fran^{co} de Herrera Dixo que haver hizo la dha tasacion y Juro a Dios y a Una Cruz en forma de dro estar bien y fielmente hecha a su saver y entender y lo firmo de que doy fee =
Fran^{co} de Herrera
Ante me
Ju^{o} de Siles Calahorra

1. Zavala's valuation of pictures as well as his testament are published in J.L. Barrio Moya, "El comerciante guipuzcoano Don Juan Bautista de Zavala y el inventario de sus bienes (1682)," *Boletín de la Real Sociedad Vascongada de los Amigos del País* (1988), pp. 185–204.

109 Gaspar de Haro y Guzmán, Marqués del Carpio, Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares and Conde de Morente

1682–1683

Don Gaspar's activities as an ambassador in Rome, including his central role as a patron of contemporary painters, his relationship with Padre Sebastiano Resta, his sponsorship of an informal academy, his patronage of Carlo Maratta, and his admiration for Bernini, not to mention Luca Giordano and a host of less well-known masters, are detailed above in the Introduction.

The inventory that Don Gaspar took in Rome upon his promotion to the Viceroyalty of Naples in 1682 illuminates his activities both as a diplomat and as a patron. Item nos. 958 and 959, for example, list works depicting two public events sponsored by Don Gaspar: a cavalcade from the first year of his residence in Rome, and a celebration in St. Peter's, which had been decorated with Damascene hangings for "la funzione che farea sua excellenza innanzi a Sua Santità nel presentare l'Arch." Spectacles were, of course, a necessary part of the duties of any ambassador, as seen, for example, in the case of the Duque de Pastrana (discussed in the introduction). Don Gaspar's responsibilities at the Buen Retiro would have prepared him for these activities.

The inventory also lists the names of various persons who had given pictures to Don Gaspar during his residence in Rome. These donors included Padre Resta (nos. 30, 447, 610, 767, 846, 910), a number of noblemen, a Milanese senator (Count Hercules Visconti), and the Cardinals Raggi (no. 738), Garafà (no. 469), Portocarrero (no. 311), Savelli (nos. 866, 586), and Pio (nos. 195, 312, 857) – among others. Resta was, as has already been mentioned, a member of Don Gaspar's "platonic academy." His gifts of pictures to Don Gaspar imply that Resta may have been an important influence on the development of the collection.[1] Cardinal Pio's gift, on the other hand, comes as something of a surprise. Since Pio, along with Cardinal Cybo, is supposed to have opposed Don Gaspar in the early years of his embassy, even sending armed guards in an effort to frighten him.[2] Perhaps Don Gaspar had subsequently won the cardinal's friendship. A more important donor was Pope Innocent XI, who, upon Don Gaspar's departure for Naples, presented him with an *Adoration of the Shepherds* by Parmigianino, along with a "copiosa" indulgence expressed in a Papal Brief (see no. 989). One further gift is not recorded in the inventory. Bellori mentions two allegorical works, a painting and a sculpture, both half-figures, painted by Maratta for Cardinal Savelli, who subsequently gave them to Don Gaspar during his tenure in Naples.[3]

The 1682 Roman inventory also serves to remind us of the new political order emerging in the second half of the seventeenth century. Don Gaspar's notary, Jaime Antonio (i.e., Jacques-Antoine) Redoutey, was a native of Besançon, a free imperial city located in the Franche Comté, a Spanish Hapsburg fiefdom that but it passed into French hands in 1674. The Carpio library in Rome (ff. 177–214 in the 1682 inventory) contained large numbers of French books, and pictures by French artists (Poussin, Dughet, Claude Lorraine, Regnier, Vouet, and Mignard) and non-French artists associated with French patronage (Van der Cable, Tinelli, and Sassoferrato) figure prominently in the collection. Don Gaspar's wife and daughter appear in portraits *vestite alla francese* (nos. 208, 209). In short, Don Gaspar's inventory points to the ever-increasing French hegemony over Europe in the age of Louis XIV – and the concomitant shrinking of Spanish power.[4]

Certain other qualities of the document itself reveal important aspects of Don Gaspar's career as a collector. In the first place, the inventory is written in a beautiful, clear hand, which is generally as legible as a printed text. It is as if Don Gaspar held his pictures in such esteem that even the recording of them had to be a work of art. The inventory was taken by Redoutey and by "Joseph Pinachi Pintor" – that is, by Giuseppe Pinacci (1642–1718), a Sienese painter active in Florence and Rome. Resta, in the letter of 1704

already cited above, described Pinacci as his "colleague" in Don Gaspar's *scuola platonica*. Resta also complimented Pinacci's skill as a restorer, which Don Gaspar would obviously have found useful. Even more useful, however, was Pinacci's knowledge of art history, much of which is revealed in the entries of the 1682 inventory.

An unusual erudition is shown, for instance, in speaking of a pair of panels attributed to Giotto and Cimabue (no. 514); the inventory notes that they are "ambi due insieme stimati per la memoria de' principij della pintura de' nostri ultimi quattrosecole, e non per altro." Even if Pinacci and his colleagues doubted the artistic value of the two works, they – and presumably, Don Gaspar – appreciated the pieces' historical interest. On a more subtle level, the inventory distinguishes between the early and late styles of Reni (cf. no. 795), and recognizes the late phases of Correggio's and Lotto's work (nos. 988 and 990 – the inventory speaks of Correggio's "ultimate perfection"). The inventory notes when Barocci and Annibale Carracci are imitating Correggio (nos. 427, 677, 972, 975, 976); when Poussin is imitating Titian (no. 905); when Perino del Vaga, is imitating Raphael (no. 672); or when "a Fleming" is imitating Parmigianino (no. 380). In citing the work of a lesser-known painter such as Gessi, the inventory notes, as we have seen, that Gessi was a pupil of Reni (no. 784). Nor do women artists escape this expertise. The inventory cites Sofonisba Anguisciola's study with Campi (no. 596), and gives a thumbnail biography of the Milanese still life specialist, Domenica Macagna (no. 695). On the other hand, Pinacci and his colleagues did not always have the requisite information at hand. Some of the attributions are left uncertain: there are unresolved choices between Palma Giovane and the younger Tintoretto, and between Lelio da Novellara and Parmigianino (nos. 509, 525).

To what extent are the attributions found in the 1682 collection trustworthy? This question cannot be definitively answered until many more of the works are located and appraised, but some evidence – apart from what is found in the inventories themselves – suggests that many of Don Gaspar's pictures bore unrealistic attributions. For example, among the letters exchanged between Don Gaspar's heir, Doña Catalina, and her agents in Naples was a candid assessment by one Esteban Carrillo of the average standard of quality in Don Gaspar's collection.[5] Carrillo was, by his own admission, relying on the opinions of others, but he nevertheless recorded what seems to have been the widespread opinion that Don Gaspar had seriously overestimated both the artistic and monetary value of many of the works in his collection. Furthermore, Carrillo noted, many of the paintings were portraits, which, even if by famous artists, were of limited appeal to collectors. Carrillo cautioned the marquesa that much of the poor opinion surrounding the collection might have been due to the designs of those who sought to cheat her by artificially devaluing the works, but he made it clear that doubts about the quality of Don Gaspar's pictures had been raised.

These doubts are corroborated by several aspects of the inventory of 1682. For example, an abundance of portraits obviously graced Don Gaspar's galleries. Furthermore, Pinacci and Redoutey seem to have shared Carrillo's skepticism. Indeed, they may be said to have "corrected" the ambitious attributions given in the inventory by means of the prices they set on each piece.

Of course, market factors, the actual prices paid for works, various aesthetic prejudices, and the occasional interference of Don Gaspar might have influenced Pinacci and Redoutey's decisions. All of these considerations, however, would have tended to inflate rather than deflate prices. Therefore, if high valuations may be taken to infer Pinacci's agreement with a given attribution, low prices may be assumed to certify his doubts. For example, dozens of small portraits attributed to "Jacomo Tintoretto" appear in the inventory with valuations from 15 to 50 *scudi* (all about 4 *palmi* square). Other Tintoretto portraits, such as the slightly larger *Portrait of a Woman* (no. 291, 6 x ~4 *palmi*; appraised at 400), bear much higher prices. Presumably, the lower-priced works were of doubtful authenticity. In a like manner, highly appraised works attributed to Titian, such as the *Weeping Magdalene* at 400 *scudi* (no. 468; only 2 *palmi* high) and a *Portrait of a Young Man* at 200 *scudi* (no. 327; 2½ x 2 *palmi*), call the attributions of similar portraits with much lower prices into question (nos. 97, 347, 366, 406). We may also assume that an attribution to Leonardo da Vinci appraised at only 6 *scudi* was almost certainly being rejected, while an attribution to Correggio for 4,000 (no. 988) was being enthusiastically affirmed. Similarly, the high valuations placed on

works only "thought to be by the hand of" Veronese (no. 402), or which "they say is by the hand of Titian," (no. 472) indicate that these attributions had found some acceptance at the time of the inventory. Perhaps mixing high prices with uncertain attributions was Pinacci's way of advancing his own ideas on a work's authorship.

In one case, the prices in the inventory confirm a well-known fact about the art market in seventeenth-century Rome. Although the last half of the century was in general a time of diminishing expectations for many painters,[6] Carlo Maratta seems to have priced his works against the prevailing deflationary trend. Bellori cited with approbation the sharp increase in the amount Maratta asked for a work: a full-length portrait, for example, cost 150 *scudi*.[7] The 1682 Carpio inventory shows that, in spite of economic decline, works by Maratta actually did command prices up to 500 *scudi* – comparable to those assigned to works securely (as it was thought) attributed to Titian.

Equally high were the prices on many of the still-life compositions, landscapes, and genre. For example, a pairs of flower pieces with putti by Abraham Brueghel (no. 221) were appraised, perhaps because of their very large size, at 300 *scudi* per canvas. Works by Mario dei Fiori (no. 192)were appraised at 150 apiece and were matched by (commissioned?) canvases at 100 apiece by Paoluccio Napoletano (no. 193). Landscapes by Crescenzi with figures by Maratta brought 125 *scudi*; others by Adrian Van der Cabel and Anton de Wael are worth 100 each (no. 923). These values seem significantly elevated in comparison to those in earlier inventories, such as the Monterrey inventory of 1653, in which, as Pérez Sánchez has noted, extremely low prices were assigned to landscapes and still-lifes.[8] The higher values given in the Carpio collection are a measure both of Don Gaspar's emphasis on connoisseurship and the rise in status of "the genres" during the seventeenth century. (A dubious attribution, on the other hand, could quickly deflate prices, eg. nos. 85, 117, 124, 135, 198, 201, 282, 526, 547, etc. are small still lifes with apparently questionable attributions to Caravaggio appraised at very low values.)

Finally, the prices assigned by Pinacci and Redoutey tell us something about the quality of the collection as a whole, at least in terms of the standards of the age. It is clear, for example, that Don Gaspar acquired a great many dubiously or generously attributed works of art. At the same time, however, almost 200 works were appraised at 100 *scudi* or more. Thus, about one painting in six was considered to be of high quality. As with the collection in Madrid, we may assume that there were many pictures that today would be considered "museum-quality." Indeed, our standards may not be as high as Pinacci's: portraits by Velázquez listed at 50 *scudi* each (nos. 390, 391) would be valued in the millions of dollars today.

If we look at the pictures from the 1682 inventory that can be identified today, we see the same mix of quality implied in the documents. For example, Correggio's *Madonna del Latte* (now Szépmüvészeti Muzeum, Budapest) seems to be item no. 988 in Don Gaspar's 1682 inventory: a *Nursing Madonna* enthusiastically attributed to Correggio. As has been noted, this work was engraved by Teresa del Pò in the 1680s with an inscription stating that the picture was acquired in Rome from Muzio Orsini. Pinacci's entry in the inventory confuses the small angel in the composition with the infant St. John but nevertheless elaborates upon the picture's history, describing it as "the most celebrated picture in Rome whose loss was threatened by various mishaps; it was the major acquisition and the most glorious triumph of the great gallery of His Excellency."

As Pò's engraving demonstrates, Don Gaspar's panel was identical in composition and size with the Budapest picture, and the price (4,000 *scudi*) and notoriety, as mentioned in the inventory, further suggest that Don Gaspar owned the original, not a later copy such as that now in Leningrad.[9] However, the history of the Budapest picture is by no means complete.[10]

The 1682 inventory also records a series of copies after Correggio by Annibale Carracci (nos. 972, 975, 976, and probably 973, 974).[11] This would suggest that Don Gaspar knew the difference between an original and a copy. Other attributions, however, have run afoul of modern scholarship.[12] In short, Don Gaspar seems to have cast his net widely, pulling in both mediocrity and excellence.

The document does not follow a uniform policy with regard to measurements. All are given in *palmi*

romani (ca. 22.3 cms.), but height does not always precede width. Rather, the larger dimension is usually given first. The currency used is *scudi.*

Folios 2v–156[e]v of the inventory record paintings that are numbered from 1–1162. At the end of the inventory, there are five folios numbered 156. We have appended the letters a–e in brackets to these folios to indicate their order in the document. At ff. 157–159 is a list of persons who had given works to the Marqués. This list seems to have been made at a later time than the inventory, as it is not only written in a different hand, but is in Spanish. The preamble for it reads "Memoria de los Cuadros que han sido presentados por los infrascritos señores à su Excelencia arriba Inventariados poniendose aqui el Numero de cada uno como van puestos en el antecedente Inventario, que va Junto con este Inventario general, y en el se veran Las Historias, y los Authores de cada uno para mayor claridad," and the list of persons is given in two sections, the first being Milan, the second Rome. This information has been appended to the relevant entries as annotations. Folios 161ff. contain statues, books, and household effects; some of the sculptures are recorded as having been purchased from Cardinal Massimi. Finally, at ff. 241–376 are packing lists.

ACAM, caja 302–304, ff.1–156[e]v

Inventario e descrittione delli Mobili, Suppellitili, Massaritie, bronzi, e Robba, e dell Antica, e Moderna Pittura e Scultura dell Ecc.^{mo} Sig^{re} Don Gasparo de Haro et Guzman Ambasciatore ordinario, e Straordinario in Roma per Sua M.^{ta} Catt.^{cae} Suo Viceré nominato al Regno di Napoli. Scritta, et Inventariata da Giacomo Antonio Redoutey Notaro. In Roma l Anno MDclxxxii. Proemio. In Nomine Domini Amen A todos los que el presento publico Instrumento de Inventario, y descripcion de bienes y apreciamiento dellos vieren, oyeren, ó Leyeren sea notorio, y manifesto, como Ano del Indicaron quinta a siete dias del mes de Setiembre, y del Pontificado de ano sexto, Yo Jaime Antonio Redoutey Natural de la Ciudad de Besancon por autoridad Apostolica Notario Publico descrito en el Archivo de Corte Romana, Infrascrito haviendo sido llamado por parte y a instancia del Don Gaspar de Haro de los Consejos de Estado, y Guerra de su Magestad y su Embaxador ordinario, y extraordinario en esta Corte de Roma, estante al presente (f.1v) en ella, y de partida para la Ciudad, y Reyno de Napoles al govierno de aquel Reyno por su Virrey, y Capitan General. Me fui personalmente al Real Palacio de España, y de Morada de su Exc.^{a} a esta su Embaxada puesto en La Placa de la Santissima Trinidad de Monte Pincio del Riou de Campo Marco en presencia de los Testigos Me pidió, y requirió, que para Los fines y efectos à Su Exc.^{a} bien vistos, utiles, y necesarios, y con asistencia de Joseph Pinachi Pintor natural de la Ciudad de Senas en Toscana hijo del difunto Antonio Pinachi, hiciera Inventario, y descripcion de sus pinturas, quadros, retablos, bienes muebles que oy tiene en dicho Real Palacio de España, y en el de la Viña, que tiene en Roma Su Exca puesta a la puerta de San Pancracio proprios, y comprados con sus propios dineros, Camaras por (f.2) camaras en la conformidad, que estan aderecados, y puestos en ellas, y en dicho Palacio, apreciados en mi presencia, y de dichos Testigos pieca por pieca por el dicho Joseph Pinachi Pintor, y apreciador en esta Alma Ciudad de Roma, y le diera feè, y testimonio por publico Instrumento de la encaxadura, y embalamiento, que se hara en mi presencia a su tiempo numero por numero de dicha bienes y pinturas, marcadas, y cifradas con el marco, y cifra de Sy Exce, que es assi DGH [with coronet] y alajas en caxones & yo empecé con La asistencia del dicho Pinachi el dicho Inventario, y descripcion en lengua Italiana para mayor inteligencia del dicho Pinachi Pintor en la forma siguiente es a saber. Pittori, Numeri Prima Stanza Prezzi

f.2v

Nella Prima Stanza della Ringhiera sopra Piazza di Spagna dell'Appartamento Nobile di detto Palazzo Reale

[1] 1 Primieramente un quadro mezza figura, un San Paolo, di mano di Carlo Marati tela d'Imperatore di misura di Longhezza di palmi Romani 6, e di Larghezza di palmi 4 con Sua cornicie intagliata toccata d'oro, e colore di noce stimato in 120

[2] 2 Un quadro che rappresenta La strage dell'Jnnocenti di mano di Andrea Vacario di palmi 14. e 8. in circa con sua Cornicia tutta indorata stimato in 500 *Annot: Don Joseph de Ledesimo presentó el quadro del Num° 2*

[3] 3 Un quadro che rappresenta il tempio che sucopre La verità di mano del Cavalier Farelli di palmi 8. e 7. in circa con regolo attorno dorato stimato in 40 *Annot: Zareli presentó el quadro del num° 3*

f.3 [4] 4 Un quadro che rappresenta una Cleopatra in mezza figura di mano di Agostino Scilla, che tiene una Perla in mano tela di palmi 7. e 4. in circa con sua corniccia tutta indorata stimato in 30

[5] 5 Un quadro che rappresenta La Stagione dell'Autunno con diverse figure che fanno il vino di mano di Pasqualino Rossi venetiano di palmi 10. e 7. in circa con sua cornicia piana e tutta indorata stimato in 40

[6] 6 Un quadro che rappresenta un San Girolamo per inpiede di mano di Carlo Marati di palmi 10. e 6. in circa con Sua Cornicia intagliata toccata di oro, e color di noce, stimato in 200

[7] 7 Un quadro che rappresenta Adamo, et Eva scacciati dall'Angelo di mano di Alessandro Veronese di palmi 10. et 8. in circa con Sua Cornicia Liscia tutta indorata stimato in 300

f.3v [8] 8 Un quadro che rappresenta un San Paolo Primo Eremita per in piedi di mano di Carlo Marati di palmi 10. e 6. in circa con Sua Cornicia intagliata toccata di oro, e color di noce stimato in 200

[9] 9 Un quadro che rappresenta la stagione dell'Jnverno con molte figure che stanno al fuoco di mano di Pasqualino Rossi Venetiano di palmi 10. e 7. in circa con sua Cornicia piana tutta indorata stimato in [blank]

[10] 10 Un quadro che rappresenta una Ghirlanda di fiori di Girolamo Solari col Salvatore ascendente al Cielo di mano di Carlo Marati di palmi 4. e 3. con Sua cornicietta piana tutta indorata stimato in 50

[11] 11 Un quadro che rappresenta una S. Caterina che disputa con diverse figure di mano di Pasqualino Rossi Venetiano di palmi 5. e 4. in circa con sua Cornicietta piana, tutta indorata stimato in 30

f.4 [12] 12 Un quadro che rappresenta un Presepio con diverse figure di mano di Andrea Schiavone di palmi 3. e 2. in circa con Sua Cornicia intagliata, e tutta indorata Stimato in 40

[13] 13 Un quadro che rappresenta una S. Teresa con diversi Angioli di mano di Pasqualino Rossi Venetiano di palmi 5. e 4. in circa con sua Cornicietta piana, e tutta indorata stimata in 30

[14] 14 Un quadro che rappresenta una Ghirlanda di fiori, di mano di Girolamo Solari con una Concezione, di mano di Carlo Marati di palmi 4. e 3. in circa con Sua cornicietta piana tutta indorata stimato in 50

[15] 15 Un quadro che rappresenta un Paesino di mano di Monsieur Pusino con figurine di Michel Angelo della Battaglie con Sua Cornicietta piana, e tutta indorata Stimato in 40

f.4v [16] 16 Un quadro che rappresenta una Santa Madalena di mano di Luca Cambiaggio mezza figura di palmi 2. et 1½ con sua cornicietta piana e tutta indorata stimato in 30

[17] 17 Un quadro che rappresenta un San Pietro che piange in mezza figura di mano di Carlo Marati di palmi 6. e 4. in circa con Sua cornicia intagliata, indorata e colore di noce stimato in 120

[18] 18 Un quadro che rappresenta Artemisia in mezza figura con una Tazza di oro in mano dipinto di mano di Agostino Scilla, di palmi 7. e 4. in circa con Sua Cornicia liscia, e tutta indorata stimato in 30 *Annot: Don Federico Sforza presentó el cuadro del num° 18*

[19] 19 Un quadro che rappresenta Christo che stà disputando con li Dottori e molte figure di mano di Carlo Marati di palmi 14. e 8. con Sua cornicia intagliata toccata di oro, e color di noce stimato in 300

f.5 [20] 20, 21 Duc quadri, che rappresentano due Paesini, et figurine di mano di Angelucci di palmi 3. e 2. con Sue cornicie Liscie tutte indorate stimati li due insieme in 60

[21] 22 Un quadro che rappresenta una figura con una Verga sotto al piede con due figurine accanto con fiori in mano dipinto di mano di Giovanni Lanfranco di palmi 2. et 1. con sua Cornicetta intagliata, e tutta indorata Stimato in 40

[22] 23 Un quadro che rappresenta un Ritratto di un Pittore di mano di Vandich di palmi 3. e 2. con sua cornicia Liscia tutta indorata stimato in 40

[23] 24 Un quadro che rappresenta una Prospettiva con veduta di Archi dirupati di mano di Viviano di palmi 4. e 3. in circa con Sua cornicia tutta indorata Stimato in 30

f.5v [24] 25 Un quadro che rappresenta una Giudita mezza figura con La Testa di Oloferno in mano dipinto di mano del Contarini Venetiano, di palmi 6. e 4. in circa con Sua cornicietta piana, e tutta indorata Stimato in 40

[25] 26 Un quadro che rappresenta un Ritratto di huomo, mezza figura che tiene una mano al petto, e con l'altra accenna verso noi di mano di [blank] di palmi 6. e 4. in circa con sua cornicia tutta indorata stimato in 15

[26] 27 Un quadro che rappresenta una Madonna, che guarda il Cielo con Le mani gionte, in mezza figura di mano del Capuccino di palmi 3. e 2. con Sua Cornicia intagliata Sul gesso tutta indorata stimato in 10

f.6 [27] 28 Un quadro che rappresenta un Ritrato di una Donna in maniche di Camicia, mezza figura con busto guarnito di oro di mano del Paduano Vecchio con
Sua cornicietta piana e tutta indorata Stimato in 30

[28] 29, 30 Due quadri che Rappresentano due Ritratti in piedi, il Rei, e La Regina di Spagna in habito di Campagna, di mano di vincenzo Scolare di ferdinando di palmi 12. e 8. in circa con Sue cornicie tutte indorate, stimati ambidue insieme in 120

[29] 31, 32 Due quadri che rappresentano due Bambocciate per traverso, in Una vi è un Villano, che balla col bicchiero in mano con molte figure, che Lo stanno mirando e nell'altra vi è un Villano, che pesa L'Uva à molte figure, che stanno Comprando e sono di mano di Gobao di palmi 5. e 3. con sue cornicie intagliate toccate d'oro, e colore di noce, stimati ambidue assieme in 300

f.6v [30] 33 Un quadro che rappresenta una S. Madalena, che piange innanzi ad un Crocifisso con una mano appoggiata ad una guancia mezza figura di mano di Cesare Nebbia di palmi 5. e 4. in circa con Sua cornicietta piana, e tutta indorata stimato in 20 *Annot: El Padre Resta presentó el Cuadro del Numero 33*

[31] 34 Un quadro una Prospettiva, che rappresenta due Archi antichi con diverse figurine di mano di Viviano di palmi 4. e 3. in circa con Sua cornicietta piana, e tutta indorata stimato in 30

[32] 35 Un quadro che rappresenta un Ritratto di un Giovinetto che tiene una mano al fianco, e nell'altra tiene un'officio figura intiera di mano di federico Zuccari di palmi 3. e 2. con sua cornicietta piana, et indorata stimato in 10

f.7 *Nella Seconda Stanza seguente a mano dritta sopra la strada de Borgognoni di detto Appartamento Nobile di detto Palazzo Reale*

[33] 36 Un quadro che rappresenta La Stagione dell'estate con diverse figure, che segano il grano di mano di Pasqualino Rossi venetiano di palmi 10. e 7. in circa con sua cornicia piana e tutta indorata, stimato in 40

[34] 37 Un quadro che rappresenta un Mercurio che suona il flauto, et Argo che dorme di mano di Pasqualino Rossi Venetiano di palmi 5. e 4. in circa con sua cornicietta tutta indorata stimato in 30

[35] 38 Un quadro che rappresenta un Centauro che porta su la schina una Donna, et Ercole che la frezza da lontano di mano di Pasqualino Rossi Venetiano di palmi 5. e 4. in circa con sua cornicia tutta indorata stimato in 30

f.7v [36] 39 Un quadro che rappresenta L'Aurora sul Carro tirata da due Cavalli con diversi Putti con fiori, e torcie di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con sua Cornicia tutta indorata stimato in 30

[37] 40 Un quadro che rappresenta una Donna appoggiata sopra à un Mondo di sopra à un globo con li quattro Elementi, e La terra con diversi putti intorno, che gl'offeriscono fiori, e frutti di mano di Pasqualino Rossi Venetiano, di palmi 8. e 6 con Sua cornicietta piana, et indorata stimato in 40 *Annot: Don federico Sforza presentó el quadro del Num° 40*

[38] 41 Un quadro che rappresenta un Baccanale con diverse figure di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con sua cornicia tutta indorata stimato in 30

f.8 [39] 42 Un quadro che rappresenta il Carro del sole tirato da Cavalli con diversi Putti che scherzano di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con Sua cornicia piana tutta indorata stimato in 30

[40] 43 Un quadro che rappresenta Una Venere, che abbaccia Adone, di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con Sua cornicia tutta indorata stimato in 30

[41] 44 Un quadro che rappresenta una Donna vestita di bianco con un huomo, che gettai Sassi dietro alle spalle, e ne nascono i Galli, di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con Sua Cornicia tutta indorata stimato in 30

[42] 45 Un quadro che rappresenta il Ritratto della Donna di Raffaele mezza figura di palmi 4. e 3. in circa con Sua Cornicia intagliata, toccata di oro, e color negro stimato in 30

f.8v [43] 46 Un quadro che rappresenta un Ritratto di un Cane Bolognese di pelo Lungo che Sta sopra un cuscino di mano di Monsieur Davide di palmi 4. e 3. in circa con sua cornicietta piana, e tutta indorata stimato in 20

[44] 47 Un quadro che rappresenta un Ritratto di un Cane Bolognese sopra un Cuscino, et una Cagnuola dentro ad un Canestrello, di mano di Monsieur Davide, di palmi 4. e 3. con sua cornicietta piana, e tutta indorata stimato in 20

[45] 48 Un quadro che rappresenta una venere che giace in terra sopra un panno torchino con due Amoretti, et altri Lontani di mano di Carlo Marati di palmi 4. e 3. con sua cornicia intagliata sopra gesso, e tutta indoratta stimato in 250

f.9 [46] 49 Un quadro che rappresenta una figura di Donna, che significa L'Elemento dell'Aria, tiene una mano sopra un Pavone, con altri diversi volatili, di mano di Pasqualino Rossi Venetiano, di palmi 8. e 6. in circa con sua cornicietta piana, e tutta indorata stimato in 40

[47] 50 Un quadro che rappresenta Dedalo disceso in terra, et Icaro che vola di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con sua cornicietta piana, et indorata stimato in [blank]

[48] 51 Un quadro che rappresenta Leda con un Cigno dinanzi, e due Amoretti, che li guardano, di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con sua Cornicietta piana, et indorata stimato in 30

f.9v [49] 52 Un quadro che rappresenta Diana che viene dal Cielo, e sveglia Jndimione, di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con sua corniciatta piana, et indorata stimato in 30

[50] 53 Un quadro che rappresenta un Narciso giovanetto portato in Aria dall'Aquila, di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con sua cornicietta piana, et indorata, stimato in 30

[51] 54 Un quadro che rappresenta un Ritratto di una Donna mezza figura, che tiene una mano al petto, e con l'altra il fazzoletto con maniche trinciate di mano di Luca Giordano di palmi 5. e 3. con Sua cornicia intagliata, e tutta indorata stimato in 25

f.10 [52] 55 Un quadro che rappresenta un Ritratto di una Donna mezza figura, che tiene una mano appoggiata à una Catena di pelle pendente dal collo, e nell'altra tiene un fazzoletto di mano di [blank] di palmi 4. e 3. in circa con sua cornicietta piana tutta indorata stimato in 10

[53] 56 Un quadro che rappresenta un Ritratto di un Cardinale à sedere mezza figura, in una mano tiene un memoriale ò Lettera aperta, di mano di Andrea Sacchi di palmi 7. e 5. in circa con Sua cornicia tutta indorata stimato in 50

[54] 57 Un quadro che rappresenta un Ritratto di Donna Venetiana mezza figura, che tiene li Guanti in mano, et hà un manto bianco che li cala della Testa, di mano di Monbelli, di palmi 6. e 5. in circa con Sua cornicia tutta indorata stimato in 40

f.10v [55] 58, 59 Due quadri che raprresentano due Battaglie per traverso di mano di Danielle Falconi di palmi 5. e 3. in circa con Sue cornicie tutte intagliate, et indorate stimati in 200 *Annot: Enzina sobrino de Don Feliz presentó el quadro del Num° 58 y tambien el del Numero 59*

[56] 60 Un quadro che rappresenta un sileno sopra L'Asino e molti altri Baccanti, di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con sua cornicia tutta indorata stimato in 30

[57] 61 Un quadro che rappresenta una Donna à sedere con un Urna sopra il braccio che significa L'Elemento dell'Acqua de mano di Pasqualino de Rossi Venetiano di palmi 8. e 6. in circa con Sua cornicietta piana, e tutta indorata stimato in 40

f.11 [58] 62 Un quadro che rappresenta Europa sopra il toro con diversi Putti che gli scherzano intorno di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con Sua cornicietta piana, e tutta indorata stimato in 30

[59] 63 Un quadro che rappresenta una Galatea sopra una conchiglia con Amoretti sopra il mare, di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con Sua cornicietta piana, e tutta indorata, stimato in 30

[60] 64 Un quadro che rappresenta due figure dentro all'Acqua abbracciati, di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa con Sua cornicietta piana, e tutta indorata stimato in 30

[61] 65 Un quadro che rappresenta Nettuno tirato dà cavalli sopra il mare con diversi Putti, e Tritoni di mano di Pasqualino de rossi Venetiano di palmi 5. e 4. in circa con sua cornicietta piana e tutta indorata stimato in 30

f.11v [62] 66 Un quadro che rappresenta una venere che significa La Primavera con diversi Amoretti e fiori di mano di Pasqualino de Rossi Venetiano di palmi 10. e 7. in circa con Sua cornicia piana, e tutta indorata stimato in 40

[63] 67 Un quadro che rappresenta un Ritratto di una Donna con un manto nero mezza figura di mano di Monbelli di palmi 3. e 2. in circa con Sua cornicia piana, e tutta indorata stimato in 15

[64] 68 Un quadro che rappresenta un Ritratto di huomo mezza figura, che tiene in una mano una Lettera, e tiene L'altra appoggiata sopra un Tavolino di mano di Luca Giordano di palmi 5. e 4. in circa con Sua cornicia intagliata, e tutta indorata stimato in 25

f.12 [65] 69 Un quadro che rappresenta un Ritratto di un huomo con beretta in Testa di mano di Luca Giordano, di palmi 5. e 4. in circa con Sua Cornicia intagliata, e tutta indorata stimato in 25

[66] 70 Un quadro che rappresenta un Ritratto di un Doze Venetiano mezza figura, di mano di [Ga]sparo, di palmi 6. e 4. in circa con cornicietta piana, e tutta indorata, stimato in 25

[67] 71 Un quadro che rappresenta una figura con panno rosso, che rappresenta L'Elemento del fuoco, di mano di Pasqualino de Rossi Venetiano di palmi 6. e 8. in circa con cornicia piana, e tutta indorata stimato in 40

f.12v [68] 72 Un quadro che rappresenta il Cane rossetto Livriero che Sta à sedere sopra un Cuscino, di mano di monsieur Davide di palmi 4. e 3. in circa con Sua Cornicietta piana, e tutta indorata stimato in 20

[69] 73 Un quadro che rappresenta un Ritratto di un cane Livriero che giace sopra un cuscino di mano di Monsieur Davide di palmi 4. e 3. un circa con Sua corniciatta piana, e tutta indorata stimato in 20

[70] 74 Un quadro che rappresenta una Donna, et un Soldato che tiene un Cortello in mano che guarda verso un fuoco, in s'abbruggia un huomo, di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con cornicietta piana, e tutta indorata stimato in 30

f.13 [71] 75 Un quadro che rappresenta Amore, che mostra un specchio à Venere, e da Lontano Vulcano che fabrica, di mano di Pasqualino de Rossi Venetiano, di palmi 5. e 4. con Sua Cornicietta piana, indorata stimato in 30

[72] 76 Un quadro che rappresenta Pluto che porta Proserpina all'Jnferno di mano de Pasqualino de Rossi Venetiano, di palmi 5. e 4. in circa con sua cornicia piana, e tutta indorata Stimato in 30

[73] 77 Un quadro che rappresenta orfeo, che conduce fuori dell'Jnferno Euridice sua moglie, dipinto de mano di Pasqualino de Rossi Venetiano di palmi cinque, quattro in circa con Sua cornicia piana, e tutta indorata stimato in 30

f.13v *Nella Stanza da basso sotto alla prima del Balcone dell'Appartamento Nobile di detto Palazzo Reale*

[74] 78 Un quadro che rappresenta una Madonna con il Bambino in braccio, e stà sedente Sopra una cassa dipinta in tavola di mano di [blank] di palmi 6. e 5. senza cornicia, stimato in 12

[75] 79 Un quadro che rappresenta un Ritratto in mezza figura con collarino quasi alla Gesuita di mano di Jacomo Tintoretti di palmi 7. et 1½ per una parte e 2 per L'altra con suoi Regoletti intorno stimato in 30

[76] 80 Un quadro che rappresenta un Ritratto della medesima grandezza di un huomo canuto con barba à scopetta, capelli rialzati nella fronte, vestito con collaro e zimarra di Dottore di mano di Domenico Tintoretti con suoi regoletti intorno di palmi 2½ per una parte, e 2. per L'altra stimato in 15

f.14 [77] 81 Un quadro che rappresenta un Ritratto di grandezza simile di un huomo, che con gl'occhi guarda gl'altri, con Suo collaro, e cappelli oscuri rialzati in fronte, di mano di Jacomo Tintoretti di palmi 2½ per una parte, e 2. per L'altra in circa con suoi regoletti intorno Stimato in 30

[78] 82 Un quadro che rappresenta un altro Ritratto di grandezza simile di huomo con barba grande, con poco segna di collaro, habito principiato, di mano di Dom.co Tintoretti di palmi 2½ per una parte, e 2. p. l'altra in circa con Suoi regoletti intorno stimato in 15

f.14v [79] 83 Un quadro, che rrappresenta un Ritratto di un Doze Venetiano di simile grandezza di maniera di Titano di palmi 2½ p. una parte, e 2. per l'altra senza cornicia stimato in 30

[80] 84 Un quadro che rappresenta un Ritratto di misura piú piccola non finito con barba quadrata, oscura, e capelli un poco canuti, habito, e collaro come da Prete di mano di Jacomo Tintoretti di palmi 2. e 2. con suoi regoletti intorno, stimato in 25

[81] 85 Un quadro che rappresenta un Ritratto mezza figura di huomo, che tiene una Lettera aperta in mano, habito come da Prelato con orletti rossi, della scuola di Titiano, di palm 4. e 3. con suoi regoletti intorno Stimato in 30

f.15 [82] 86 Un quadro che rappresenta un Ritratto di Papa Jnnocenzo X.° di mano di [blank] di palmi tre, e due senza cornicia, Stimato in 6

[83] 87 Un quadro che rappresenta una Madonnina con il Bambino che tiene un Libro in mano, e San Gioseppe, di maniera di Raffaele di Urbino di un palmo, e mezzo, et uno con Suoi Regoletti intorno Stimato in [blank]

[84] 88 Un quadretto per in piedi, dove Sono sbozzate due Jstoriette con colore bianco, di mano di Jacomo Tintoretti di palmi 3. e 2. in circa con Suoi regoletti intorno stimato in 15

[85] 89 Un quadretto con sei Rose, et Un fior bianco di mano di Michelangelo da Caravaggio di palmi 2. e 2. in circa con Suoi regoletti intorno Stimati in 4

f.15v [86] 90 Un quadro che rappresenta una Testa che guarda à basso con orecchie alquanto grandi, e mostra un poco di maniche in camicia, di mano di Simone da Pesaro di palmi 2. per ogni verso in circa con suoi regoletti intorno Stimato in 6

[87] 91 Un quadro che rappresenta una Venere a giacere, che tiene sopra la Testa una stella, un bacco che li mostra un bicchiere pieno di vino e due Puttini che scherzano con un cornocopia piena di grano di mano del Gobbo de'Caracci di palmi 2. in circa per ogni verso con suoi regoletti intorno stimato in 30

[88] 92 Un quadro che rappresenta una Venere voltata in schina, che di dentro à un nuvolo appare Una figura che l'abbraccia e tiene un Urna, ò vaso da terra, di mano di Lelio da Novellara di palmi 2. et 1. con Suoi regoletti intorno stimanto in 36

f.16 [89] 93 Un quadretto con una Testa, ò Ritratto di un Villano, e tutto il resto del corpo che Si vede nudo, di mano di Simone da Pesaro, di palmi due in circa per ogni verso con Suoi regoletti intorno stimato in 8

[90] 94 Un quadro, che rappresenta un Ritratto mezza figura di un Huomo con Capelli, e barba oscuri, con habito, e ferraiuolo intorno, finge dentro un ovato di palmi 4. e 3. in circa di mano di Carlo Magnoni con suoi regoletti intorno Stimato in 10

[91] 95 Un quadro che rappresenta un Ritrato di un huomo con barba grande alquanto canuto con collarino bianco, et habito rosso di mano di Domenico Tintoretti di palmi 3. e 2. in circa con suoi regoletti intorno stimato in 15

f.16v [92] 96 Un quadro che rappresenta un Ritratto di Domenico Tintoretti fatto da se medesimo di palmi due per ogni verso con Suoi regoletti intorno, stimato in 20

[93] 97 Un quadro, che rappresenta un Ritratto di huomo voltato in faccia con collarino à Lattuca, habito nero, di mano di Jacomo Tintoretti, di palmi 2. per ogni verso con suoi regoletti intorno stimato in 30

[94] 98 Un quadro che rappresenta un Ritratto di un huomo assai guasto nella faccia con poco collaro bianco, habito nero, con maniche non finite, di mano di Simone da Pesaro di palmi 2. et 1. in circa con Suoi regoletti intorno stimato in 6

f.17 [95] 99 Un quadro che rappresenta un Ritratto di huomo, che guarda in faccia con barba tonda con piccolo collaro à Lattuca, con bottonatura dinanzi, dipinta di oro di palmi 2. et 1½ di mano di Titiano senza cornicia Stimato in 30

[96] 100 Un quadro che rappresenta un Ritratto del Doze Pasquale Ciccon M.D.XCI. con una mano aperta, e l'altra appoggiata alla Cintura con un panno ò portiera rossa di dietro, di mano di [blank] di palmi 5. e 4. in circa con suoi regoletti intorno Stimato in 25

[97] 101 Un quadro che rappresenta un Ritratto di huomo con un Berrettone nero in testa, che tiene una mano al petto, et un Anello in dito con un Astrolabio di ottone sopra un Tavolino di mano di Titiano di palmi 4. e 3. con suoi regoletti intorno Stimato in 60

f.17v [98] 102 Un quadro che rappresenta un Paese oscuro con una Calata di sole, dove si vede una figurina con un Asinello sopra un salita di mano del Civoli, de palmi 6. e 4. con suoi regoletti intorno Stimato in 40

[99] 103 Un quadro che rappresenta un Paese con un fiume, e figurine Apollo, e Dafne che fugge, con le mani converse in Lauro, una figurine da Lontano con un Asinello, di mano di federico Zuccari di palmi 6. e 4. senza Cornicia Stimato in 40

[100] 104 Un quadro che rappresenta un ritratto di una Donna, che tiene una mano al Corpo, e coll'altra un fazzoletto con habito recamato con Perla all'orecchia, di palmi 5. e 4. in circa, di mano di Lorenzo Lotti con suoi regoletti intorno Stimato in 38

f.18 [101] 105 Un quadro che rappresenta una Testa di un Cherubino fatta di coloretti sopra Carta di mano del Cavalier Gioseppe Darpino di palmi 3. e 2. in circa con Sua Cornicietta nera, e filetti d'oro, stimato in 8

[102] 106 Un quadro che rappresenta un Ritratto di un frate, ò monaco di habito Benedittino di mano di Jacomo Tintoretti di palmi 2. e 2. con suoi regoletti intorno stimato in 30

[103] 107 Un quadro che rappresenta un Ritratto di huomo con barba e capelli neri, con collaro bianco e principiata La Zimarra da Dottore, di mano di Jacomo Tintoretti, di palmi 2. e 2. in circa con Suoi regoletti intorno stimato in 36

f.18v [104] 108 Un quadro che rappresenta un Ritratto non finito con colaro bianco, et habito oscuro di colore rossaccio di mano di Simone da Pesaro di palmi 2. et 1½ in circa con suoi regoletti intorno stimato in 6

[105] 109 Un quadro che rappresenta un Paese con cinque Bovi vicino ad un acqua di mano di Monsieur Ranier, di palmi 3. e 2. in circa senza cornicia stimato in 6

[106] 110 Un quadro che rappresenta un Ritratto del cardinal Trivultio di mano del Guercino da Cento di in un Telaro ovato [missing] [cor]nicia stimato in 15

f.19 [107] 111 Un quadro dove sono molte figure che mostrano di alzare un gran sasso e da lontano si vede un Tempio di mano di Jacomo Tintoretti, di palmi 2. et 1½ in circa con Suoi regoletti intorno Stimato in 25

[108] 112 Un quadro che rappresenta un Ritratto del Cardinale Astalli, di mano di Diego Velasco, di forma ovata con Suoi regoletti intorno Stimato in 15

[109] 113 Un quadro che rappresenta un Ritratto di huomo con barba à scopetta oscura con poco collarino habito oscuro, e mostra un poco di fodera, che finge pelle, di mano di Jacomo Tintoretti di palmi 2. per ogni verso in circa con Suoi regoletti intorno stimato in 30

[110] 114 Un quadro che rappresenta un Ritratto di huomo con barba grigia, habito di color rossaccio, di mano di Jacomo Tintoretti di palmi 2. e 2. in circa con suoi regoletti intorno Stimato in 30

f.19v [111] 115 Un quadro, che rappresenta un Ritratto di una Donna con una gargantiglia al collo all'antica di mano del Padoano vecchi, di palmi 2 et uno, e mezzo con suoi regoletti intorno stimato in 8

[112] 116 Un quadro che rappresenta un Ritratto di un huomo con berettone e pennacchio con collaro à Lattuca, e la Croce di Cristo in petto di mano di Scipione Gaetano, di palmi due, e due e mezzo con suoi regoletti intorno stimato in 10

[113] 117 Un quadro che rappresenta un Ritratto di un Salvatoré con la mano in atto di benedire di mano di Rocco Marcone di palmi due, et uno, e mezzo con suoi regoletti intorno stimato in 25

f.20 [114] 118 Un quadro che rappresenta un Ritratto di Taddeo Zuccari con sotto il suo nome scritto di mano del medesimo di palmi due, e mezzo con Suoi regoletti intorno Stimato in 10

[115] 119 Un quadro che rappresenta un Ritratto di un huomo di temperamento grasso di mano di [blank] di palmi 2. e 1½ con suoi regoletti intorno Stimato in 10

[116] 120 Un quadro che rappresenta tre Ritratti in una tela bislonga di huomini, che quello di man dritta mostra ch'era guercio, ò guarda storto, di mano di Domenico Tintoretti, di palmi 5. e 2. con Suoi regoletti intorno stimato in 30

f.20v [117] 121 Un quadro che rappresenta una Porchetta morta aperta per fianco, che Si vede L'interiora di mano di Michel Angelo da Caravaggio di palmi 3. et 1. in circa con suoi regoletti intorno Stimato in 10

[118] 122 Un quadro che rappresenta un Ritratto di un Putto con un Berettino rosso in capo, di mano di Monsieur Vouet di misura di lo palmo in circa per ogni verso senza cornicia stimato in 8

[119] 123 Un quadro che rappresenta un Ritratto di huomo con collaro à Lattuca, che tiene La mano sopra un Memoriale, e l'altro sopra La di un figliuolo, che tiene una Ciambella in mano. e con l'altra appoggia sul petto del Padre di mano di Moroni da Bergamo di palmi 5. e 4. in circa senza cornicia stimato in 50

f.21 [120] 124 Un quadro che rappresenta la Conversione di San Paolo con alquante figure, che fuggono, dipinto à chiaro oscuro, di mano di Dom.co Tintoretti, di palmi 4. e 3. in circa con suoi regoletti intorno stimato in 25

[121] 125 Un quadro che rappresenta la Natività della Madonna con un Santo inginocchiato in atto di ammiratione, di mano di Domenico Tintoretti, di palmi 10. e 4. in circa con Suoi regoletti intorno, stimato in 60

[122] 126 Un quadro che rappresenta la Conversione di San Paolo con molti splendori, che vengono dal cielo, e molte figure in atto di ammiratione verso il Cielo pure dipinto à chiaro oscuro di mano del detto Domenico Tintoretti di palmi 4. e 3. in circa con Suoi regoletti intorno stimato in 30

f.21v [123] 127 Un quadro che rappresenta un Ritratto di una Donna con zimarra all'antica guarnita di trina di argento, et oro con sotto maniche bianche, e manichetti à lattuca, scuola di Lorenzo Lotti, di palmi 4. e 3. in circa con suoi regoletti intorno, e stimato in 40

[124] 128 Un quadro dove è dipinto un pezzo di vitella attaccata con un gionco ad un chiodo di mano di Michel Angelo da Caravaggio, di palmi 3. et 1. in circa con Suoi regoletti intorno stimato in 10

[125] 129 Un quadro che rappresenta un Ecce homo della scuola del Correggio di palmi uno, e mezzo per ogni verso con suoi regoletti intorno stimato in 10

[126] 130 Un quadro che rappresenta una vecchia in mezzo di due Ritratti di Donne Giovani, e credesi la vecchia essere La madre, ò La moglié di Jacomo Tintoretti di palmi 4. e 2. in circa con suoi regoletti intorno, Stimato in 50

f.22 [127] 131 Un quadro che rappresenta un Ritratto di huomo col collaro à Lattuca che tiene una mano al petto, e La croce di San Stefano di mano di [blank] di palmi 3. e 2. in circa con Suoi regoletti intorno Stimato in 10

[128] 132 Un quadro che rappresenta un Ritratto di una Donna con capelli su La fronte à uso di due corna con collaro, et habito segnato con color bianco di mano di Dom.co Tintoretti di palmi tre, e 2. in circa con Suoi regoletti intorno Stimato in 25

[129] 133 Un quadro che rappresenta un Ritratto del frangipani soldato brutto con collaro bianco, et

armatura di ferro, di mano, e scuola di Guido, di circa un Palmo di grandezza con Suoi regoletti intorno Stimato in 12

f.22v [130] 134 Un quadro che rappresenta un Ritratto di un Doze veneto voltato in profilo con habito di colore giallo, oscuro, di mano di Domenico Tintoretti di palmi 4. e 3. in circa con Suoi regoletti intorno Stimato in 15

[131] 135 Un quadro che rappresenta un Ritratto di huomo à sedere con habito di cotta da Prete abbozzata à chiaro oscuro, di mano di Jacomo Tintoretti di palmi 4. e 3. in circa con Suoi regoletti intorno Stimato in 40

[132] 136 Un quadro, con moltisime figure vicine, e Lontane, di mano e maniera antica, e Todesca di mano di [blank] di palmi 4. e 5. in circa con Suoi regoletti intorno Stimato in 30

f.23 [133] 137 Un quadro dipinto à chiaro oscuro che rappresenta l'adoratione de magi abbozzo di Jacomo Tintoretti, di palmi 3. e 2½ in circa con Suoi regoletti intorno stimato in 35

[134] 138 Un Ritratto di una Donna con altri tre Ritratti di giovinette ò figliuole, che stanno in atto di riverenza innanzi alla madre di mano di Titiano di palmi 5. e 6. in circa con suoi Regoletti intorno stimato in 200

[135] 139 Un quadro dipinto à chiaro oscuro che rappresenta Moisè che batte La Verga nel sasso per abbeverare i Popoli, di mano di Polidoro da Caravaggio di palmi 4. e 2. in circa con Suoi regoletti intorno Stimato in 35

f.23v [136] 140 Un quadro che rappresenta un Ritratto di un huomo à sedere, che tiene le mani Sopra L'appogiatore della sedia, et una fenestra che guarda lontano di mano di Jacomo Tintoretti di palmi 4. e 4. in circa con Suoi regoletti intorno Stimato in 40

[137] 141 Un quadro che rappresenta l'oratione all'Horto dipinto à chiaro oscuro di mano di Jacomo Tintoretti di palmi 3. e 2½ in circa con Suoi regoletti intorno Stimato in 35

[138] 142 Un quadro che rappresenta un Ritratto di un Giovinetto con Giuppone rosso, e tiene una mano Sopra La spada, e l'altra Sopra ad un tavolino di mano del Caracci, di palmi 5. e 4. in circa con Suoi regoletti intorno Stimato in 40

f.24 [139] 143 Un quadro che rappresenta un Ritratto di huomo grasso con poca barba con collaro grande, vestito di armatura, di mano di [blank] di palmi 3. e 2½ in circa senza cornicia Stimato in 12

[140] 144 Un quadro che rappresenta un Ritratto di una Donna con capelli alti sú la fronte all'antica con fiore all'orecchio, et habito sbozzato, di mano di Jacomo Tintoretti di palmi 3. e 2½ in circa con Suoi regoletti intorno Stimato in 35

[141] 145 Un quadro per traverso che rappresenta un Papa vestito alla Greca con La mano in atto di Benedire con trè figurine in atto di adoratione di mano di Domenico Tintoretti, di palmi 4. e 3. con Suoi regoletti intorno Stimato in 25

f.24v [142] 146 Un quadro per traverso con una gloria di Angioletti, e con gl'Apostoli, che sanano molti Jnfermi, di mano di Domenico Tintoretti di palmi 4. e 3. con Suoi regoletti intorno Stimato in 30

[143] 147, 148 Due quadri compagni per in piedi L'uno rappresenta la fortezza, e L'altro La Prudenza con Lo specchio in mano dipinto di mano di Giulio Romano in Tavola di palmi uno e mezzo, et uno senza cornicia stimati ambidue assieme in 60

[144] 149 Un quadro che rappresenta una Madonna dipinta in Tavola, di mano di [blank] con il Bambino Giesu che tengono un Libro in mano, e fù della Galaria del Cardinal Scaglia, di palmi 1½ per ogni verso in circa senza cornicia Stimato in 30 *Annot: El Abad Bencozzi presentó el cuadro del Num^{o} 149*

f.25 [145] 150 Un quadro che rappresenta la Conversione di San Paolo dipinto in carta della Scuola di Pietro da Cortona di palmi 2½ e 2. senza Cornicia stimato in 20

[146] 151 Un quadro che rappresenta L'Assunta con gl'Apostoli, dipinta à chiaro oscuro di mano del Procaccino di palmi due, et uno, e mezzo in circa senza cornicia Stimato in 12

[147] 152 Un quadro, che vi é dipinto un Canestro con diverso Cucuzze di mano di chiavarino circa di palmi uno, di misura con sua Cornicietta di noce stimato in 8

f.25v [148] 153 Un quadro che rappresenta un Ritratto di Nostro Signore Jnnocenzo Undecimo Regnante di mano di Monsieur Ferdinando, di palmi 3. e 2½ in circa senza cornicia Stimato in 15

[149] 154 Un quadro che rappresenta un Ritratto del Rè Don Carlo Secondo delle Spagne Nostro Signore, che Dio guardi, di mano di ferdinando, di palmi tre, e due, e mezzo in circa senza cornicia Stimato in 15

[150] 155 Un quadro che rappresenta un Ritratto di un Doze Veneto Carlo Contarini, di mano di Domenico Tintoretti, di palmi 4. e 3. in circa senza Cornicia Stimato in 30

[151] 156 Un quadro che rappresenta un Ritratto di una Donna con collaro á Lattuca, e pennacchio bianco in testa con Zimarra guarnita di merletto d'oro, con una mano appogiata, e l'altra un fazzoletto di mano di Scipione Gaetano, di palmi 5. e 4. in circa Senza Cornicia Stimato in 35

f.26 [152] 157 Un quadro che rappresenta un Ritratto di un Comandante vestito alla Polacca con una mano appoggiata sul Tavolino, e con L'altra Si appoggia Sopra il bastone di comando di palmi 5. e 4. in circa senza cornicia di mano di [blank] stimato in 20

[153] 158 Un quadro che rappresenta La Transfiguratione di Christo, copiata dall'originale di Raffaele di Urbino, che Stà nella Chiesa di San Pietro Montorio di mano di Pietro Santi Bartoli di palmi 6. e 4. in circa con Suoi regoletti intorno Stimato in 68

f.26v [154] 159 Un quadro che rappresenta un Ritratto di una Dama vestita in habito bianco con ornamenti di merletti, e perle di mano di [blank] di palmi 4. e 3. senza cornicia Stimato in 16

[155] 160 Un quadro che rappresenta un Ritratto di un Doze veneto con La beretta foderata di pelle bianca, e macchiata di nero, di mano di Dom.co Tintoretti, di palmi 2. e 2. in circa con Suoi regoletti intorno Stimato in 15

[156] 161 Un quadro che rappresenta un Ritratto di un huomo con barba, e capelli neri di faccia magra, et occhi ammalati di mano di Jacomo Tintoretti di palmi 2. e 2. in circa con Suoi regoletti intorno Stimato in 30

f.27 [157] 162 Un quadro che rappresenta un Ritrattino dipinto in pietra una Donna che tiene una mano al petto, e coll'altra un Compasso della scuola del Parmiggianino, di palmi 1 in circa per ogni verso con sua cornicietta di noce stimato in 12

[158] 163 Un quadro che rappresenta il Giuditio di Paride di mano di Pasqualino de Rossi Venetiano, dipinto in tavola di palmi uno, e mezzo, et uno Senza Cornicia Stimato in 12

[159] 164 Un quadro che rappresenta un Ritratto di un Giovinetto con capelli Lisci di maniera di Andrea Sacchi, di palmi 1½ et 1 con cornicietta nera intagliata, filettata di oro Stimato in 12

f.27v [160] 165 Un quadro che rappresenta un Salvatore, che tiene una mano in atto di benedire, e nell'altra tiene una carta piegata con una gioia in petto dipinto in Tavola di palmi 2. et 1½ senza cornicia Stimato in 15

[161] 166 Un quadro che rappresenta una Donna che tiene da una mano La bilancia, è dall'altra la spada che è La Giustitia di maniera di Giulio Romano, dipinta in Tavola di palmi 2. et 1. senza cornicia stimato in 30

[162] 167 Un quadro che rappresenta L'adoratione de maggi di mano di Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa senza Cornicia Stimato in 30

f.28 [163] 168 Un quadro compagno che rappresenta La natività della madonna di mano del medesimo Pasqualino de Rossi Venetiano di palmi 5. e 4. in circa senza cornicia Stimato in 30

[164] 169 Un quadro che rappresenta un Ritratto di una Donna con habito all'antica guarnito di bottoni di oro, tiene con una mano una Catena di oro, e con L'altra Li guanti di mano di Scipione Gaetano di palmi 6. e 5. in circa con Suoi regoletti Stimato in 30

[165] 170 Un quadro che rappresenta un Ritratto di huomo armato, e colletto guarnito di ricamo di oro, tiene con una mano La spada, e con l'altra il bastone del comando di mano di Jacomo Tintoretti, di palmi 6. e 5. con suoi regoletti intorno Stimato in 60

f.28v [166] 171 Un quadro che rappresenta un Ritratto di un huomo che tiene nelle mani una Lettera col nome di Claudi, di mano di Lorenzo Lotti, di palmi 4. e 3. senza cornicia Stimato in 15

[167] 172 Un quadro che rappresenta un Ritratto di un huomo, che tiene con Le mani un Cane francese di mano di Agostino Caracci di palmi 4. e 3. senza cornicia stimato in 60[13]

[168] 173 Un quadro che rappresenta un Ritratto di una Donna vestita di color di perle con guarnitione di fettuccine incarnate ò cappietti, e perle, tiene una mano Sopra un poggiolo di sedia, e L'altra sopra il petto di mano di [blank] di palmi 4. e 3. in circa con suoi regoletti intorno, Stimato in 12

f.29 [169] 174 Un quadro per traverso dipinto à chiaro oscuro che rappresenta Giove, e Mercurio di palmi 6. e 3. in circa di mano di [blank] con Sua cornicia nera filettata d'oro Stimato in 12

[170] 175 Un quadro che rappresenta un Ritratto di un Giovine vestito di nero con collarino à Lattuca, che con una mano tiene abbracciato il ferriuolo, e con L'altra tiene La beretta di mano di [blank] di palmi 6. e 4. con cornicia sopra gesso intagliata, e tutta dorata Stimato in 20

[171] 176 Un quadro che rappresenta un Ritratto di una Donna vestita di nero con maniche trinciate in una mano tiene un officio e tiene L'altra appoggiata sul tavolino sopra al fazzoletto di mano di [blank] di palmi 4. in circa per ogni verso con cornicia Lavorata di gesso e tutta indorata Stimato in 30

f.29v [172] 177 Un quadro dipinto à chiaro oscuro con un Rè sotto il Baldacchino con quantità di figure, di maniera di Giulio Romano di palmi 5. e 3. in circa con Sua cornicia di noce Stimato in 60

[173] 178 Un quadro che rappresenta un Paese, dove sta una Donna à sedere vestito di rosso che stà accarezzando un Licorno di mano di Paris Bordone di palmi 3. e 2½ in circa con suoi regoletti intorno Stimato in 50[14]

f.30 [174] 179 Un quadro che rappresenta una Testa di un Putto, che guarda in sù, di mano di federico Barocci, di palmi uno da ogni verso con Sua Cornicia di pero con filetti di oro Stimato in 20

[175] 180 Un quadro che rappresenta una testa compagna di huomo voltata in profilo di mano di Domenico Beccafumi, di misura di palmi uno da ogni verso in circa con sua cornicia di pero con filetti di oro Stimato in 30

[176] 181 Un quadro di forma tonda, dove è dipinto un Paese con un San Girolamo di maniera di Anibale Caracci, di palmi uno con sua Cornicia tornita, e tutta indorata stimato in 35

f.30v [177] 182 Un quadro che rappresenta San Pietro Martire copia da Titiano, fatto di mano del mola di palmi 5. e 3. in circa senza cornicia Stimato in 30

[178] 183 Un quadro che rappresenta un paese con alcune Donnine vicine ad un fiume di scuola de'Caracci di palmi 3. e 2. in circa con suoi regoletti intorno stimato in 40

[179] 184 Un quadro che rappresenta un Ritratto di un huomo con barba grande vestito di rosso di mano di Jacomo Tintoretti, riportato Sopra Tavola, di palmi 2. in circa per ogni verso senza cornicia Stimato in 40

[180] 185 Un quadro che rappresenta un Ritratto in Tavola di un Giovine di capelli biondi con beretta nera in capo all'antica con camiscia bianca innanzi al petto, e tiene in una mano un Pomo di maniera del [blank] di palmi 2. in circa per ogni verso Stimato in 50

f.31 [181] 186 Un quadro che rappresenta un Ritratto di una Donna venetiana vestita di nero guarnita con fiocchetti bianchi, in una mano tiene Li guanti, e nell'altra una Cinta bianca, di mano del Corona, di palmi 5. e 4. in circa con sua cornicia nera filettata di oro Stimato in 50

[182] 187 Un quadro che rappresenta un Ritratto di un Cardinale con barba bianca di maniera di Lorenzo Lotti di palmi due e mezzo, e due in circa con Sua cornicia di noce Stimato in 10

f.31v [183] 188 Un quadro, che rappresenta un Ritratto di Papa Paolo Terzo con barba bianca, e grande, berettino calcato alla fronte di mano di Titiano, di palmi due e mezzo, e due con cornicia di noce Stimato in 40

[184] 189-192 Quattro quadri con diversi fiori fatti al naturale sparsi per il campo, che hanno servito per originali di mano di Michele Angelo da Caravaggio di palmi tre e mezzo, e due e mezzo con Loro regoletti intorno Stimati tutti quattro insieme in 18

[185] 193 Un quadro che rappresenta un Ritratto di un giovinetto seminarista con manica rossa di mano di [blank] di palmi tre, e due in circa senza cornicia Stimato in 50

f.32 [186] 194 Un quadro bizlongo, dove sono dipinti conigli, e Porchetti di India, di mano del Gobbo de'Caracci, di palmi quattro, et uno in circa senza cornicia Stimato in 20

[187] 195 Un quadro dipinto in Tavola, che rappresenta La Madonna il Bambino, San Giuseppe, San Giovanni, Angeli, e Pastori, che adorano, di mano antica di palmi quattro, e tre in circa senza cornicia Stimato in 40

f.32v *Nella Terza Stanza del Zampanaro rigato incarnato, e bianco contigua alla seconda del detto Appartamento Nobile di detto Palazzo Reale*

[188] 196 Un quadro, dove é rappresentata La concettione, che tiene La luna, et il serpente sotto Li piedi con diversi Angioli, e gloria di mano di Carlo Marati di palmi 3. e 2½ con sua cornicia di pero, et intaglio indorato Stimato in 300

[189] 197-202 Sei quadri per in piedi con diversi frutti, di mano di Michele Angelo delle Battaglie di palmi quattro, e tre in circa con Loro cornicie indorate, e color di noce stimati assieme in 240

f.33 [190] 203, 204 Due quadri con vasi di fiori, et al piede vi Sono diversi frutti, e braccioli di mano del Gavarotti scholare di mario di fiori, di misura di palmi sei, e 5 con Loro cornicie intagliate, e tutte indorate Stimati insieme in 50

[191] 205 Un quadro che rappresenta una Madonna con il Puttino in braccio, e Santa Catarina, che riceve La palma del Martirio, et offerisce al Bambino il gigio della Virginita di mano di Ciro ferri di palmi 7. e 5. in circa con Sua cornicia indorata Stimato in 60
parte di Maratti, parte di Ciro, parte di Ant° Angelo

[192] 206, 207 Due quadri compagni con vasi di fiori di mano di Mario e con li vasi storiati à chiaro oscuro di Filippo Lauri, di palmi 8. e 5. con loro cornicie intagliate, e tutte indorate Stimati ambidue assieme in 300

f.33v [193] 208, 209 Due quadri compagni con vasi di fiori, et alli piedi di d.[i] vasi stanno serpi, et ucelli dipinti, Jl tutto di mano di Pauluccio Napolitano di palmi 8. e 5. con Loro cornicie intagliate, e tutte indorate Stimati ambe due assieme in 140

[194] 210, 211 Due altri quadri compagni con vasi di fiori, con il vaso dorato, Jl tutto di mano di Gio: Stanchi di palmi 8. e 5. in circa con le loro cornicie intagliate, e tutte indorate stimati ambidue insieme in 200

[195] 212 Un quadro che rappresenta una Madonna col Bambino in braccio, che dorme, e gl'Angeli adoranti, e S. Gioseppe che riposa, di mano di Giovanni Bonati di palmi 8. e 6. in circa con Sua cornicia di pero nero con intaglio tutto indorato Stimato in 200 *Annot: El Cardenal Pio presentó el cuadro del Num° 212*

f.34 [196] 213 Un quadro che rappresenta Amore à Letto che dorme, e Pssiche con il Lume in mano, dipinto di mano del Dossi da ferrara di palmi 3. e 2 con cornicia intagliata, e tutta indorata Stimato in 60

[197] 214, 215 Due quadri con vasetti di fiori di mano di Girolamo solari di palmi 2 et 1½ con Loro corniciette piane, e tutte indorate ambidue assieme stimati in 34

[198] 216, 217 Due quadri con vasi di fiori di mano di Michel Angelo da Caravaggio, di palmi 2½ e 2. con Lore cornicie di noce filettate di oro ambidue Stimati insieme in 34

f.34v [199] 218 Un quadro che rappresenta un Ritratto di Donna di forma ovato di mano de'Caracci con cornicia intagliata indorata, e color di noce di palmi 2. in circa stimato in 20

[200] 219, 220 Due quadri compagni che rappresentano, cioè un Giovinetto, e l'altro una Giovinetta vestita di bianco di mano di Cecchino Salviati, di palmi 3. e 2½ in circa con Loro cornicie Lavorate di gesso, et indorate ambidue assieme Stimati in 60

[201] 221 Un quadro che rappresenta un ritratto di un Putto, che tiene in una mano un ucelletto, e L'altra tiene al petto, di mano di Michele Angelo da Caravaggio, di palmi 4. e 3. in circa con sua cornicia indorata, e color di noce con quattro fioretti ne' mezzi, stimato in 30

f.35 [202] 222 Un quadro che rappresenta una Madonna col Bambino et Angioletti di mano di Baccarello, di palmi 2½ e 2. in circa con Sua cornicia con un Paternostrino intorno, e tutta indorata, Stimato in scudi 25

[203] 223 Un quadro, che rappresenta un Ritratto di una Donna con collaro à Lattuca di mano di Zuccari di palmi 2. in circa per ogni verso con cornicia piana, e tutta indorata Stimato in 30

[204] 224 Un quadro dove sono dipinto Persiche, Melone, uve, melegranate con un urna per dietro Lavorata à fogliami di mano di [blank] di misura di palmi 4. e 3. in circa con Sua cornicia color di noce et oro stimato in 12

f.35v [205] 225, 226 Due specchi con ghirlande di fiori dipinti da Giovanni Stanchi e Borizon di palmi 3. e 2. in circa con sue cornicie intagliate, e tutte indorate ambidue Stimati assieme in 100

[206] 227 Un quadro bislongo di frutti, e fiori di mano di Monsieur Stellante di palmi 6, e 2½ con Sua cornicia indorata, e color di noce Stimato in 30

[207] 228 Un quadro dove si rappresenta il Ritratto di Gavorotti in atto di dipingere frutti e fiori, e dietro stà un giovine, che porta delli fiori di mano del medesimo di palmi 14. e 10. in circa con Sua cornicia tutta indorata Stimato in 100

[208] 229 Un quadro che rappresenta un Ritratto dell'Ecc^{ma} S^{ra} marchesa del Carpio mia Signora con acconciatura alla francese di mano di monsieur ferdinando di palmi 3. e 2½ in circa con Sua cornicia Sopra gesso intagliata, e tutta indorata Stimato in 40

f.36 [209] 230 Un quadro che rappresenta un Ritratto della figliuola del detto Ecc.^{mo} Sig^{re} Marchese del Carpio Ambasciatore ordinario, et estraordinario per Sua Maestà Cattolica del Rè Nostro Signore, che Dio, guardi, e Suo vicere, e Capitano Generale nella citta, e Regno di Napoli mio Signore, fatto quando sua Ecc.^{za} venne in Roma, vestita alla francese di mano di monsieur ferdinando di palmi 3. e 2½ in circa con sua cornicia sopra gesso intagliata e tutta indorata Stimato in 40

f.36v [210] 231 Un quadro che rappresenta un altro Ritratto della medesima fatto L'anno corrente 1682 figura in piedi con habito di raso fiorato con fiori al naturale con una mano stà accarezzando una Cagnuola posta sopra un scabellone con piede dorata, e dall'altra tiene un ventaglio con La Lontananza della vista di un Giardina, fatto di mano di Vincenzo scolaro di ferdinando, di palmi 7. e 5. in circa con Sua cornicia tutta indorata Stimato in 50

[211] 232 Un quadro che rappresenta un Ritratto dell'Ecc.^{ma} Sig.^{ra} Principessa di Palliano mia Signora di mano del detto Vincenzo di palmi tre, e due e mezzo con Sua cornicia sopra gesso intagliata, e tutta indorata Stimato in 20

f.37 *Nella Quarta Stanza del Letto di sua Ecc,^{za} e seguente di d.^{o} Appartamento Nobile di d^{o} Palazzo Reale*

[212] 233-238 Sei quadri compagni di pintori sei vasi di fiori di mano di Girolamo Solari, di misura di palmi 4. e 3. in circa con Sue cornicie piane, e tutte indorate stimati tutti assieme in 240

[213] 239, 240 Due quadri compagni con uve e mele dipinte da Michele Angelo delle Battaglie di palmi 3. e 2½ in circa con Sue cornicie arenate, e tutte indorate Stimati Li due assieme in scudi 60

[214] 241, 242 Due quadri compagni, dipintivi due vasi di Rose bianche di Gasparo Pusini, di mesura di palmi 3. e 2½ in circa Con Sue cornicie nere filettate di oro ambidue insieme Stimati in 100

f.37v [215] 243, 244 Due specchi compagni dipintivi due mazzi di fiori di mano di Mario, di misura circa palmi 2. et 1½ con Sue cornicie intagliate, e tutte indorate, ambidue Stimati in 100

[216] 245 Un quadro che rappresenta un Paese per traverso, di mano di Tempesta con quantità di figure, et animali, di mano di Monsieur Savignone di palmi 6. e 3. in circa con cornicia arenata, e tutta indorata Stimato in 50

[217] 246 Un quadro rotondo da Capo di mano di Pietro da Cortona, che è Lo sbozzo del quadro di San Pietro, di palmi 2½ et 1 1/2 in circa con Sua cornicia tutta indorata Stimato in 80

[218] 247, 248 Due quadri compagni, dipintivi due vasi di fiori di mano di Mario di fiori, di misura di palmi 4. e 3. in circa con cornicie intagliate, e tutte indorate ambidue assieme stimati in 100

f.38 [219] 249, 250 Due quadri compagni dipintevi due Ghirlande di fiori, di mano di Girolamo Sorari, e dentro dipintivi uccelli, che volano, di misura di palmi 4. e 3. con cornicie piane, e tutte indorate ambidue assieme Stimati in 80

[220] 251, 252 Due quadri compagni dipintevi due canestrelle di fiori, di mano di Girolamo Solari, di palmi 2 et 1½ in circa con cornicia piana tutta indorata, Stimati ambidue insieme in 40

[221] 253, 254 Due quadri compagni con fruitti che rappresentano Le quattro staggioni di mano di Monsieur Abramo con quantita di Putti che scherzano con frutti, e fiori di mano di Nicolò Beretone di palmi 4 e 10 in circa con suoi regoletti intorno indorati, ambi due insieme stimati in 600

f.38v [222] 255, 256 Due quadri compagni dipintevi dentro due Ghirlande di diversi fiori di mano di Girolamo Solari con putti che portano dette Ghirlande, e scherzano per L'aria con instromenti di amore di mano del sudetto Nicolò Berettone di misura di palmi 14 e 10 in circa con suoi regoli intorno indorati, ambi due insieme stimati in 600

[223] 257 Un quadro un ovato con dentro dipintovi un Paese di Monsieur Monpert di misura di un palmo in circa con cornicia intagliata, e tutta indorata stimato in 6

f.39 [224] 258 Un quadro un Tondo dipintevi dentro un Paese di mano de Carlo Ronca di misura di palmi uno in circa con cornicia intagliata tutta indorata stimato in 8

[225] 259 Un quadro dipintovi dentro una Ghirlanda di fiori con alcuno ucelletti volanti di mano di Girolamo Solari di misura di palmi 6 e 5 in circa stimato in 80

[226] 260 Un quadro dove sono dipinti Li Ritratti di Madama Reale di Savoia con suo figliuolo in habito di campagna vicino à Lei e mostra veduta di Anticamera, e Baldacchino fatto in Torino di mano di [blank] di palmi 18 e 15 in circa con suoi regoli attorno indorati stimato in 300

[227] 261 Un quadro che rappresenta un Christo in croce di mano di Michel Angelo Buonarota di misura di poco più di un palmo con cornicia intagliata, et indorata Stimato in 200

f.39v [228] 262 Un quadro, che rappresenta La Natività di Nostro Signore con Angioletti, che adorano di mano di Carlo Marati di misura di palmi 2½ e 2. in circa con Sua cornicia Liscia, tutta indorata Stimato in 200

[229] 263 Un quadro che rappresenta una Primavera con fiori in mano, dipinta di mano del Golsio di palmi due, e mezzo, e due in circa con Sua cornicia bassa piana, e tutta indorata Stimato in 30

[230] 264 Un quadro di fiori di mano di mario de'fiori di misura di poco più di palmi uno con Sua cornicia piana indorata, Stimato in 12

f.40 *Nella Stanza Quinta seguente del detto Appartamento Nobile di detto Palazzo Reale*

[231] 265 Un quadro che rappresenta un Ritratto del Marchese del Vasto con beretta in testa, e li pende dal collo una catena d'oro con La spada al fianco, di mano di Pudernone, di palmi 5. e 4. in circa con Sua cornicia piana tutta indorata stimato in 100

[232] 266 Un quadro che rappresenta un Ritratto di una Donna à sedere con habito sbozzato di mano di Jacomo Tintoretti di misura di palmi 5. e 4. in circa con sua cornicia piana e tutta indorata Stimato in 50

[233] 267 Un quadro che rappresenta christo morto, che Lo pongono nel sepolcro Un Angiolo, e La Madonna di mano di Ludovico Caracci di palmi 8. e 6. in circa con Sua cornicia liscia, e tutta indorata Stimato in 400

f.40v [234] 268 Un quadro che rappresenta un ritratto di una donna, che tiene La mano Sopra una cagnuola bianca, e tiene Le braccia coperte con velo, e nella mano un fazzoletto di mano di Domenico Tintoretti di misura di palmi 5. e 7. in circa con Sua cornicia piana, et indorata Stimato in 25

[235] 269 Un quadro che rappresenta un Ritratto di huomo con barba oscura, che tiene una mano appoggiata, e li pende dal collo una Catena di oro con una gioia di mano di [blank] di palmi 5. e 4. in circa con sua cornicia piana et indorata Stimato in 50

[236] 270 Un quadro che rappresenta un Ritratto di un huomo vecchio, e senza barba con beretta oscura in capo, tiene da una mano un memoriale, e L'altra tiene posata Sopra La Cintura, di mano di Bordenone di palmi 4. e 3½ in circa con sua cornicia nera fillettata d'oro Stimato in 50

f.41 [237] 271 Un quadro che rappresenta un Ritratto di huomo con barba lunga, beretta in capo, e tiene nelle mani una cartella finta di pietra, di mano di Daniele da Volterra di palmi 4. e 3½ con Sua cornicia Liscia con filetti d'oro, Stimato in 60

[238] 272 Un quadro con dentro Quattro Ritratti di Dom.co Tintoretti, fatti da se medesimo con diverse vedute di palmi 3½ e 2. in circa con Sua cornicia piana tutta indorata Stimato in 100

[239] 273 Un quadro che rappresenta il Ritratto di Jacomo Tintoretto, che tiene nelle mani un specchio di mano del d.o Jacomo di palmi 3. e 2. in circa con Sua cornicia tutta intagliata, e tutta indorata Stimato in 80

f.41v [240] 274 Un quadro che rappresenta una Donna che dorme, et un Satiretto che gl'alza un panno di sopra il ventre, di mano di Bonifatio Venetiano, di palmi 3. e 2. in circa con Sua cornicia piana, e tutta indorata Stimato in 25

[241] 275 Un quadro che rappresenta Cristo morto, La Madonna S. Gio: La Madalena, et altre figure, di mano di Andrea Schiavone di palmi 4. e 3. in circa, con sua cornicia piana, e tutta indorata Stimato in 30

[242] 276 Un quadro che rappresenta una Ritratto di una Donna con conciatura all'antica con fioretto bianco all'orecchio Vestita di bianco con trinci neri di mano di [blank] di palmi 2. per ogni verso con Sua cornicia liscia tutta indorata Stimato in 10

f.42 [243] 277 Un quadro che rappresenta un Ritratto di huomo con barba oscura, habito come da Prete che tiene una mano Sopra un Libro, e L'altro appoggiata alla cintura, e Si vedono da Lontano alcune Galere, di mano di Paris Bordone di palmi 4. e 3½ con sua cornicia piana, e tutta indorata Stimato in 90[15]

[244] 278 Un quadro che rappresenta un Ritratto di un giovine con beretta in capo, e tiene nelle mani una carta aperta, e l'altra la tiene alla scarzella di mano di [blank] di palmi 4½ e 3½ con Sua cornicia tutta di noce Stimato in 20

f.42v [245] 279 Un quadro con molte figure che rappresenta la morte del Germanico copia di Nicolò Pusino, di palmi 8. e 6. in circa con Sua cornicia arenata e tutta indorata stimato in 40

[246] 280 Un quadro che rappresenta una Madonna, et una santa in habito di monaca vestita di bianco di mano di [blank] di palmi 6. e 4. in circa con Sua cornicia arenata, e tutta indoratta Stimato in 15

[247] 281 Un quadro che rappresenta un Ritratto di huomo con beretta da Prete in capo, e tiene nelle mani una moneta, e con l'altra mano la mostra di mano di bombarba di palmi 4. e 3. in circa con Sua cornicia nera filettata d'oro, e fogliamenti dorati stimato in 25

f.43 [248] 282 Un quadro che rappresenta un Ritratto di huomo, poca barba collarino piccolo à Lattuca, tiene una mano dentro al guanto che segna con un dito, di mano Lombarda, di palmi 4. e 3 in circa con Sua cornicia nera, filettata di oro, e fogliamenti tutti indorati, stimato in 20

[249] 283-286 Quattro quadri compagni, rappresentanti Le quattro Staggioni, di mano di Jacomo Tintoretti di palmi 6. e 4½ in circa l'uno, con Loro cornicie Liscie, e tutte indorate stimati tutti insieme 400

[250] 287 Un quadro che rappresenta un Ritratto non finito con beretta nera in testa con collaro à Lattuca, et una mano principiata, di mano de'Caracci con sua Cornicia Lavorata sopra gesso tutta indorata di palmi 3 e 2. in circa stimato in 60

f.43v [251] 288 Un quadro che rappresenta San Sebastiano Legato alla Colonna con molte frezze nella vita, di maniera del Mantegna di palmi 3. e 2. con Sua cornicia intagliata, nera, e masia à oro stimato in 20

[252] 289 Un quadro che rappresenta un Ritratto di una Donna giovine con habito trinato di oro, che tiene una mano appoggiata sopra un Libro rosso, e con L'altra alla veste, di mano di Scipione Gaetano di palmi 5. e 3. in circa con Sua cornicia nera, e filettata d'oro Stimato in 40

[253] 290 Un quadro che rappresenta un Ritratto di una Donna con fisonomia quasi di huomo, e capelli, con habito foderato di pelle di mano di Domenico Tintoretti di palmi 2½ e 2. con sua cornicia piana, e tutta indorata Stimato in 25

f.44 [254] 291 Un quadro che rappresenta un Ritratto di una Giovinetta con perle al Collo, et un panno fatto à rete sopra il petto con habito di color rossaccio di palmi 2½ e 2. di mano di [blank] con sua cornicia piana, e tutta indorata Stimato in 15

[255] 292 Un quadro che rappresenta un Ritratto di un Vecchio à sedere con beretta nera in testa con collaro à Lattuca, tiene da una mano una Lettera e tiene L'altra dentro al guanto di mano di Campi, di palmi 4. e 3. in circa con Sua cornicia color di noce, e fili d'oro Stimato in 60

[256] 293 Un quadro che rappresenta una Madonna col Bambino in braccio, e S. Giovannino, che porge un fiore al Bambino dipinto in Tavola, di mano di Luino di palmi 6. e 4. in circa con Sua cornicia intagliata, sopra gesso, et tutta indorata, Stimato in 150

f.44v [257] 294 Un quadro che rappresenta il Ritratto di un Doze Veneto che tiene una mano aperta e nell'altra una Lettera tiene nel campo L'armi di Sua casa con Le Lettere e Sotto, di mano del Tintoretto di palmi 6. e 4. in circa con Sua cornicia piana, e tutta indorata Stimato in 80

[258] 295 Un quadro che rappresenta un Ritratto di huomo venetiano vestito di habito rosso, che li pende dalla spalla una scuola di broccato, e tiene nell'una mano una Lettera, e L'altra vicino alla stuola di mano di Gio: Contarino di palmi 6. e 4. in circa con Sua cornicia piana tutta indorata, Stimato in 40

f.45 [259] 296 Un quadro che rappresenta un Ritratto di una Donna non finito con busto Lungo et aperto di nanzi, di mano di Titiano di palmi 3. e 2½ in circa con Sua cornicia piana, e tutta indorata Stimato in 100

[260] 297 Un quadro che rappresenta un Ritratto di una vecchia con panno bianco sopra al petto con maniche nere madre di Dom.co Tintoretti fatto dal med.o di palmi 2½ e 2. in circa con Sua cornicia piana, e tutta indorata Stimato in 40

[261] 298 Un quadro che rappresenta un Ritratto di Mario de fiori a sedere in sedia à braccioletti con Le mani appoggiate à detta sedia, e per addietro si vedono alcuni fiori principiati di mano di Vanuch di palmi 6. e 4. in circa con Sua cornicia piana indorata Stimato in 35[16]

f.45v [262] 299 Un quadro che rappresenta un Ritratto di un Comandante vestito tutto di armatura con manichetti, e collaro grande à Lattuca, tiene una mano al fianco, e coll'altra appoggia sul bastone di comando di mano fiammenga, di palmi 6. e 4. in circa con Sua cornicia piana tutta indorata Stimato in 40

[263] 300 Un quadro, nel quale si rappresenta un Angelo volante che tiene una mano sopra di una casa, e con L'altra addita verso il Cielo, di mano di Domenico Tintoretti di palmi 9. e 6. in circa con Sua cornicia intagliata sopra gesso, e tutta indorata Stimato in 50

f.46 [264] 301 Un quadro per traverso, che rappresenta una S. Caterina che tiene con una mano La spada e con L'altra La palma del martirio di mano di Palma giovine, di palmi 4. e 3. in circa con Sua cornicia piana tutta indorata Stimato in 30

[265] 302 Un quadro che rappresenta un Ritratto di huomo con collaro da Prete con maniche piccate, e tiene nella mano manca una penna da scrivere, e L'altra poco si vede, di mano di [blank] di palmi 3½ e 3. con Sua cornicia piana indorata Stimato in 20

[266] 303 Un quadro che rappresenta un Ritratto di un Doze Veneto con barba Lunga à sedere sù una sedia con le due mani appoggiate ugualmente di mano del Tintoretto di palmi 6. e 4. in circa con Sua cornicia piana, et indorata Stimato in 40

f.46v [267] 304 Un quadro che rappresenta un Ritratto di frate con il Capuccio in capo vestito color oscuro di mano di Bordenone di palmi 2½ e 2. in circa con sua cornicietta piana indorata Stimato in 15

[268] 305 Un quadro che rappresenta un ecce homo, che tiene una canna in mano dipinto di mano del Palma Giovane di palmi due, e mezzo, e con sua cornicia piana, e tutta indorata Stimato in 40

[269] 306 Un quadro che rappresenta un Ritratto di huomo di faccia piena, barba alla suizzera, vestito di armatura di mano di [blank] di palmi 2½ e 2. con cornicia piana, e tutta indorata Stimato in 20

f.47 [270] 307 Un quadro che rapprasenta un Ritratto di huomo di barba oscura beretta in testa, tiene La mano dentro al guanto con carta avoltata di mano del Dosi di ferrara di palmi di 2½ e 2. in circa con cornicia nera con filetti et fogliamenti dorati stimato in 20

[271] 308 Un quadro che rappresenta La Madonna, il Bambino, e S. Gioseppe di maniera napolitana, di mano di Pietro Beccia di palmi 1½ e 1. con Sua cornicia di pero alla venetiana Stimato in 12
Annot: Don Matheo de Salazar presentó el Cuadro del Numero 308

[272] 309 Un quadro che rappresenta un Ritratto di huomo con beretta all'antica, e barba lunga di mano di [blank] di palmi 3. e 2. con Sua cornicia nera, et indorata Stimato in 10

f.47v *Nella Sesta Stanza seguente del zampanaro bianco del detto Appartamento Nobile di d.° Palazzo Reale*

[273] 310 Un quadro dove si rappresenta Christo innanzi à Pilato con quantità di figure, di mano di Domenico Tintoretti di palmi 10. e 6. in circa, con sua cornicia con foglie intagliate sopra gesso tutta indorata stimato in 150

[274] 311 Un quadro che rappresenta un Christo Legato alla Colonna con Le mani dietro mezza figura, di mano di Giorgioni, di palmi 3. e 2 con sua cornicia trasforata intagliata e tutta indorata stimato in 100

[275] 312 Un quadro che rappresenta una Lucretia Romana con il pugnale in mano, che si ucide di mano di Paolo Veronese di palmi 2½ e 2. in circa con sua cornicia intagliata à fiori, e frutti tutta indorata stimato in 40

f.48 [276] 313 Un quadro che rappresenta un satiretto ragazzo, che soffia con un cannello in una fontana di mano di francesco mola di palmi 3. e 2. in circa con sua cornicia, intagliata, trasforata, e tutta indorata stimato in 30

[277] 314 Un quadro che rappresenta un Ritratto di un giovinetto, che tiene La mano al petto con un Collaro grandissimo di mano di [blank] di palmi 3. e 2½ con sua cornicia piana, e tutta indorata stimato in 8

[278] 315 Un quadro che rappresenta un Ritratto di un huomo con barba alla suizzera con berettino in capo con collaro bianco con merletti, di mano di [blank] di palmi 3. e 2½ con sua cornicia piana, e tutta indorata stimato in 8

f.48v [279] 316 Un quadro che rappresenta un Ritratto di Donna Con collaro à lattuca con habito nero di sopra, e bianco di sotto di mano di [blank] di palmi 2½ e 2. con sua cornicia Liscia, e tutta indorata stimato in 10

[280] 317 Un quadro che rappresenta un Ritratto di un giovine Pittore inglese nominato monsieur Arrigo Comer fatto da Le medesime di palmi 2. et 1½ con Sua cornicia piana, e tutta indorata stimato in 12

[281] 318 Un quadro che rappresenta una Donna che tiene un panno in testa ad uso di Turbante di scuola del Guido di palmi 3. e 2½ con sua cornicia piana tutta indorata stimato in 20

f.49 [282] 319 Un quadro che rappresenta un Ritratto di un huomo di testa Calva, di mano di Michele Angelo di Caravaggio di palmi 2½ e 2. in circa con sua cornicia Liscia, e tutta indorata stimato in 15

[283] 320 Un quadro che rappresenta un Ritratto di una vecchia in habito di monaca di scuola del Tintoretto di palmi 3. e 2½ con sua cornicia piana, e tutta indorata stimato in 15

[284] 321 Un quadro che rappresenta Cristo quando lo portarano alla sepultura, di mano di Giulio Cesare Procaccino, di palmi 2½ e 2. in circa con sua cornicia intagliata sopra gesso, e tutta indorata stimato in 60

[285] 322 Un quadro con una Testa di un Ecce Homo coronata di spine di mano di sebastiano del Piombo di palmi 2. et 1½ in circa con sua cornicia piana tutta indorata, stimato in 25

f.49v [286] 323 Un quadro che rappresenta il Re Davide dormendo, dove si vede in aria un Dio Padre di mano di Luca Giordano, di palmi 8. per ogni verso in circa con suoi regoli intorno indorati stimato in 100

[287] 324 Un quadro che rappresenta un Ritratto di un huomo come in habito di Prete à sedere sopra una sedia rossa con le mani appoggiate, e tiene un orologio sopra un buffetto, di mano di Giacomo Bassano di palmi 6. e 4 in circa con sua cornicia con Le cantonate intagliate sopra gesso tutta indorata stimato in 40

f.50 [288] 325 Un quadro che rappresenta La vecchiaia che frusta La gioventù con un huomo voltato di schina, et un Putto che piange, di mano di Palma, di palmi 7. e 4. in circa con sua cornicia Liscia tutta indorata, stimato in 150

[289] 326 Un quadro che rappresenta un Ritratto di huomo di faccia pienotta, che appoggia la mano sopra un Tavolino, dove è posto un orologgio di mano di Jacomo Tintoretti di palmi 6. e 4. in circa con sua cornicia con foglie alle contonate intagliate sopra gesso, e tutta indorata stimato in 60

[290] 327 Un quadro che rappresenta un Paese per traverso con due cascate d'acqua con due Romiti Monaci si crede di mano del Dominichini di palmi 5. e 3 con sua cornicia intagliata, e tutta indorata stimato in 60

f.50v [291] 328 Un quadro che rappresenta un Ritratto di una Donna vestita alla venetiana con casacca rossa con maniche, e guarnello bianco con il cortello che li pendi dalla Cintura di mano di Jacomo Tintoretti di palmi 6. e 4 in circa con sua cornicia intagliata, e tutta indorata stimato in 400

[292] 329 Un quadro che rappresenta un Paese con La veduta del Tempio della sibilla Tiburtina di mano di Salvatore Rosa di palmi 6. e 4 in circa con sua cornicia con Paternostrino tutta indorata stimato in 300

f.51 [293] 330 Un quadretto dove si rappresenta la Madonna, il Bambino, e diversi Angeli di mano del mazzuola, di palmi 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 40

[294] 331 Un quadretto che rappresenta un Ritrattino veduto in profilo di mano del Palma vecchio di palmi mezzo in circa con sua cornicia di pero con riporti d'intaglio indorati, stimato in 30

[295] 332 Un quadro che rappresenta una Madonna com panno bianco in testa, et altro di color oscuro con mani gionte di mano di Vittore Carpazio, di poco più di un palmo con sua cornicia intagliata, et tutta indorata stimato in 40

[296] 333 Un quadro che rappresenta una Madonna Il Bambino, che mostra andare in braccio à San Gioseppe, di mano di Mazzola di misura di palmi 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 35

f.51v [297] 334 Un quadretto che rappresenta quando portarono christo al Sepolcro Con molte figurine, di mano di Giulio Cesare Procaccino, di misura di palmi 1. in circa con sua cornicia Liscia, e tutta indorata stimato in 40

[298] 335 Un specchio ottangolare, con ghirlanda di fiori di mano di Giovanni Stanchi, e dentro tiene un orologio che serve à vedere Le hore con sua cornicie intagliata, e tutta indorata stimato in 200

f.52 [299] 336 Un quadro rotondo da capo di una madonna che tiene in mano un Libro aperto di mano di Marco da Siena di palmi 2½ e 2. in circa con sua cornicia Liscia, e tutta indorata stimato in 35
Annot: Don Matheo de Salazar presentó el quadro del num° 336

[300] 337 Un quadro che rappresenta un Rè Davide che piange Le sue colpe con il Profeta, e L'Angelo in aria che rimette La spada, di mano di Luca Giordano, di palmi 8. per ogni verso con suoi regoletti intorno indorati stimato in 100

[301] 338 Un quadro, dove si rappresenta S. Sebastiano voltato interra morto con due Donne che gli medicano le ferite, di mano di Michel-Angelo da Caravaggio di palmi 7. e 5. in circa con sua cornicia con paternostrino tutta indorata stimato in 200

[302] 339 Un quadro à traverso di forma ottangolare, che rappresenta il viaggio di Giacobbe con molte figure, et animali di mano di Jacomo Bassano di palmi 6. e 3. con sua Cornicia Liscia indorata stimato in 300

f.52v [303] 340 Un quadro per traverso di forma ovata dipinto in tavola, che rappresenta Sansone quando rovinò il Tempio con quantità di figure, di mano di Jacomo Tintoretti di palmi 4. e 2. con sua cornicia intagliata à festone e tutta indorata stimato in 60

[304] 341 Un quadro che rappresenta L'Assunta con gli Apostoli di mano di scarzellino da ferrara di palmi 3. e 2. con cornicia intagliata, e tutta indorata stimato in 250

[305] 342 Un quadro che rappresenta la Madonna, il Bambino che L'accarizza, S. Gioseppe appoggiato con veduta di Lontananza di mano del Cavaliere Gioseppe Darpino di palmi 2. et 1½ con cornicia tutta intagliata e tutta indorata stimato in 40

f.53 [306] 343 Un quadro che rappresenta La Madalena Penitente con mani gionte al petto di mano del Tintoretti di palmi 5. e 4 con sua Cornicia tutta intagliata e tutta indorata stimato in 80

[307] 344 Un quadro dipinto à chiaro oscuro giallo Lumeggiato di oro, che rappresenta un Baccanale di mano di Giovanni Bellini con molte figure, di palmi 2½ et 1. in circa con sua cornicia di fico d'Jndia con filetti indorati stimato in 150

[308] 345 Un quadro, che rappresenta cristo à Tavola, e la Madalena, che gl'onta Li piedi, di mano del Cavaliere Cairo di palmi 3. e 2. con sua cornicia Liscia, e tutta indorata stimato in 80

[309] 346 Un quadro che rappresenta una Madonna col Putto in braccio di mano del Cavalier Cairo di palmi 2. et 1. poco più con sua Cornicia intagliata, e tutta indorata stimato in 50 *Annot: El Conde Macerati en Milan presentó el quadro del n^{o} 346*

f.53v [310] 347 Un quadro che rappresenta l'Angelo che annuntia alla Madonna con una gloria di Angioli di mano di francesco Albani di palmi 2½ e 2. con sua cornicia di pero nero con riporti d'intaglio indorati stimato in 700

[311] 348 Un quadro che rappresenta un Paese con La veduta di un fiume, e vi sono tre figurine con pecore di mano di Claudio Loranese di palmi 7 e 5. in circa con sua cornicia intagliata, e tutta indorata stimato in 300 *Annot: El Cardenal Portocarrero presentó el quadro del Num^{o} 348*

[312] 349 Un quadro per traverso, che rappresenta la Resurrettione di Christo con Li Soldati addormentati, e due Angioli in aria di mano di Jacomo Tintoretti di palmi 12. e 7 in circa con sua cornicia tutta intagliata et indorata stimato in 600 *Annot: El Cardenal Pio en Roma presentó el quadro del n^{o} 349*

f.54 [313] 350 Un quadro che rappresenta un Ritratto di un Nobile Venetiano con barba grande oscura, che tiene in una mano li guanti, e coll'altra accenna, e tiene sul tavolino, un Libro aperto, habito rosso, foderato di pelle bianca, di mano di Jacomo Tintoretti di palmi 5½ e 4. in circa con sua cornicia Liscia tutta indorata stimato in 80

[314] 351 Un quadro che rappresenta un Ritratto di un giovine nobile venetiano con beretta in testa con habito rosso foderato di pelle bianca con le mani vote, di mano di Jacomo Tintoretto di palmi 5½ e 4. in circa con sua cornicia Liscia tutta indorata stimato in 60

[315] 352 Un quadro con un Cavallo baio in atto di galoppare di mano di Carlo de Ruiter di palmi 1½ et 1. con sua cornicetta piana, e tutta indorata stimato in 10

f.54v *Nella Settima Stanza seguente di detto Appartamento Nobile del detto Palazzo Reale*

[316] 353 Un quadro di un Ritratto di huomo con una beretta in capo mezza figura di mano di Paris Borden di palmi 3. e 2. in circa con sua cornicia intagliata sopra gesso, e tutta indorata stimato in 40

[317] 354 Un quadro che rappresenta un Ritratto come di Prete mezza figura di mano di Tintoretto di palmi due, et 1½ in circa con sua cornicia Liscia, e tutta indorata, stimato in 35

[318] 355 Un quadro che rappresenta una testa di un vecchio, che volta, di mano del Guercino di palmi 2. et 1½ in circa con sua cornicia intagliata sopra gesso e tutta indorata stimato in 30

f.55 [319] 356 Un quadro che rappresenta un Ritratto di un Giovinetto di mano [blank] di palmi 1½ et 1. in circa con sua cornicia Liscia, e tutta indorata, stimato in 12

[320] 357 Un quadro, che rappresenta duè Angioli uno voltato in schina con una tromba in mano e l'altro con Le mani al petto, che guarda verso il Cielo di mano di Jacomo Tintoretti di palmi 8. e 7 in circa con sua cornicia intagliata e tutta indorata stimato in 300

[321] 358 Un quadro di un Ritratto di Donna vestita di rosso con le maniche bianche con collaro alla Giesuita di mano di Luchetto di palmi 5. e 3. in circa con Sua cornicia Liscia, e tutta indorata stimato in 40

f.55v [322] 359 Un quadro che rappresenta trè Angioli che cantano con due Putti, che Leggono un Libro di musica, di mano di Paolo da Verona di palmi 8. et 8. con sua cornicia intagliata, e tutta indorata stimato in 600

[323] 360 Un quadro che rappresenta un Ritratto di una Donna attempata, vestita di oscuro con petto assai scoperto, tiene una mano nel fazzoletto di mano del Corona di palmi 6 e 4 in circa con sua cornicia intagliata sora gesso alla cantonate, e tutta indorata, stimato in 60

[324] 361 Un quadro che rappresenta un Ritratto di una Donna di un habito nero di capelli di oro, di

mano di Paolo da Verona di palmi 7 e 3 in circa con sua cornicia intagliata sopra gesso alla cantonate, et tutta indorata stimato in 200

f.56 [325] 362 Un quadro un Ritratto di forma ovata che rappresenta il Ritratto di federico Zuccari fatto da se medesimo di palmi 3. e 2½ in circa con sua cornicia angolare Liscia, e tutta indorata stimato in 50

[326] 363 Un quadro compagno, che rappresenta il ritratto della moglie del medesimo di mano dell'stesso di palmi 3. e 2½ in circa con sua cornicia angolare Liscia, e tutta indorata stimato in 50

[327] 364 Un quadro che rappresenta un Ritratto di un giovinetto con Le mani al fianco con berettino in testa, di mano di Titiano di palmi 2½ e 2. in circa con sua cornicia intagliata sopra gesso tutta indorata stimato in 200

[328] 365 Un quadro che rappresenta un Ritratto di una Donna finta à sedere con quantità di merletti al collo, et alle maniche, et habito ricamato, di mano di Paolo da Verona, di palmi 4. e 3. in circa con sua cornicia Lavorata alle cantonate sopra gesso, e tutta indorata stimato in 200

f.56v [329] 366, 367 Due quadri compagni che rappresentano Christo à Cavallo con l'Apostoli che lo seguono di mano di Jacome Tintoretti di palmi 10. et 8. in circa L'uno con sue cornicie intagliate alle cantonate sopra gesso, e tutte indorate, ambidue assieme stimati in 200

[330] 368 Un quadro che rappresenta un Ritratto di un Prete à sedere, che tiene nelle mani Li guanti con beretta in capo, di mano di Jacomo Tintoretti di palmi 5. e 4. in circa con sua cornicia Liscia e tutta indorata stimato in 60

f.57 [331] 369 Un quadro che rappresenta un Ritratto di una Donna con un Turbante bianco in capo, e dietro si vede una Mora, di mano di Luca Giordano di palmi 4. e 3. in circa con sua cornicia intagliata, e tutta indorata stimato in 35

[332] 370 Un quadro che rappresenta trè Apostoli, di mano di Gio: Bellino, di palmi 2. per ogni verso con cornicia tutta indorata, stimato in 200

[333] 371 Un quadro un Ritratto di un Doze veneto veduto in profilo di mano di Giovanni Bellino di palmi 1½ et 1. in circa con Sua cornicia liscia, e tutta indorata stimato in 30

[334] 372 Un quadro compagno di un huomo, di faccia piena di mano di medessimo Giovanni Bellino di palmi 1½ et 1. in circa con sua cornicia Liscia, et tutta indorata stimato in 30

f.57v [335] 373 Un quadro che rappresenta il Genio di Rubens, che stà dipingendo vane fantasie con quantità di figure intorno di mano di Luca Giordano di palmi 20. e 15 in circa con sua Cornicia intagliata Sopra gesso alle cantonate, e tutta indorata stimato in 800[17]

[336] 374 Un quadro che rappresenta un Ritratto di un Giovine che tiene una mano appoggiata, e nell'altra tiene un fazzoletto con Collaro à lattuca di mano di [blank] di palmi 5. e 4. in circa con sua cornicia intagliata alle cantonate Sopra gesso, e tutta indorata stimato in 40 *Annot: El Principe Montesarcho presentó el quadro del Num° 374*

f.58 [337] 375 Un quadro che rappresenta un Ritratto di un Giovine che se appogia, e tiene una mano al petto con maniche bianche, di mano di Luca Giordano di palmi 4. e 3. in circa con sua cornicia intagliata e tutta indorata stimato in 30

[338] 376 Un quadro che mostra una testa di una venere, che Amore La bacia di mano del Parmigiano di palmi 2. et 1½ in circa con sua Cornicia tutta indorata, viene dal Buonaruota stimato in 40

[339] 377 Un quadro, che rappresenta un Ritratto di un Prelato con Beretta in testa, barba tonda di scuola di Titiano di palmi di 2. e½ e 2. in circa con sua cornicia indorata stimato in 30

f.58v [340] 378 Un quadro un San Giovanni Evangelista col Calice in mano, dipinto di mano di francesco Mola di palmi 2. et 1½ in circa con sua cornicia tutta indorato stimato in 25

[341] 379 Un quadro che rappresenta un Ritratto di un Prete di mano di Tintoretti di palmi 3. e 2. in circa con sua Cornicia Liscia, e tutta indorata stimato in 20

[342] 380 Un quadro che rappresenta un Putto nudo che adora una Rosa, di mano di Guido di palmi 3. e 2½ in circa con sua cornicia tutta indorata stimato in 80

[343] 381 Un quadro che rappresenta una Santa Catarina della Ruota voltata si profilo con la palma di

mano, dipinta di mano di Pasqualino de Rossi di palmi 2. et 1½ in circa con sua cornicia tutta indorata stimato in 12

f.59 [344] 382 Un quadro che rappresenta una Donna che piange con una treccia di cappelli, che gli cala sul petto, di mano di Paolo Veronese di palmi 2 et 1½ in circa con sua cornicia tutta indorata stimato in 40

[345] 383 Un quadro che rappresenta due Angioli inginocchiati sopra nuvole in atto di ammiratione, di mano di Jacomo Tintoretti di palmi 8. e 7. in circa con Sua cornicia intagliata, e tutta indorata stimato in 200

[346] 384 Un quadro che rappresenta un Ritratto di una Donna vestita di rosso con le mani al fianco, di mano del moretto di Brescia di palmi 6. e 4. in circa con sua cornicia intagliata sopra gesso alla cantonate, e tutta indorata stimato in 40

f.59v [347] 385 Un quadro che rappresenta un Ritratto di huomo, che tiene con una mano La vesta innanzi al petto, e vicino tiene una colonna di mano di Titiano, di palmi 4. e 3 in circa con sua cornicia intagliata sopar gesso alle Cantonate, e tutta indorata stimato in 80

[348] 386 Un quadro che rappresenta Angioli, che suonano varij Istromenti, di mano di Paolo da Verona, di palmi 8. et 8. in circa con sua cornicia intagliata, e tutta indorata stimato in 600

[349] 387 Un quadro che rappresenta un Ritratto di un Giovine con corvata al collo, tiene una mano al fianco, e l'altra sopra un tavolino, dove sono lettere piegate di mano di Giorgione, di palmi 6. e 4. in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata, stimato in 60

f.60 [350] 388 Un quadro che rappresenta un Ritratto di un huomo, che tiene una mano al petto con habito di pelle di mano di Jacomo Tintoretto di palmi 4. e 3. in circa con Sua Cornicia intagliata Sopra gesso alle cantonate, e tutta indorata stimato in 60

[351] 389 Un quadro che rappresenta due Ritratti compagne di forma ovata di due Putti uno vestito di rosso e l'altro di giallo figli di federico zuccari fatti dal medesimo Padre, di palmi 3. e 2½ in circa con sua Cornicia angolare, e tutta indorata stimato in 80

f.60v [352] 390 Un quadro che rappresenta un Ritratto di un huomo con beretta nera in capo, e mostra con le mani un quadretto con dentro una ciffara, e tiene una catena di oro al Collo di mano di Alberto Duro di palmi 4 e 3 in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 100 *Annot: El Conde Hercules Visconti en Milan presentó el del N° 390*

[353] 391 Un quadro che rappresenta un Ritratto di un huomo con collaro à lattuca di mano di Ludovico Caracci di palmi 3 e 2½ in circa con sua cornicia tutta indorata stimato in 50

f.61 [354] 392 Un quadro che rappresenta un Ritratto di un huomo che tiene nelle mani un libro con collaro à lattuca di mano di Jacomo Tintoretti, di palmi 3. e 2½ in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 60

[355] 393 Un quadro che rappresenta un Ritratto di huomo giovine che tiene un Cappello in capo con un centiglio giallo, di mano di Caponi di palmi 3 e 2½ in circa intagliata alle cantonate sopra gesso, e tutta indorata stimato in 15

[356] 394 Un quadro che rappresenta un Ritratto tutto intiero di un Cacciatore con cane à piedi di mano venetiana di palmi 8. e 5. in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 40

f.61v [357] 395 Un quadro che rappresenta una Madonna col Bambino, Sant'Anna San Gioseppe e San Giovanni, di mano di Bonifatio di palmi 4. e 2. in circa con paternostrino, e tutta indorata stimato in 70

[358] 396 Un quadro che rappresenta un Ritratto di un huomo tutta figura con un figliuoletto à canto di lui, di mano di Moroni da Bergamo di palmi 8. e 5. in circa con Sua cornicia intagliata alle cantonate, e tutta indorata stimato in 125 *Annot: El Senador D. Rodrigo de Quintana en Milan el del n° 396*

[359] 397 Un quadro dove si rappresenta duè figure in piedi et una terra con un Giove fulminante in aria di mano di Andrea schiavone di palmi 4. et 1. in circa con Sua cornicia intagliata sopra gesso, e tutta indorata stimato in 100

f.62 [360] 398 Un quadro, che rappresenta un Ritratto di un huomo vestito di bianco con collarino al collo di [blank] di palmi 3. e 2½ in circa con sua cornicia intagliata alle cantonate sopra gesso tutta indorata, stimato in 10

[361] 399 Un quadro che rappresenta un Ritratto di un Cardinale antico con barba grande di mano di Titiano di palmi 3. e 2½ con sua cornicia intagliata alle cantonate, sopra gesso tutta indorata stimato in 100

[362] 400 Un quadro che rappresenta un Ritratto di un huomo con collarone à lattuca di mano de'Caracci, di palmi 3. e 2 in circa con sua cornicia tutta indorata stimato in 60

f.62v *Nell'ottava Stanza seguente del d° Appartam.to Nobile di detto Palazzo Reale*

[363] 401 Un quadro che rappresenta Darida quando volse tagliare Li capelli à Sansone addormentato colla mascella dell'Asino, si crede di mano di Lanfranco di palmi 7. e 5. in circa con sua cornicia tutta indorata, stimato in 40 *Annot: El Abad Odi presentó el cuadro del Numero 401*

[364] 402 Un quadro bislongo che rappresenta un Paese con veduta di mare, e città e molte figurine scuola de'Caracci di palmi 8. et 1. in circa con sua cornicia indorata stimato in 50

[365] 403 Un quadro con una testa di un Pastore incoronato di Lauro, di mano di Leonello Spada di palmi 2½ e 2. in circa con sua cornicia tutta indorata stimato in 30

f.63 [366] 404 Un quadro che rappresenta un Ritratto di un Doze veneto senza barba di mano di Titiano di palmi 2 et 1½ in circa con sua cornicia piana, e tutta indorata stimato in 30

[367] 405 Un quadro che rappresenta un San Giovanni di mano di Pasqualino de Rossi di palmi 4. e 3. in circa con sua cornicia piana, e tutta indorata stimato in 10

[368] 406 Un quadro che rappresenta san francesco, et un Paese creduto di mano del Tintoretti di palmi 3. e 2. in circa con sua cornicia piana, e tutta indorata, stimato in 30

[369] 407 Un quadro che rappresenta un vaso di fiori, et un Tulipano che posa sul piano di mano di mario de fiori di palmi 4. e 3. in circa con sua Cornicia intagliata, e tutta indorata stimato in 40

f.63v [370] 408 Un quadro che rappresenta una vecchia con un panno bianco in testa, che si crede La madre di francesco Mola di mano del medesimo di palmi 2. et 1½ in circa con sua cornicia con fili di oro, e color di noce stimato in 20

[371] 409 Un quadro che rappresenta un Ritratto di un Giovine con poca barba con un zimarrone color oscuro, foderato con pelle bianca, di mano di Jacomo Tintoretto di palmi 6. e 4. in circa con sua cornicia intagliata con le Foglie alle cantonate Sopra gesso tutta indorata stimato in 60

[372] 410 Un quadro che rappresenta un Ritratto di un Patriarca di Aquileia con mozzetta rossa come da Cardinale di mano di Jacomo Tintoretti di palmi 6. e 4. in circa con sua cornicia intagliata con le foglie alle cantonate sopra gesso tutta indorata, stimato in 250

f.64 [373] 411 Un quadro che rappresenta la Madonna in gloria, e da basso stà san francesco, e S. Nicola con un'altra figura vestita di nero, di mano di Carlo Marati, copiata da Titiano, di palmi 10. e 5 in circa con sua cornicia intagliata à Paternostri con fili d'oro, e colore di noce stimato in 250

[374] 412 Un quadro, che rappresenta una veduta di una Marina con figurina, et barche di mano di Gasparo Pusino di palmi 6. e 4. in circa con sua cornicia color di noce, et oro stimato in 90

f.64v [375] 413 Un quadro che rappresenta un Ritratto di un huomo con collarina di armatura di mano di [blank] di palmi 2. et 1½ in circa con sua cornicia nera, et oro stimato in 12

[376] 414 Un quadro che rappresenta un Ritratto di un huomo vestito di oscuro con una mano appoggiata al fianco, e L'altra sopra ad un Tavolino, dove stà posato un orologio à polvere, di mano di Tintoretto di palmi 5. e 4. in circa con sua cornicia intagliata alle cantonate, e tutta indorata stimato in 60

[377] 415 Un quadro, che rappresenta un Ritratto di un Doze Veneto di mano di Pittore Moderno chiamato Lipari, di palmi 6. e 4. in circa con sua cornicia intagliata, indorata, e color di noce, stimato in 30

f.65 [378] 416 Un quadro che rappresenta un Ritratto di una Donna vestita di nero con collarone grande manicetti grandi, da una mano tiene Li guanti, e l'altra appoggiata vicino ad un'orologio di mano

di Vandich di palmi 6. e 4½ in circa con sua cornicia intagliata sopra gesso alle cantonate tutta indorata, stimato in 90

[379] 417 Un quadro che rappresenta un Ritratto di un vecchio, che accenna sopra un libro aperto di mano Venetiana di palmi 4. e 3. in circa con sua cornicia nera, e filettata di oro, stimato in 30

[380] 418 Un quadro rotondo da capo con una Madonna col Bambino Giesù in braccio, e San Giovanni di mano di un fiammengo imitatore del Parmiggianino di palmi 1. e poco piu, et uno in circa con sua cornicia tutta indorata, fù del Cardinal scaglia stimato in 40

f.65v [381] 419 Un quadro che rappresenta un Ritratto dipinto à chiaro oscuro, si crede sia l'Jmperatore regnante con suo cristallo d'avanti, di mano di [blank] di palmi 2½ e 2. in circa con sua cornicia Liscia, e tutta indorata stimato in 22

[382] 420 Un quadro dipintovi un Paese con figurine, di mano di Paolo Brillo, di palmi 1½ e 2. in circa con sua cornicia piana, et tutta indorata stimato in 28

[383] 421 Un quadro che rappresenta un Ritratto di una Donna à sedere con sedia all'antica con velo in testa, di mano di Marcello Benusti di palmi 6. e 4. in circa con sua cornicia tutta indorata stimato in 30

f.66 [384] 422 Un quadro che rappresenta un Santo vescovo con mitra di mano di Bernardino Campi Cremonese, di palmi 3. e 2. in circa con sua cornicia liscia, e tutta indorata, stimato in 40

[385] 423 Un quadro che rappresenta una bambocciata che significa un Levantino che da un'altro piglia Acquavita con altre figurine di mano di Gobao, di palmi 2. et 1½ in circa con sua cornicia tutta indorata stimato in 30

[386] 424, 425 Due quadretti che rappresentano due filosofi in piedi, di mano di Gaudentio della prima maniera sotto allo scoto, di misura di palmi 1½ et 1. con sue corniciette tutte indorate stimati ambidue insieme in 30

f.66v [387] 426 Un quadro che rappresenta una testa di un vecchio che guarda á basso, di mano di [blank] di misura meno di palmi 1. con sua cornicieta di pero con filetto d'oro stimato in 8

[388] 427 Un quadro che rappresenta un Ritratto di una Giovinetta in piedi con un ventaglio in mano dipinto di mano di Titiano, di palmi 6. e 4. in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 250

[389] 428 Un quadro che rappresenta un Ritratto di un huomo con beretta nera, vestito nero appoggiato con una mano al Tavolino, e L'altra alla cintura di mano di Marcello Bernusti di palmi 6. e 4. in circa con sua cornicia tutta indorata stimato in 30

f.67 [390] 429 Un Ritratto di Donna Olimpia Pamfilio con velo nero in testa di mano di Diego Velasco di palmi 3. e 2½ in circa con sua cornicia tutta indorata stimato in 50

[391] 430 Un quadro, che rappresenta un Ritratto del Cardinal de Massimi in habito da Prelato, di mano del detto Diego de Velasco di palmi 3. e 2½ in circa con sua cornicia tutta indorata stimato in 50[18]

[392] 431 Un quadro che rappresenta La fuga della Madonna, e San Gioseppe in Egitto con altre figure, et Angioli p. aria, di mano di Bonifatio, di palmi 6. e 4. in circa con sua cornicia piana, e tutta indorata stimato in 80

[393] 432 Un quadro che rappresenta un Ritrato di una Donna vestita all'antica con collaro à Lattuca con acconciatura in testa di perle, e fioretti bianchi di mano di Scipione Gaetano di palmi 2½ e 2. con sua cornicia piana, e tutta indorata stimato in 18

f.67v [394] 433 Un quadro che rappresenta Susanna con li due vecchi, che La stanno osservando nel bagno, di mano del Cavaliere d'Arpino di palmi 2. et 1½ in circa con sua cornicia tutta indorata stimato in 40

[395] 434 Un quadro che rappresenta un Sileno ubriaco appogiato da due fauni con figure innanzi in atto di baccantare di scuola di Titiano di palmi 3. per ogni verso in circa con sua cornicia piana, e tutta indorata stimato in 40

[396] 435 Un quadro che rappresenta la Madonna, Santa Catarina che tiene il Bambino Giesù in braccio, e si vedono due altri Santi di mano del Cavalier Lanfranco di palmi 2. et 1. in circa con sua cornicia tutta indorata stimato in 40

f.68 [397] 436 Un quadro, che rappresenta un Ritratto di un Ragazzo, che tiene una pera in mano che si crede figliuolo del detto Cavalier Lanfranco di palmi 2½ e 2. in circa con sua cornicietta piana, e tutta indorata, stimato in 20

[398] 437 Un quadro che rappresenta un Ritratto di un huomo vecchio in habito di forma da Dottore, che tiene La mano appoggiata sopra un libro sopra un Tavolino, ove posa una Lettera, et un orologio à polvere, di mano di Jacomo Tintoretti di palmi 6. e 4½ in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata stimato in 60

f.68v [399] 438 Un quadro che rappresenta un Ritratto di un huomo di barba oscura rotonda con un collaro à due punte e mostra sopra al Tavolino una mezza statueta di mano di Palma di palmi 4. e 3. in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 35

[400] 439 Un quadro che rappresenta due cani di mano di Paolo da Verona di palmi 4. per ogni verso in circa con sua cornicia con paternostrino attorno, e tutta indorata stimato in 40 *Annot: El Marques Parisani presentó el quadro del Num^{o} 439*

[401] 440, 441 Due quadri compagni che rappresentano San Pietro, e San Paolo di mano del Guercino da Cento di palmi 5. e 4 in circa con sua cornicia intagliata, e tutta indorata ambidue insieme stimati in 220 *Annot: El Cardenal Saveli en Roma presentó el del Numero 440 y tambien el del Num^{o} 441*

f.69 [402] 442 Un quadro che rappresenta un filosofo con un Libro aperto in mano, e molte figure intorno, che L'odono, si crede di mano di Paolo da Verona, di palmi 3. in circa p. ogni verso con sua cornicia tutta indorata stimato in 200

[403] 443 Un quadro che rappresenta un Ritratto di un huomo di faccia piena, che mostra à insegnare à Leggere ad un figliuolo di mano di Moron da Bergamo di palmi 5. e 4. in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata stimato in 60

[404] 444 Un quadro che rappresenta un Ritratto in habito como di Prelato con barba longa, beretta in capo un guanto in mano, e L'altra tiene appoggiata alla cintura, di mano di frà Sebastiano del Piombo di palmi 6 e 4. in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata stimato in 180

f.69v [405] 445 Un quadro che rappresenta Adone, e Venere à sedere, et Amore, che stà scherzando con due Cani, di mano di Luca Giordano, di palmi 6. e 4. in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata stimato in 90

[406] 446 Un quadro che rappresenta un Ritratto di un huomo con barba grande con beretta rotonda in capo con habito oscuro una mano serrata, e nell'altra tiene un memoriale, di mano di Titiano di palmi 5. e 4. in circa con sua cornicia intagliata sopra gesso alle cantonate, e tutta indorata stimato in 35

f.70 [407] 447 Un quadro che rappresenta Adamo et Eva che piangono Abelle in terra morto, di mano di Dom^{co} Tintoretti di palmi 9. e 7. in circa con sua cornicia intagliata alle cantonate sopra gesso e tutta indorata stimato in 60

[408] 448 Un quadro che rappresenta L'Assunta portata dagl'Angioli di mano di Luigi Scaramucci di palmi 8. e 6. in circa con sua cornicia tutta indorata stimato in 100

[409] 449 Un quadro che rappresenta un Ritratto per Longo di un Giovinetto con manto di pelle, e pennacchiera in testa con cartello sopra il capo, che dice essere un Duca di Milano, di mano di Andrea Mantegna di palmi 8. e 2. in circa con sua cornicia tutta indorata stimato in 60

f.70v *Nella Nona, et ultima stanza seguente del d^{o} Appartamento Nobile di d^{o} Palazzo Reale*

[410] 450 Un quadro che rappresenta Christo à Tavola colli due Pellegrini in Hemaus di palmi 9. e 7. in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata stimato in 100

[411] 451 Un quadro che rappresenta un Ritratto di un huomo con collaro à Lattuca, gli pende dal collo una catena d'oro con La Croce di Christo di maniera di Scipione Gaetano, di palmi 2½ e 2. in circa con sua cornicia di noce, e filetti d'oro stimato in 15

[412] 452 Un quadro che rappresenta ucelli morti di mano di [blank] di palmi 1½ et 1. con sua cornicietta di pero stimato in 10

f.71 [413] 453 Un quadro che rappresenta un Ritratto di huomo con habito nero, foderato di pelle bigia con guanti in mano, e dall altra un memoriale, di mano di francesco Bassano di palmi 4½ e 4. in circa con sua cornicia piana, e tutta indorata stimato in 25

[414] 454 Un quadro che rappresenta un Ritratto di una Donna con vesta e Zimarra nera un fazzoletto in mano, dipinto di mano del Cavalier Lanfranco di palmi 4. e 3. con sua Cornicia piana e tutta indorata stimato in 50

[415] 455 Un quadro che rappresenta una Madonna che cuopre con un panno Giesù Bambino, e San Giovanannino con un Agnelletto in braccio di mano di Paolo Veronese di palmi 4. e 3. in circa con sua cornicia intagliata alle cantonate sopra gesso, e tutta indorata, stimato in 160

f.71v [416] 456 Un quadro che rappresenta un Ritratto di un Doze Veneto finto à sedere con habito di Giallo oscuro, e sopra lavorato di mano di Jacomo Tintoretto di palmi 5½ e 4. in circa con sua cornicia tutta indorata stimato in 65

[417] 457 Un quadro che rappresenta un Ritratto di una Giovine Pittrice tutta figura in atto di dipingere fiori, di mano di francesco Albano, di palmi 9. e 5½ con suoi regoli attorno, e tutti indorati, stimato in 80

[418] 458 Un quadro che rappresenta un Ritratto di un huomo vestito di Armatura, che tiene una mano sopra un Cimiero dove è una Lancia vincino con veduta di mare, di mano di Tintoretti molto diligente, di palmi 6. e 4½ in circa con sua cornicietta piana, e tutta indorata stimato in 80

f.72 [419] 459 Un quadro che rappresenta un Ritratto di una Donna vestita di nero che tiene una mano appoggiata sopra un Tavolino con un Tappeto rosso e con L'altra tiene il fazzoletto, di mano di [blank] di palmi 4. e 3½ in circa con sua cornicia piana indorata stimato in 30

[420] 460 Un quadro che rappresenta un Ritratto di un huomo vecchio senza barba, con beretta in testa con una mano appoggiata sopra un Tappeto fatto alla Turchesca di mano di [blank] di palmi 4. in circa per ogni verso con sua cornicia Liscia, e tutta indorata stimato in 25

f.72v [421] 461, 462 Due quadri che rappresentano due ritratti compagni in piedi tutta figura, marito e moglie di mano di Jacomo Tintoretti di palmi 9. e 5. in circa L'uno con sue cornicie intagliate, e tutte indorate, ambidue stimati assieme in 300 *Annot: Augustin Paravesin presentó el del Numero 461 y tambien el del Numero 462*

[422] 463 Un quadro che rappresenta molti Angeli, che suonano varij Instromenti, et uno L'Arciliuto di mano di Paolo da Verona di palmi 9. e 9. in circa con sua cornicia intagliata, e tutta indorata, stimato in 600

[423] 464 Un quadro che rappresenta L'Adultera innanzi à Christo, di mano del Palma Giovine, di palmi 4. e 3. in circa con sua cornicia tutta indorata, stimato in 50

[424] 465 Un quadro che rappresenta Venere sopra un Letto, che vede Amore che ha gl'occhi bendati, e da Lontano Le tre Gratie nude di mano di Domenico Tintoretto, di palmi 6. e 4½ in circa con sua cornicia tutta indorata stimato in 80[19]

f.73 [425] 466 Un quadro che rappresenta la Natività della Madonna, dove si vede una Donna nel mezzo, che stá voltata in schina, di mano di Schidone, di palmi 4. e 3. in circa con sua cornicia tutta indorata stimato in 100[20]

[426] 467 Un quadro che rappresenta diverse figure, che stanno mirando una Cartella Scritta, la quale é portata dalla morte, di mano di Giorgione di palmi 9. e 5. in circa con sua cornicia intagliata, e tutta indorata stimato in 300

[427] 468 Un quadro che rappresenta il Vitio Legato con tre figure che lo deludono, di mano del Barocci à Imitatione del correggio di palmi 7. e 4. in circa con sua cornicia Liscia tutta indorata stimato in 250

f.73v [428] 469 Un quadro che rappresenta L'Angelo Custode che li si stringe al petto un Anima per timore di un Demonio, che La minaccia di mano di Carlo Marati, di palmi 5. e 4. in circa con sua Cornicia intagliata e tutta indorata stimato in 260

[429] 470 Un quadro che rappresenta un Ritratto di un Giovine con diversi disegni nelle mani dipinto di mano del Cavalier Bernino Scultore, di palmi 3. e 2. in circa con sua cornicia indorata, e color di noce stimato in 80

[430] 471 Un quadro che rappresenta un Ritratto di Giovanni Bembo Doze Veneto di mano di Jacomo Tintoretti di palmi 6. e 4. in circa con sua cornicia piana, e tutta indorata stimato in 80

f.74 [431] 472 Un quadro che rappresenta un Ritratto di un huomo di Barba nera color pallido stà appoggiato, e tiene in una mano una carta con un fiocchetto rosso di Pordenone, di palmi 6. e 4½ in circa con sua cornicia piana e tutta indorata stimato in 80

[432] 473 Un quadro che rappresenta un Ritratto di un huomo à sedere con La testa, che volta con vesta da Dottore foderata di pelle oscura di mano di francesco Bassano di palmi 7. e 5. in circa con sua cornicia piana, e tutta indorata stimato in 80

[433] 474 Un quadro che rappresenta un Ritratto di un Nobile Venetiano con barba Longa vestito di rosso foderato di pelle bianca, Li pende da una spalla una stuola, di mano di Jacomo Tintoretti, di palmi 6. e 4. in circa con sua cornicia Liscia, tutta indorata stimato in 60

f.74v [434] 475 Un quadro che rappresenta il Sammaritano ferito con Paese di mano di Jacomo Tintoretti di palmi 2½ e 2. in circa con sua cornicietta piana, e tutta indorata, stimato in 70

[435] 476 Un quadro che rappresenta un Ritratto di huomo con collaraccio, e vestito di nero, di mano di Jacomo Tintoretti, di palmi 3. e 2. in circa con sua cornicia color di noce, et oro stimato in 50

[436] 477 Un quadro che rappresenta un Ritrato di huomo vestito tutto di armatura di ferro tiene in una mano il cimiero con una penna bianca, e da un Lato, si vede la testa del suo Cavallo, di mano di Jacomo Tintoretti ò si crede di Titiano di palmi 6. e 4. con sua cornicia piana, e tutta indorata, stimato in 70

f.75 [437] 478 Un quadro che rappresenta un Ritratto di huomo assai grasso, e pieno con zimarra, ò vesta nera da Dottore con un braccio appoggiato sopra una pietra e si vede in Lontanaza La veduta di un Castello di mano del Tintoretto di palmi 6. e 4. in circa con sua cornicia piana e tutta indorata stimato in 80

[438] 479, 480 Due quadri compagni di forma ovata con due Teste dipinte sul muro, che rappresenta un vecchio, et un Cherubino di mano di francesco Cozzi di palmi 2. in circa con sue cornicie angolari, e tutte indorate stimati ambidue assieme in 40

f.75v [439] 481 Un quadro che rappresenta un Ritratto di un Doze Veneto di mano del Tintoretti, di palmi 2½ e 2. in circa con sua cornicietta piana, e tutta indorata stimato in 25

[440] 482 Un disegno fatto di pastello, che rappresenta Pallade, et un fiume, che tiene nelle mani in Urna posta in una Architettura, di mano di federico Zuccari, di palmi, 3½ e 2. in circa con sua cornicia filettata di oro stimato in 25

[441] 483 Un quadro che rappresenta un Ritratto di huomo in forma ovata di mano di scuola di Caracci di palmi 2. in circa con sua cornicia intagliata indorata e color oscuro stimato in 15

f.76 [442] 484 Un quadro che rappresenta Giuseppe che fugge dalla Donna faraone dipinto di mano del Cavalier Giuseppe di palmi 2. et 1½ in circa con sua cornicia d'ebbano stimato in 30[21]

[443] 485 Un quadro che rappresenta un Ritratto di un Giovine, che tiene una carta in mano che vi è scritto tollerleges di mano di [blank] di palmi 3. e 2½ in circa con sua cornicia intagliata, dorata, e colore di Tartaruca stimato in 10

[444] 486 Un quadro che rappresenta un Ritratto di una Giovinetta, che tiene nelle mani un Crocifisso di palmi 4½ e 4. in circa con sua cornicietta piana e tutta indorata stimato in 25

[445] 487 Un quadro che rappresenta un Ritratto di un Abbate Lateranense à sedere sopra una sedia, e si vede in Lontananza una finestrella di mano di [blank] di palmi 6. e 4. in circa con sua cornicia nera fiorata, e filettata d'oro stimato in 20

f.76v [446] 488 Un quadro che rappresenta La natività del Signore con Angeli e Pastori, di mano di Ludovico Caracci di palmi 14. e 8. in circa con suoi regoletti intorno stimato in 300

[447] 489, 490 Due quadri Compagni che rappresentano in uno L'erodiade con La Vecchia, e nell'altra il Carnefice con la testa di S. Gio Batta in mano, dipinti di mano di Bernardino Luino, di palmi 1½ et 1. in circa con sue cornicie di pero con filetti d'oro stimati ambidue insieme in 90
Annot: El Padre Resta presentó el quadro del Num° 489 y tambien el del Numero 490

[448] 491 Un quadro che rappresenta la Madonna che tiene una Croce in mano, et il Bambino Giesù

che dorme, e S. Giuseppe in atto di ammiratione, di mano del Cavaliere Giuseppe Darpino, di palmi 2½ e 2 con sua cornicietta di pero e filetti d'oro stimato in 50

f.77 [449] 492 Un quadro che rappresenta un Ritratto di un Doze Veneto, cioè di Giovanni Bembo, che si crede copia dell'altro fatto da Dom^co^ Tintoretti, e copiata dal Padre suo di palmi 6. e 5. in circa con sua cornicia piana, e tutta indorata stimato in 20

[450] 493 Un quadro che rappresenta una ghirlanda di fiori con tre ucelli nel mezzo, et una farfalla di mano di Mario di fiori di palmi 5. e 4. in circa con sua cornicia piana, e tutta indorata stimato in 50

[451] 494 Un quadro Longo dipinto in tavola che rappresenta un Sposalitio, et altre figure di mano di Andrea Schiavone di palmi 4. et 1. in circa con sua cornicia di pero stimato in 40

f.77v *Nell'Appartamento di sopra, dove habitava prima d.^o^ Ecc.^mo^ s^r^ Marchese del Carpio mio Signore*

Nella prima Stanza apparata di Damasco rosso di d.^o^ Appartamento di sopra

[452] 495 Un quadro che rappresenta La Madonna, il Bambino, Sant'Anna, e San Giovannino, e San Gioseppe in Lontananza creduto di Giulio Romano, imitando Raffaele di palmi 8. e 7. in circa con sua cornicia nera e filettata di oro stimato in 100

Nella Seconda Stanza dove dormiva prima S. Ecc.^za^ del detto Appartamento di sopra

[453] 496 Un quadro che rappresenta Adone e Venere colcati in terra, et Amore appoggiata ad un Albero che dorme, di mano di Paris Bordone di palmi 8. e 4. in circa con sua cornicia intagliata, e tutta indorata, stimato in 250

f.78 [454] 497 Un quadro che rappresenta un Paese con La Madonna, e San Gioseppe in Egitto con altre varie figurine, di mano del Correggio, di palmi 4½ in circa per ogni verso con sua cornicia di Ebano, con riporti d'intaglio tutti indorati, stimato in 2000

[455] 498 Un quadro che rappresenta molte figure con un Giovine abbandonato in terra con molti Amoretti che conducono un cignale della schola di Giulio Romano di palmi 9. e 5. in circa con sua cornicia intagliata e tutta indorata stimato in 150

f.78v [456] 499 Un quadro che rappresenta La Madonna, San Gioseppe, et il Bambino Giesù che si vuole, stringere al collo allo madonna di mano del fattore di Raffaele, di palmi 1. e poco più, et 1. in circa con sua cornicia di ebano con riporti d'Jntaglio, e tutti indorati stimato in 300

[457] 500 Un quadro che rappresenta La Madonna, il Bambino Giesù che dorme, e San Giovannino che Li adora, di mano di Gentile Bellino, di palmi 2. et 1½ con sua cornicia indorata stimato in 60

[458] 501 Un quadro che rappresenta Lo sposalitio di santa Catarina e vi si vede S. Giovannino assistente, e dall'altra parte S. Girolamo con due altri Santi di mano del Palma vecchio con sua cornicia di pero con sopra riporti d'Jntaglio tutti indorati di palmi 4. e 2½ stimato in 600

f.79 [459] 502 Un quadro che rappresenta S. Gio: Batta con L'Agnello in braccio nel deserto di mano della Scuola come di Antonio Caracci di palmi 3. e 2. in circa con sua cornicia arenata, et indorata stimato in 60

[460] 503 Un quadro che rappresenta L'Adoratione de'Magi con molte figure, e Cavalli di mano di Bonifatio di palmi 7. e 5. in circa con sua cornicia intagliata, e tutta indorata stimato in 200

[461] 504 Un quadro che rappresenta La Madonna, il Bambino San Gioseppe e diversi Pastori con un cane bianco macchiato di mano del Palma vecchio, di palmi 8. e 6. in circa con sua cornicia intagliata, e tutta indorata stimato in 800

f.79v [462] 505 Un quadro che rappresenta una Venere tutta nuda à sedere che tiene con mani un velo con veduta di paese Lontano di mano di Leonardo da Vinci di palmi 7. e 3½ in circa con sua cornicia intagliata, e tutta indorata stimato in 2000

[463] 506 Un quadro, che rappresenta una Madonna col Bambino in braccio, S. Gioseppe, S. Giovannino, di mano di Andrea Schiavoni, di palmi 6½ e 4½ in circa, con sua cornicia intagliata, e tutta indorata stimato in 100

[464] 507 Un quadro che rappresenta S. Gio: Batta Giovine con Le mani appoggiate alla croce con La

tazza in terra, di mano dello Squidone di palmi 6½ e 4. in circa con sua cornicia intagliata e tutta indorata stimato in 200

[465] 508 Un quadro che rappresenta La Madonna, il Bambino Giesù con due Angioli Su Le Nuvole S. Giacinto in atto di adoratione di mano di Anibale Caracci, di misura circa un palmi, e poco più, por una parte, e per L'altra poco meno, di palmi 1 con sua cornicia di ebano sopra riporti d'intaglio, e tutti indorati stimato in 300

f.80 [466] 509 Un quadro che rappresenta una femina in piedi, che tiene con una mano La vesta al fianco di mano del Parmiggianino misura meno di palmi uno con sua cornicia di pero, con riporti d'Intaglio tutti indorati stimato in 90

[467] 510 Un quadro che rappresenta la Madonna, il Bambino Giesù e S. Gioseppe, che L'accarezza di mano di Gaudentio, che L'accarezza di mano di Guadentio [sic] di misura di palmi 1½ et 1 in circa con sua cornicia di pero con riporti d'intaglio tutti indorati stimato in 100

f.80v [468] 511 Un quadro che rappresenta una Testa di una Madalena, che piange, fatta dal naturale per modello delle altra di mano di Titiano, di palmi 2. et 1. poco più con sua cornicia di ebano con riporti d'intaglio, e tutti indorati, stimato in 400[22]

[469] 512 Un quadro che rappresenta un Paese con alcune figurine che passano un fiume, di mano del Dominichino, di palmi 2½ e 2. con sua cornicia intagliata, e tutta indorata, stimato in 335
Annot: El Cardenal Garafa en Roma presentó el quadro del Numero 512

[470] 513 Un quadro che rappresenta La Madonna Annuntiata dall'Angelo, di mano di Paolo Veronese, di palmi 3. e 2½ con sua cornicia intagliata, e tutta indorata stimato in 200

[471] 514 Un quadro che rappresenta una Tempesta con molte figurine spaventate di mano del Barocci di palmi 3. e 2. in circa con Sua cornicia intagliata, e tutta indorata, stimato in 90

f.81 [472] 515 Un quadro che rappresenta Marte e Venere sopra un Letto, dicono di mano di Titiano, di palmi 2½ et 2. in circa con sua Cornicia di pero con riporti d'Jntaglio tutti indorati stimato in 300

[473] 516 Un quadro che rappresenta Apollo con una figura inginocchiata che gli fà sacrificio, di poco più di palmi 1. per un verso, e palmi 1. p. L'altro di mano di Bramante con sua Cornicia di ebano con riporti d'intaglio tutti indorati stimato in 200

[474] 517 Un quadro che rappresenta La Madonna, il Bambino Giesu, S. Gioseppe, et un Pastore inginocchiato di palmi 2. et 1½ in circa con sua cornicia tutta indorata stimato in 60

f.81v [475] 518 Un quadro che rappresenta Cristo à tavola con il Fariseo, e la Madalena che onge i piedi à Christo, di mano di Paolo Veronese con Cornicia di Ebano con filetti d'oro stimato in 330

[476] 519 Un quadro che rappresenta La Madonna, il Bambino Giesù, che sposa Santa Catarina, e San Gioseppe, e con un Libro in mano, di mano del Parmiggianino, di misura di palmi 1. in circa con sua cornicia intagliata e tutta indorata stimato in 200[23]

[477] 520 Un quadro che rappresensenta La Casta Susanna con li due vecchi, di mano di Agostino Caracci, di misura di palmi 2. e uno e mezzo con sua cornicia di ebano con filetti d'oro, stimato in 200

f.82 [478] 521 Un quadro che rappresenta La carità in aria con una Mitra dà Vescovo, et un Pastorale in mano dipinta di mano del Cavalier Lanfranco di misura di poco più di palmi 1. et 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 50

[479] 522 Un quadro dipinto sopra muro che rappresenta una Testa di un Angelo, di mano del Correggio con suo Cristallo sopra di misura di poco più di palmi 1. con sua cornicia di pero con riporti d'intaglio tutti indorati stimato in 300

[480] 523 Un quadro che rappresenta La Regina Saba con quantità di figure di mano di Jacomo Tintoretti di palmi 12. e 7 in circa con sua cornicia intagliata, e tutta indorata stimato in 800

[481] 524 Un quadro che rappresenta variata sorte di Gallina, e Piccioni di mano di Anibale Caracci di palmi 6. e 4. in circa con suoi regoletti intorno stimato in 100

f.82v [482] 525 Un quadro che rapprsenta La Madonna, il Bambino Giesù che dà La benedittione, S. Giovannino con vedutina di case Lontane, di mano di Vittore Carpatio di palmi 2. e poco più, e 2. in circa con sua cornicia intagliata, e tutta indorata, stimato in 200[24]

[483] 526 Un quadro rotondo da capo che rappresenta la Madonna sostenuta in aria dagl'Angioli e tiene il Bambino Giesù in braccio di mano di Paolo da Verona di palmi 6½ e 2½ con sua cornicia intagliata e tutta indorata stimato in 300

[484] 527 Un quadro che rappresenta quattro Ritratti, due di huomo, e due di Donna Che stanno con un Crocifisso d'avanti, di mano di Jacomo Tintoretti, di palmi 7. e 5. in circa con sua cornicia intagliata, e tutta indorata stimato in 250

f.83 [485] 528 Un quadro che rappresenta christo che chiama S. Pietro, et egli Lascia La Barchetta, e si getta in mare, di mano di Paris Bordone, di palmi 3½ e 2½ con sua cornicia di pero con riporti d'intaglio tutti indorati, stimato in 300

[486] 529 Un quadro che rappresenta una venerina nuda con una frezza in mano, dipinta di mano dell'Albano, di misura di poco più di palmi uno con sua cornicia intagliata, e tutta indorata stimato in 30

[487] 530 Un quadretto che rappresenta un Ritratto di un Doze Venetiano voltato in profilo fatto di miniatura en toccato di oro di misura meno di mezzo palmo di mano di Giovanni Bellino con Sua Cornicia di pero con riporti d'intaglio tutti indorati, stimato in 30

f.83v [488] 531, 532 Due quadri compagni, L'uno vi è e il Martirio di S. Placido con altra verginella et altri Santi e, nell'altro vi è la depositione d'Croce di Christo Signor Nostro dipinti in Tavole, che sono i primi originali fatti dal Correggio p. Li due quadri grandi fatti in una chiesa de Benedittini di Parma di palmi 2. et 1½ con sue cornicie di ebano con riporti d'intaglio tutti indorati ambidue insieme stimati in 2000

[489] 533 Un quadro che rappresenta La Madonna, il Bambino Giesu, S. Giovannino, S. Ludovico, e S. fran.^{co} di mano di Ludovico Caracci di palmi 2. et 1. e poco piu con Sua Cornicia intagliata, e tutta indorata stimato in 300

f.84 [490] 534 Un quadro che rappresenta Christo Triomfante sù L'Asino con gl'Apostoli di mano di Jacomo Tintoretti di palmi 7. e 6½ in circa con sua cornicia intagliata, e tutta indorata, stimato in 400

[491] 535 Un quadro che rappresenta una Donna à Sedere con tre figliolini attorno, tutti Ritratti di mano di Carletto Veronese di palmi 5. in circa per ogni verso con cornicia oro, e nero stimato in 250

[492] 536 Un quadro che rappresenta La Madonna e Giesù Bambino che dà da bevere à S. Giovanino, di mano di Anibale Caracci à guazzo con un Cristallo sopra il quadro di palmi 3. e 2½ con sua cornicia di pero intagliata e tutta indorata stimato in 250[25]

f.84v *Nella Terza Stanza apparata di Damaschi del detto Apparttamento di sopra del detto Palazzo Reale*

[493] 537 Un quadro sbozzato che rappresenta Christo colla Croce in collo con quantità di figure, di mano di Jacomo Tintoretti, di palmi 8. e 6. in circa con sua cornicia intagliata, tutta indorata stimato p. La meraviglia del feroce esprimere in abozzo 400

[494] 538 Un quadro che rappresenta Molte figure, che portano un Sansone abbandonato di palmi 8. e 5. in circa con suoi regoletti intorno stimato in 60

[495] 539 Un quadro di una Circe, che tiene un vaso nelle mani, maniera di raffaele, di palmi 3. e 2. in circa con sua cornicia di pero con pietra finta intorno e Legatura di rame indorato stimato in 100

f.85 [496] 540, 541 Due quadri Compagni, che rappresentano due figure nude disegnate di Lapiz rosso, di mano di Michel Angelo Buonarota con sue cornicie di pero con riporti d'intaglio tutti indorati di palmi 2. et 1. in circa stimati ambidue assieme in 100

[497] 542 Un quadro che rappresenta un Ecce Homo, Pilato con due altri soldati di mano del Palma giovine, di palmi 5. e 4. in circa con sua cornicia intagliata, e tutta indorata stimato in 100

[498] 543 Un quadro che rappresenta un filosofo à sedere con un Libro aperto in mano, dipinto di mano di Francesco mola, di palmi 6. e 4. in circa con sua cornicia tutta indorata, stimato in 90

f.85v [499] 544 Un quadro di forma ovata, che rappresenta La Madonna, S. Catarina, e San Domenico in gloria, e molti Santi, e Sante in atto di adoratione, di palmi 6. in circa per ogni verso, di mano di Jacomo Palma con sua cornicia intagliata, e tutta indorata, stimato in 180

[500] 545 Un quadro che rappresenta Christo in Croce, La Madonna, S. Gio: con trè Angioli alla Croce, di mano di Alberto Duro, di misura poco più di palmi 1½ e poco più di palmi uno in circa con sua cornicia di ebano con riporti d'Jntaglio tutti indorati, stimato in 600

[501] 546 Un quadro che rappresenta un Ritratto di un giovane con beretta in capo, con maniche di broccato d'oro, che dicono essere il Ritratto di Giorgione fatto da se medesimo, ò del suo figlio fatto però da Giorgione di palmi 6. e 4½ in circa con sua cornicia intagliata, e tutta indorata stimato in 450

f.86 [502] 547 Un quadro che rappresenta un Christo in Croce, San Francesco, e S. Gio: Batta à piedi, di mano della Scuola de'Caracci di palmi 7. e 4½ in circa con sua cornicia tutta indorata stimato in 160

Nella Quarta Stanza chiamata La Seretaria del detto Appartamento di sopra di detto Palazzo Reale

[503] 548 Un quadro che rappresenta il Riposo di Egitto con gloria di Angioli e chiamata La famosa Madonna della Scudella, di mano del Correggio di palmi 8. e 6. in circa con sua cornicietta intagliata, e tutta indorata, e rinserrata dentro d'una cassa di Tavola d'Abeto à duc Sportelli, stimato in 2000

f.86v [504] 549 Un quadro, che rappresenta La Concettione col Bambino Giesù, che ammazza il serpente con gloria di Angioli, di mano di Carlo Marati, di palmi 10. e 8. con suoi regoletti intorno stimato in 500

[505] 550-553 Quatro quadri, che rappresentano quattro Paesi compagni, che sono dalla vigna di Ludovisio, di mano del Guercino, del Dominichino di Brillo, e di Viola, di palmi 10. et 8. in circa senza cornicie stimati insieme Li quattro in 150

[506] 554, 555 Due quadri Compagni, che L'uno rappresenta il bagno di Diana, e L'altra il Serraglio del Gran Turco di mano dell'Allegrino di palmi 7. e 5. in circa con sue cornicie intagliate con fogliami dorati, e colore di noce stimati ambidue insieme in 200

f.87 [507] 556 Un quadro che rappresenta La Regina Giovana di Spanga figura tutta in piedi di mano di Costantino Tirasio, di palmi 12. e 8. in circa senza cornicia, stimato in 30

[508] 557, 558 Due quadri Compagni, e simili d'Jstorie, che rappresentano alcune virtù in aria, e tutto il resto non è finito, si credono del Correggio, di palmi 6. e 3. in circa senza cornicia, stimati ambidue insieme in 100

[509] 559 Un quadro che rappresenta una Lucretia in atto di uccidersi di mano del Palma giovine ò Tintoretto giovine, di palmi 4. e 3½ in circa con suoi regoli intorno stimati in 40

[510] 560 Un quadro che rappresenta li Ritratti di un Padre, la madre, et un figliuolo di mano di Andrea Schiavone, di palmi 4. e 2½ in circa con suoi regoletti intorno stimato in 40 *Annot: Joseph Manuel presentó el cuadro del nº 560*

f.87v [511] 561 Un quadro che rappresenta una Donna con un Turbante in testa, e tiene una carta di musica in mano, dipinta di mano del Sirano, di palmi 4. e 3. in circa con suoi regoletti intorno stimato in 30

[512] 562 Un quadro che rappresenta due teste, una di Donna, e L'altra di un Soldato, di mano di Paolo Veronese di palmi 2. et 1½ senza cornicia stimato in 60

[513] 563 Un quadro che rapresenta un Davide Pastore con la Testa del Gigante Golia, di mano di Guidoreni di palmi 4. e 3. in circa con Sua Cornicia intagliata, e tutta indorata stimato in 250 *Annot: El Principe Saveli presentó el quadro del Numº 563*

[514] 564, 565 Due quadri compagni, uno S. Sebastiano, L'altra La madonna di mano di Ciambù e S. Sebastiano di mano di Giottè, sono dipinti in tavola in campo d'oro di mano di palmi 2. et 1½ senza cornicie, ambidue insieme stimati p. La memoria de'principij de la pittura de'nostri ultimi quattra secole, e non per altro 40

f.88 [515] 566 Un quadro che rappresenta Christo morto posato sopra un Lenzuolo e La Madonna che piange di mano di Ludovico Caracci di palmi 7. e 6. in circa con suoi regoletti intorno stimato in 230

[516] 567, 568 Due quadri Compagni che rappresentano L'uno il Ponte Sant Angelo, e L'altro La Veduta del Corso, dove si rappresenta La prima Cavalcata fatta in Roma dall'Ecc.^{mo} Sig.^{re} Marchese del Carpio mio Signore, di mano di Costantino Tirasso di palmi 10. e 8. in circa senza cornicia ambidue stimati assieme in 100

f.88v [517] 569 Un quadro che rappresenta La Madonna il Bambino Giesù, San Giuseppe, e San Giovanni, e Sant'Anna, di mano di Nicolò Berettone di palmi 4. e 3. in circa con suoi regoletti intorno stimato in 200

[518] 570 Un quadro che rappresenta Andromeda Legata allo scaglio di mano del Palma giovine di mano del Palma giovine [sic] di palmi 3. e 2½ in circa con suoi regoletti intorno stimato in 45

[519] 571 Un quadro che rappresenta Sant'Antonio, e S. Paolo Primo Eremitta con Paese di Paolo Brillo di palmi 4. e 3. in circa senza cornicia stimato in 25

[520] 572 Un quadro che rappresenta un Paese con una veduta di un fiume e due figurine à cavallo, di mano dall'Angelucci di palmi 2½ e 2. in circa senza cornicia stimato in 20

f.89 [521] 573 Un quadro che rappresenta il Ritratto di Nicolò Pusino di mano di Nicolò Berettone di palmi 4. e 3. con suoi regoletti interno stimato in 25

[522] 574 Un quadro che rappresenta un Paese con La veduta di un Lago di mano di Paolo da Verona di palmi 1½ e 1. in circa con sua cornicietta nera con filetti d'oro stimato in 40

[523] 575 Un quadro compagno che rappresenta un caro con due Bovi di mano di Titiano di palmi 1½ et 1 in circa con sua cornicietta nera con filetti d'oro stimato in 25

[524] 576 Un quadro che rappresenta un Paradiso Terrestre con Adamo, et Eva, che si Lasciano engannare dal Serpente di mano di Giacomo Tintoretto di palmi 5. et 1½ in circa con suoi Regoletti intorno stimato in 100

f.89v [525] 577 Un quadro che rappresenta un Ritratto di una Donna à sedere, che volta La testa verso il Cielo, di mano di Lelio da Novellara, overo del Parmiggianino, di palmi 4. e 3. in circa senza cornicia stimato in 300

[526] 578 Un quadro che rappresenta un oca morta con altri ucellami, di mano del Caravaggio di palmi 5. e 3½ senza cornicia stimato in 30

[527] 579 Un quadro che rappresenta un Rè, che taglia La Lingua à una Donna, et Li vedono trei figure da Lontano vicino ad una capanna, di mano di Bonifacio di palmi 2½ e 2. senza cornicia stimato in 40

f.90 [528] 580 Un quadro che rappresenta La Madonna in piedi col Bambino Giesù in braccio con due Santi, e due Angioletti à piedi, si crede mano di Raffaele di palmi 7. e 6. in circa senza cornicia stimato in 200

[529] 581 Un quadro che rappresenta un Ritratto di un huomo con collaro à Lattuca, che si credeva L'Avo del P. Resta di mano di Giulio Cesare Procaccino di palmi 2½ e 2. in circa senza cornicia stimato in 40

[530] 582 Un quadro che rappresenta Europa con le Sorelle, che stà in atto di montar sopra al Toro, con La veduta di un mare, e figurine da lontano di mano di Scarzellino da ferrara di palmi 8. e 6. in circa con sua cornicia intagliata, e tutta indorata stimato in 300 *Annot: El Stefano Pignatelli presentó el cuadro del N^{o} 582*

f.90v [531] 583 Un quadro che rappresenta La Madonna, et il Bambino Giesù, S. Pietro, e S. Paolo con un Comandante che stà sotto La protettione della madonna di mano di Gio: Bellino di palmi 4. e 2½ in circa con sua Cornicia di ebbano con filetti d'oro stimato in 300

[532] 584 Un quadro che rappresenta un Mostro Marino con una Donna adoso, et da Lontano con veduta di Città, si crede di mano di Alberto Duro di palmi 3. e 2½ in circa senza cornicia stimato in 50

[533] 585 Un quadro che rappresenta un Ritratto di un Giovine vestito come di pelle oscura e si vede dietro di lui una colonna scanellata di mano di Paolo Veronese, di palmi 2½ e 2. in circa con sua cornicia arenata, e tutta indorata stimato in 50

f.91 [534] 586 Un quadro che rappresenta La Madonna, il Bambino, e S. Giovanni, di mano di Simone da Pesaro, di palmi 1½ et 1 . in circa con sua cornicia tutta indorata stimato in 25

[535] 587-590 Quattro Teste Compagnè, trè di huomo, et una, ch'è la madonna di mano del Cavidone, di palmi 1½ et 1. in circa con suoi regoletti intorno stimati in 38

[536] 591 Un quadro che rappresenta una mezza figuretta, che tiene in mano una spada creduta di mano di Leonardo da Vinci di palmi 1½ et 1. con suoi regoletti intorno stimato in 6

[537] 592 Un altro quadro quasi compagno che rappresenta un Ritratto di un vecchio di mano del Tintoretto di misura, di palmi 1½ et 1. in circa con suoi regoletti intorno stimato in 20

f.91v [538] 593 Un quadro che rappresenta Lo Sposalitio di S. Caterina di mano de Pasqualino de Rossi di misura di poco più di palmi 1½ et 1. in circa con suoi regoletti intorno stimato in [blank]

[539] 594 Un quadretto che rappresenta due figure un huomo, et una Donna in piedi di mano di Bonifacio di misura, meno di palmi 1 con sua cornicietta di pero nero stimato in 10

[540] 595 Un quadro che rappresenta La Madonna, il Bambino, e S. Caterina, un Pastore con diversi animal, di mano di monsieur Savignone di palmi 2. et 1½ in circa con suoi regoletti intorno stimato in 15

f.92 [541] 596 Un quadro che rappresenta una Testa di un Aquila, di mano di Gio: Davide, di misura, meno di mezzo palma con sua cornicietta nera filettata di oro stimato in 6

[542] 597 Un quadro che rappresenta Christo in Casa del fariseo con La Madalena, che gli onta i piedi con quantità di figure à Tavola di mano di Paolo da Verona di palmi 9. e 3. in circa con suoi regoletti intorno, stimato in 500

[543] 598 Un quadro che rappresenta un Ritratto di una Donna vestita di Damaschetto, di mano de Caracci di palmi 4½ e 3½ in circa con suoi regoletti intorno stimato in 30

[544] 599 Un quadro che rappresenta una Testa Ritratto di huomo con Collarino, e merletti in attorno di mano di Antonio Caracci, di palmi 1. e poco più senza cornicia stimato in 610

f.92v [545] 600, 601 Due Tondi compagni con garaffe di fiori, L'una di mario, e L'altra di Bodeson, di misura di palmi 1½ in circa senza cornicia, stimato in 20

[546] 602 Un quadro di una Testa di un chiaro oscuro forte, e senza barba, di mano del manfredi di palmi 3. e 2. con suoi regoletti intorno stimato in 10

[547] 603 Un quadro con un vaso di vetro pieno di fiori, di mano del Caravaggio, di palmi 3. e 2. in circa senza cornicia stimato in 10

[548] 604 Un Ritratto di una Donna vedova con collaro da huomo di mano di Scipione Gaetino, di palmi 3. e 2. in circa senza cornicia stimato in 12

f.93 [549] 605 Un quadro che rappresenta un Cupido à giacere, e con veduta di paese di mano del mola di misura di palmi 1. in circa con suoi regoletti intorno stimato in 15

[550] 606 Un quadro che rappresenta un Ritratto di un Duca voltato in profilo di mano di Raffaele di Urbino, dipinto in Tavola di palmi 4. e 3. in circa con cornicia, e cassa che Lo serra stimato in

[551] 607, 608 Due quadri che rappresentano due Prospettive, una di un Ponte, e l'altra con colonne di mano di viviano con le figurine ad una di mano di vandercale e l'altra di Antonio di Valle, di palmi 2. et 1½ in circa senza cornice ambi due insieme stimati in 40 *Annot: Joseph Manuel presentó el Cuadro del n° 607 y tambien el del Numero 608*

[552] 609 Un quadro che rappresenta una Galatea con due Dolfini creduta di mano di Carlo Marati di palmi 2. et 1½ con sua Cornicia di pero d'intaglio dorato stimato in 50

f.93v [553] 610 Un quadro che rappresenta La Madonna, et il Bambino, che ride dipinto in Tavola di mano del Lannino, di palmi 2½ e 2. con suoi regoletti, intorno stimato in 50

[554] 611 Un quadro che rappresenta un Ritratto di un Cardinale voltato in profilo di mano di Baldassarre da Siena di palmi 2½ e 2. in circa con sua Cornicia à Paternostrino tutta indorata stimato in 80

[555] 612 Un quadro dipinto in Tavola, e non finito, che rappresenta S. Pietro che si scalda, di mano di Raimbran di palmi 2½ e 2. senza cornicia stimato in 30

[556] 613 Un quadro che rappresenta L'Assunta portata dagl'Angioli di mano di Nicolò Berettone di palmi 3. e 2. in circa con suoi regoletti intorno stimato in 40

f.94 [557] 614 Un quadro, che rappresenta il Presepio con L'Adoratione degl'Angioli di mano di Andrea Camassei di palmi 1½ et 1. con sua cornicia di pero con intaglio dorato stimato in 30

[558] 615 Un quadro dipinto in Tavola che rappresenta La Predica di S. Gio: Batta di maniera della Scuola del Correggio di palmi 2½ et 1½ in circa senza cornicia stimato in 25

[559] 616 Un quadro che rappresenta un S. Sebastiano disegnato à chiaro oscuro in carta di mano di federico Barocci di palmi 10. e 5. senza cornicia stimato in 40

[560] 617 Un quadro che rappresenta S. fran.co inginocchiato di mano di mutiano di palmi 2. p. ogni verso con suoi regoletti intorno stimato in 20

f.94v [561] 618 Un cane che tiene sotto i piedi un Lepre di mano di Michel Angelo delle Battaglie di palmi 6. e 4. in circa senza cornicia stimato in 25

[562] 619 Un quadro che rappresenta un Ritratto di un giovinetto vestito da soldato, di mano di monsieur vouet di palmi 2. et 1½ in circa senza cornicia stimato in 10

[563] 620 Un quadro che rappresenta un Ritratto di una Donna che mostra un Reliquiario che li pende dal collo ligato con una catenella di oro di mano di Antonio Caracci di palmi 3. e 2½ in circa senza cornicia stimato in 24

[564] 621 Un quadro che rappresenta un Ritratto di huomo con collaro con merletti, e fiocchetti di mano del Paduano di palmi 3. e 2. in circa senza cornicia stimato in 10

f.95 [565] 622 Un quadro che rappresenta, un Paese per alto senza figure di mano di Paolo da Verona di palmi 3. e 2½ in circa con suoi Regoletti intorno stimato in 40

[566] 623, 624 Due quadri Compagni, che rappresentano variata sorte di pesce di mano di Gioseppe Reco Pittore del Marchese de los Velez di palmi 7. e 4. in circa con suoi regoletti intorno stimati ambidue insieme in 40

[567] 625, 626 Due disegni compagni à chiaro oscuro, che rappresentano due Profeti di mano di Daniello da Volterra di palmi 5. e 2. in circa con suoi regoletti neri intorno ambidue insieme stimati in 25

f.95v [568] 627, 628 Due quadri Compagni, che rappresentano due Paesi di mano di Abramo Blau di palmi 2½ e 2. in circa senza cornicia, ambi due insieme stimati in 30

[569] 629 Un quadro che rappresenta un filosofo, che scrive Scuola di Raffaele di palmi 6. e 5. in circa senza cornicia stimato in 20

[570] 630 Un quadro che rappresenta una testa che tiene La mani sopra un Globo, di mano di Golsi di palmi 2. et 1½ in circa senza cornicia stimato in 10

[571] 631 Un quadro che rappresenta il Ritratto di Leonardo Donato Doze Veneto di mano del Tintoretto di palma 2. et 1½ in circa senza cornicia stimato in 20

f.96 [572] 632 Un quadro che rappresenta Cristo che chiama Lazzaro dal monumento con molte figure di mano di Lazzaro Lotti, di palmi 4. per ogni verso con sua cornicia piana, e tutta indorata stimato in 90

[573] 633 Un quadro che rappresenta un Ritratto di un Doze voltato in profilo di fisonomia somigliante ad una vecchia di mano di Gio: Bellino di palmi 3. e 2½ in circa con sua cornicia intagliata, e tutta indorata stimato in 40

[574] 634 Un quadro che rappresenta un Ritratto di un nobile venetiano che è scritto Paulus Contarenus con abbottonatura d'oro sù La spalla di mano di Tintoretti di palmi 5. e 4. in circa con suoi regoletti intorno stimato in 25

[575] 635 Un quadro che rappresenta la Madonna con molti Angioli, e S. Rosalia, di mano di Costantino Tirasso di palmi 6. e 4. in circa senza cornicia stimato in 12

f.96v [576] 636 Un quadro che rappresenta un Ritratto di una Donna con cappelli all'Ebraica, di mano di Domenico Tintoretti, di palmi 3½ e 3 in circa senza cornicia stimato in 10

[577] 637 Un quadro che rappresenta un Ritratto di un giovine vestito di negro con collaro à Lattuca con merletti, di mano di Agostino Caracci, di palmi 3. e 2½ con suoi regoletti intorno stimato in 30

[578] 638 Un quadro che rappresenta una Testa di un Buffone di mano del Manfredi, dipinta in tavola che ride, di palmi uno senza cornicia stimato in 4

f.97 [579] 639 Un disegno fatto à penna di una Prospettiva di una facciata di un Palazzo del v. Rè di mano di [blank] di palmi 2. et 1. in circa con sua cornicia nera stimato in 10

[580] 640 Un quadro che rappresenta una Testa di una Madalena di mano di Carlo Napolitano, dipinta in carta di palmi 2. et 1½ in circa senza cornicia stimato in 10

[581] 641 Un quadro che rappresenta un Presepe dipinto à fresco sopra una Lavagna, di mano di francesco Mola di palmi 2½ con sua cornicia indorata, stimato in 35

[582] 642, 643 Due quadri che rappresentano due Ritratti senza telaro, uno con beretta in capo, di mano di Domenico Tintoretto, e L'altro di collaro come da Prete di palmi 3. e 2½ in circa senza cornicia ambidue insieme stimati in 20

f.97v [583] 644, 645 Due quadretti Indiani con sue corniciette di pero di palmi due, et uno in circa ambidue insieme stimati in 6

[584] 646 Un disegno fatto in carta con acquarella, Lumeggiato di biacca che rappresenta Paris con Elena in braccio, di mano di Paolo farinati di palmi 1½ et uno in circa con sua cornicia di pero con fileto d'oro stimato in 7

[585] 647 Un disegno fatto in carta con penna, et acquarella,, che rappresenta Ariana, e Bacco con altre figurine di mano di Guidoreni di poco più di palmi uno con sua cornicia nera, e Christallo davanti stimato in 10

f.98 [586] 648 Un quadro che rappresenta santa Maria Madalena al naturale, con due Angioletti, uno tira una corda d'una mano, e dall'altra tiene una Corona di Spina, e L'altro tiene La croce, di mano di Scarzellino da ferrara, di palmi sette, e cinque in circa con sua cornicia intagliata, e tutta indorata stimato in 250 *Annot: El Cardenal Saveli presentó el Cuadro del N^o^ 648*

[587] 649 Un quadretto dipinto in Tavola, che rappresenta Piramo, e Tizba di mano del Schiavone di palmi uno, e mezzo, e meno di palmi uno senza cornicia stimato in 30

f.98v *Nella Vigna che S. Ecc.^za^ tiene in Roma posta alla Porta di San Pancratio*

Nella prima Stanza all'entrare del Palazzetto di detta vigna per la scalinata

[588] 650-653 Quattro quadri compagni che sono quattro Paesi rappresentando Le quattro stagioni con figurine di maniera come del Bombaccio di palmi 9. e 7. in circa con sue cornicie color di noce, e filetti di oro, stimati tutti quattro insieme in 120

[589] 654, 655 Due quadri compagni che rappresentano due Cucine, una di pesci, e l'altra di pollami con sue figure, di mano di [blank] Todesco di palmi 10. e 8. in circa con sue cornicie colore di noce con filetti d'oro, ambidue insieme stimati in 50

f.99 [590] 656-659 Quattro quadri Compagni che rappresentano frutti, e fiori in gran quantità di mano del Gavorotti di palmi 8. e 6. in circa con sue cornicie intagliate e tutte indorate, Tutti quattro insieme stimati in 180

[591] 660, 661 Due quadri Compagni che rappresentano uno La Prudenza con molte figure attorno, et L'altro una Donna che corona un Licorno di mano di Marietta Tintoretto, di palmi 10. e 8. in circa con sue cornicie color di noce, e filettate d'oro stimati ambidue insieme in 60

[592] 662 Un quadro che rappresenta variata sorte di pesce, che posano sopra una Pietra che finge rilievo antico di mano di Gio: Batta Napolitano di palmi 8. e 6. con sua cornicia color di noce filettata d'oro stimato in 25

f.99v [593] 663 Un quadro che rappresenta un Baccanale che fà sacrificio all'Idolo con quantità di figure, di mano di Giorgio Todesco di palmi 10. e 7. in circa con sua cornicia color di noce filettata d'oro stimato in 35

[594] 664 Un quadro che rappresenta un Paese, con diversi Bovi, e Pecore vicino ad una fontana, di mano di Monsieur Febo di palmi 8. e 6. in circa con sua cornicia tutta indorata, stimato in 40

[595] 665 Un quadro che rappresenta il Giuditio di Paride di mano di Scipione Gaetano con il Paese di mano di Paolo Brillo di palmi 8. e 6. in circa con sua cornicia indorata, stimato in 100

f.100 [596] 666 Un quadro che rappresenta un Ritratto di una Donna, che suona L'organo, e tiene in testa un Cappelletto à forma di Cimiero di mano di una Donna chiamata solonisba da Cremona discepola de'Campi di palmi 3 e 2½ in circa con sua cornicia nera filettata d'oro con suoi fogliami stimato in 40

[597] 667 Un quadro che rappresenta un Ritratto di un huomo, che tiene un Cagnuolo sotto il braccio et una Lettera posata vicina di mano del Romanino di palmi 3. e 3. in circa con sua cornicia nera filettata d'oro, e suoi fogliam.ti stimato in 35

[598] 668, 669 Due quadri Compagni, che rappresentano L'uno il Ritratto di Jacomo Tintoretti, e L'altro del Tintore suo padre dipinti di mano del medesimo Tintoretti di palmi 4½ e 4. in circa con sue corniciette piane, e tutte indorate stimati ambidue insieme in 90

f.100v *Nella seconda stanza à mandritta seguente di d° Palazzetto della Vigna*

[599] 670 Un quadro che rappresenta un vaso di fiori, di mano di Mario di fiori di palmi 4. e 3. in circa con sua cornicia intagliata à quattro parti, e toccata d'oro stimato in 40

[600] 671 Un quadro che rappresenta un Ritratto di un Giovine come di Prete, di mano di Jacomo Tintoretti di palmi 2. in circa per ogni verso con sua cornicia intagliata color di noce, et oro stimato in 25

f.101 [601] 672 Un quadro che rappresenta un Ritratto di un Prete con Beretta in capo, che si crede di Titiano, di palmi 2½ e 2. in circa con sua cornicia color di noce con filetti d'oro stimato in 40

[602] 673 Un quadro che rappresenta La Madonna col Bambino in braccio S. Girolamo, e S. Giovannino scuola di Leonardo da Vinci di palmi 2½ e 2. in circa con sua cornicia con paternostrino intorno, e tutta indorata, stimato in scudi 40

[603] 674 Un quadro che rappresenta La Madonna, il Bambino, San Pietro, e San Paolo, di mano di Giovanni Bellino, di palmi 4. e 3. in circa con sua cornicia nera filettata d'oro, e suoi fogliam.ti stimato in 100

[604] 675 Un quadro che rappresenta San Girolamo avanti ad un Crocifisso di mano di mutiano di palmi 6. e 4½ in circa con sua cornicia color di noce, filetti d'oro stimato in 50

f.101v [605] 676 Un quadro che rappresenta un Ritrato di un Armeno con Turbante in testa, di mano di Barocci di palmi 2. in circa per ogni verso con sua cornicia nera, e filetti d'oro stimato in 20

[606] 677 Un quadro che Rappresenta un Ritratto di un Capuccino di mano del Tintoretto di palmi 1½ e poco più di palmi 1 con sua cornicia color di noce, e filettata d'oro stimato in 30

[607] 678 Un quadro che rappresenta L'Angelo che annuntia La Madonna di mano di sebastiano del Piombo di palmi 2½ e 2. in circa con sua cornicia indorata stimato in 40

f.102 [608] 679, 680 Due quadri Compagni che rappresentano due Ritratti di due figliuoletti vestiti di bianco di mano di federico Zuccari, di palmi 4½ in circa per ogni verso stimati ambidue insieme in 100

[609] 681 Un quadro che rappresenta un Ritratto di un huomo di fisonomia, come di vecchia di mano di Giorgione, di palmi 2½ e 2. con sua cornicia color di noce filettata di oro, stimato in 30

[610] 682 Un quadro che rappresenta Christo deposto dalla Croce con molte figure di mano di marcello venusto, di palmi 3 e 2½ in circa con sua cornicia d'ebano filettata di oro stimato in 40
Annot: El Padre Resta presentó el quadro del Num° 682

[611] 683 Un quadro che rappresenta un Ritratto di un satiro con Ghirlanda di hellera in testa, di mano di Raimbrant di palmi 2½ e 2 con sua cornicia color di noce e filettata di oro stimato in 40

f.102v [612] 684-687 Quattro quadretti Compagni, che rappresentano quattro favole d'ovidio, di mano di Bonifacio Venetiano di palmi 1½ et 1. in circa con sue corniciette piane, e tutte indorate, stimati tutti quattro insieme in 100

[613] 688 Un quadro che rappresenta S. Caterina della Ruota, e L'Angelo che La difende dal Martirio, di mano di Camillo Procacino, di palmi 5. e 4. in circa con sua cornicia intagliata e tutta indorata, stimato in 120

[614] 689 Un quadro che rappresenta Abelle in terra morto, di mano di Pietro veccia di palmi 6. e 4. in circa con sua cornicia nera, con filetti, e foglie indorati stimato in 50

[615] 690 Un quadro che rappresenta orfeo sonando con gl'animali, si crede del Mantegna di palmi 6. et 1½ in circa con sua cornicia tutta indorata stimato in 60

f.103 [616] 691 Un quadro con la testa di un Putto, che tiene un fioretto in mano di maniera del Guercino, di misura di palmi 1 con sua cornicietta nera con filetti d'oro stimato in 10

[617] 692 Un quadro che rappresenta un Rè, et una figura dinanzi à Lui inginocchiata di mano di Bonifacio di palmi 2½ et 1 in circa con sua cornicia nera filettata, e fogliamenti d'oro stimato in 30

[618] 693 Un quadro che rappresenta S. francesco in contamplatione di mano del Cavidone, di misura di palmi 1 con sua cornicia con filetto d'oro stimato in 20

[619] 694 Un quadro che rappresenta un Paese ove Si vede un Ponte et una figura, che monta à Cavallo, di mano del Viola di palmi 3. et 1½ in circa con sua cornicia indorata stimato in 30

f.103v [620] 695 Un quadro che rappresenta un capuccino con le mani gionte di mano come di Barocci di palmi 2 et 1½ in circa con sua cornicia tutta indorata stimato in 20

[621] 696 Un quadro che rappresenta un giovinetto con una catena d'oro che gli traversa le spalle di mano del mola dipinto sopra cartone[?] dorato di palmi 1½ in circa per ogni verso con sua cornicia nera filettata d'oro stimato in 20

[622] 697 Un quadro che rappresenta la Visitatione di S. Elisabetta di mano di Alessandro Veronese di palmi 2. et 1. in circa con sua cornicia tutta indorata stimato in 30

f.104 [623] 698 Un quadro che rappresenta un Pesce di mano del Barocci, di misura circa palmi 1. con sua cornicia di pero stimato in 20

[624] 699 Un quadro che finge un Paese veduto di notte di mano di Pietro Testa di misura di palmi 1½ et 1 in circa con sua cornicia tutta indorata stimato in 12

[625] 700 Un quadro che rappresenta una Testa di un vecchio voltato in profilo di mano del Barocci di misura di palmi 1½ et 1. in circa con sua cornicia tutta indorata stimato in 18

[626] 701 Un quadro che rappresenta una Testa di un giovinetto che finge di disegnare di mano di [blank] di palmi 1½ et 1. in circa con sua cornicietta nera filettata d'oro stimato in 8

f.104v [627] 702 Un quadro che rappresenta Santa Caterina della Ruota figura in piedi di mano di Garofolo ferrarese di palmi 2½ et 1½ in circa con sua cornicia tutta indorata, stimato in 40

[628] 703 Un quadro che rappresenta La Madonna che allatta il Bambino, di mano di Cesare da Saeto di palmi 2½ e 2 in circa con sua cornicia intagliata sopra gesso, e tutta indorata stimato in 50

[629] 704 Un quadro che rappresenta La madonna, che allata il Bambino Giesù, San Gioseppe, e S.Giovanni, di mano di Santi di Tito, di palmi 6½ e 4½ in circa con sua cornicia color di noce, e filettata d'oro stimato in 100

[630] 705 Un quadro che rappresenta un Ritratto di un huomo calvo di Testa, che si crede un Duca di Urbino di mano di Scipione Gaetano di misura di palmi 1½ et 1. con sua cornicia tutta indorata stimato in 10

f.105 [631] 706 Un quadro che rappresenta un Ritratto di un frate con un Capuccio bianco in testa di mano di Jacomo Tintoretti di palmi due, et uno, e mezzo in circa con sua cornicietta di color di noce filettata di oro stimato in 40

[632] 707 Un quadro che rappresenta Santa Margherita col Dragone di mano di Scarzellino di palmi due et uno e mezzo con sua cornicia nera filetti e fogliamenti di oro stimato in 60

f.105v *Nella Terza Stanza à mandritta seguente di detto Palazzetto della vigna*

[633] 708 Un quadro che rappresenta un Paese, et à piedi di una pianta vi sono molte figure mano del Pordenone di palmi 5. e 4. in circa con sua cornicia tutta indorata stimato in 100

[634] 709 Un quadro che rappresenta una Venere tutta nuda con un Bacco di mano di Vandich di palmi 6. e 4. in circa con sua cornicia intagliata, e tutta indorata stimato in 300

[635] 710, 711 Due quadri Compagni, che rappresentano due ritratti L'uno come di Prete con testa calva, e L'altro vestito di Pelliccia di mano di Jacomo Tintoretto di palmi 2. et 1. un poco più con sua Cornicia intagliata, e tutta indorata, stimati ambidue insieme in 48

f.106 [636] 712 Un quadro che rappresenta una Madalena, che piange di mano del Sirano di palmi 3. e 2½ con sua cornicia tutta indorata stimato in 20

[637] 713 Un quadro che rappresenta loth che beve con li figuiuoli di mano del mola di palmi 1. e poco più con sua cornicia tutta indorata stimato in 25

[638] 714 Un quadro che rappresenta Dafne et Apollo, di mano di Bonifatio di misura di palmi 1. in circa con sua cornicietta piana tutta indorata stimato in 25

[639] 715 Una Madalena dipinta sopra pietra paragone di mano di morazone di palmi 1. in circa con sua cornicia intagliata e tutta indorata stimato in 20

f.106v [640] 716 Un quadro che rappresenta un vaso fino d'oro di mano del Procaccino di palmi 2. et 1 in circa con sua cornicietta nera con filetti d'oro stimato in 20

[641] 717, 718 Due quadri Compagni, che rappresentano cioè L'uno un Ritratto di una Giovane, e L'altro di un Giovine, ch'è Maria Galeazzo Sforza Duca di Milano, di mano di Leonardo da Vinci con sua Cornicia di ebano con filetti di oro di palmi 2. et 1. in circa stimato in 90

[642] 719 Un quadro che rappresenta un Ritratto di un vecchio à sedere con un Libro in mano dipinto di mano di Jacomo Tintoretto di palmi 5. e 4. in circa con sua cornicia tutta indorata stimato in 60

f.107 [643] 720 Un quadro che rappresenta le tre Marie, e L'Angelo al sepolcro di mano di Salvatore Rosa di palmi 6. e 4. in circa con sua Cornicia tutta indorata stimato in 150

[644] 721 Un quadro che rappresenta uno Donna sopra un Carro tirato da Pavoni con altre figure di mano di Paris Bordone di palmi 4. et 1½ con sua cornicia tutta indorata stimato in 40

[645] 722 Un quadro che rappresenta un Putto in piedi con un cane sopra un Tavolino e da una mano tiene una Ciambella di mano Venetiana di palmi 4.e 3. in circa con sua cornicia nera con fili, e foglie indorato stimato in 40

[646] 723 Un quadro che rappresenta un Ritratto non finito di un Doze Veneto finto à sedere di mano del Tintoretto di palmi 5. e 4. in circa con sua cornicia piana, e tutta indorata, stimato in 40

f.107v [647] 724 Un quadro che rappresenta un Ritratto di un Giovine in habito di Dottore, di mano di Jacomo Tintoretti, di palmi 6. e 4. con sua Cornicia nera fogliamenti e filetti indorati stimato in 50

[648] 725 Un quadro che rappresenta un Ritratto di un giovinetto che tiene un Cagnuoletto in mano, dipinto di mano di Paolo Veronese di palmi 3. e 2½ con suo cornicia intagliata e tutta indorata stimato in 50

[649] 726 Un quadro che rappresenta la Madonna, il Bambino, e S. Giovanni di mano della S^ra^ Spilimberga del sualle grande imitatrice di Titiano dipinto in Tavola di palmi 4. e 3. in circa con sua cornicia tutta indorata stimato in 150

f.108 [650] 727 Un quadro che rappresenta un Ritratto di una giovinetta in piedi con habito tutto rigato di mano di Panignani di palmi 7. e 5 in circa con sua cornicia color di noce con filetti d'oro stimato in 50

[651] 728 Un quadro che rappresenta un Polifemo, e Galatea, di mano del Cavaliere Lanfranco di palmi 3. e 2. in circa con sua cornicia tutta indorata stimato in 50[26]

[652] 729 Un quadro che rappresenta la Testa di S. Gio: Batta dentro un Baule di mano di Paolo da Verona, di palmi 3. e 2 in circa con sua cornicia tutta indorata stimato in 60

Nella Quarta Stanza seguente del detto Palazzetto della vigna

[653] 730 Un quadro alla volta del solare che rappresenta una Danae in pioggia d'oro, Cupido, e Giove copia di Titiano di palmi 10. et 8. in circa senza cornicia stimato in 40

f.108v [654] 731 Un quadro che rappresenta il Ricco Epulone à Tavola, e Lazzaro povero con li cane di mano di Leonardo Bassano di palmi 5. e 3. con sua cornicia tutta indorata stimato in 90

[655] 732 Un quadro che rappresenta un Ritratto di un huomo vestito di nero con fodera di pellice bianca di mano di Jacomo Tintoretti di palmi 4. e 4 in circa con sua cornicia piana, e ovata in dorata stimato in 60

[656] 733 Un quadro che rappresenta Diana nel Bagno, et Ateone, che si transforma in cervo di mano di Andrea Schiavone di palmi 3½ e 3. in circa con sua cornicia piana, e tutta indorata stimato in 60

f.109 [657] 734 Un quadro che rappresenta un Ritratto di un huomo grasso con un Christo innanzi di mano di Morone da Bergamo di palmi 4. e 4. in circa con sua cornicietta piana, e tutta indorata stimato in 100

[658] 735, 736 Due quadri Compagni che rappresentano due Stagioni, L'una è Primavera con femine, et satiri, l'altra rappresenta l'Inverno sotto ad una capanna di mano di Paris Bordone, di palmi 3½ e 2½ con sua cornicia tutta indorata stimato in 85

[659] 737, 738 Due quadri Compagni L'uno rappresenta il bagno di Diana e nell'altro un Centauro con molte altre figure, di mano del Cavalier Giuseppe di palmi 3. e 2. in circa con sua cornicia intagliata, e tutta indorata stimato in 130

f.109v [660] 739 Un quadro che rappresenta La Natività del Sig.re, e finge con il lume di notte di mano del Cavalier Lanfranco di palmi 5. e 3. in circa con sua cornicia intagliata, e tutta indorata stimato in 400 *Annot: Monseñor Espinachi presentó el cuadro del n.º 739*

[661] 740 Un quadro che rappresenta la discesa di Croce di Christo sig.re nostro di mano di Jacomo Tintoretto di palmi 4. e 3 in circa con sua cornicia intagliata, e tutta indorata, stimato in 200

[662] 741 Un quadro che rappresenta un ospedale d'Infermi di mano di Jacomo Tintoretti di palmi, 4. e 2 in circa con sua Cornicia intagliata, e tutta indorata stimato in 100 *Annot: El Marques Parisani presentó el quadro del Nº 741*

[663] 742 Un quadro che rappresenta Christo e la sammaritana al Pozzo di mano di Jacomo Tintoretti di palmi 3. e 2½ con sua cornicia intagliata, e tutta indorata stimato in 180

f.110 [664] 743 Un quadro che rappresenta La Crocifissione di Giesu Christo con Li Ladroni con quantità di figure à cavallo, et à piedi, di mano di Jacomo Tintoretti, di palmi 7. e 5. in circa con sua Cornicia intagliata e tutta indorata stimato in 600

[665] 744 Un quadro che rappresenta cristo che Lo spogliano, e le pongono sopra La croce con quantità di figure, di mano di Jacomo Tintoretti di palmi 4. e 3. in circa con sua Cornicia intagliata e tutta indorata stimato in 200

[666] 745 Un quadro che rappresenta La natività del Sig.re con diversi santi, e Pastori, e con Architettura antica di mano di Gentil Bellino di palmi 4. e 2. in circa con sua cornicia intagliata, e tutta indorata stimato in 150

[667] 746 Un quadro che rappresenta la Madonna, il Bambino S. Benedetto e S. Monica di mano di Bonifatio Venetiano di palmi 4½ e 3½ in circa con sua cornicia intagliata, e tutta indorata stimato in 150

f.110v [668] 747 Un Ritratto di un Doze Venetiano con un abbottonatura grossa dinanzi, di mano del Tintoretti di palmi 3. e 2½ con sua cornicia tutta indorata stimato in 38

[669] 748 Un quadro che rappresenta Jole et Ercole che fila con altre figure di mano dell'Albano di palmi 2½ e 2. in circa con sua cornicia nera filettata di oro, con fogliamenti indorati stimato in 80

[670] 749 Un quadro che rappresenta una Galatea á sedere sopra un cavallo Marino di mano di federico Zuccaro di palmi 2 et 1½ in circa con sua cornicia, intagliata sopra gesso, e tutta indorata stimato in 40

[671] 750 Un quadro che rappresenta un Paese, e Christo con La Croce in spalla che và al monte Calvario di mano di Jacomo Tintoretti di palmi 5. e 2 in circa con sua cornicia intagliata, e tutta indorata stimato in 100

f.111 [672] 751 Un quadro che rappresenta la madonna, il Bambino, S. Gioseppe, e S. Giovannino con un piede sopra La Cuna di mano di Perino del vago di palmi 8. e 6 seguendo Raffaele con sua cornicia di pero con filetti di oro stimato in 350

[673] 752 Un quadro che rappresenta un Ritratto di un huomo con beretta in capo con le mani gionte insieme di mano di Lorenzo Lotti di palmi 3. e 2½ in circa con sua cornicia intagliata sopra gesso, e tutta indorata stimato in 50

[674] 753 Un quadro che rappresenta Venere à sedere Amore che L'abbraccia altre amoretti, e satiri attorno, di mano di Agostino Caracci di palmi 2½ e 2. in circa con sua cornicia tutta indorata stimato in 130

f.111v [675] 754 Un quadro che rappresenta un Christo in casa di Marta con la Madalena à piedi con molte altre figure di mano di Bassano di palmi 2. et 1½ in circa con sua cornicia intagliata sopra gesso, e tutta indorata stimato in 190

[676] 755 Un quadro che rappresenta una Donna à sedere che tiene vicino un Putto di mano di Guidoreni p. il quadro di S. Ysidoro, di misura di palmi 1. in circa con sua cornicietta nera con filetti d'oro stimato in 40

[677] 756 Un quadro che rappresenta un Satiretto ragazzo che tiene in mano un rampazzo di uva di mano di federico Barocci à Imitatione del Correggio di palmi 2½ et 1½ in circa con sua cornicietta tutta indorata stimato in 35

f.112 [678] 757 Un quadro che rappresenta La Madonna, il Bambino, e S. Giovannino, di mano di [blank] di palmi 2 et 1 in circa con sua cornicietta nera filettata di oro stimato in 20

[679] 758 Un quadro che rappresenta una Testa di una Donna, di mano del Zuccari, di palmi 2 et 1. in circa con sua cornicietta intagliata con filetti d'oro stimato in 15

[680] 759 Un quadro rotondo da capo che rappresenta La Madonna, Giesu S. Gioseppe, S. Gio: et Angeli di mano di Pasqualino Rossi Venetiano di palmi 1½ et 1. con sua cornicietta di pero con filetti d'oro stimato in 12

[681] 760 Un quadro che rappresenta un garofolo, e tre farfalle di mano di monsieur otto di misura di poco più di palmi 1. et 1. in circa con sua cornicietta nera, e filettata d'oro stimato in 20

f.112v [682] 761 Un quadro che rappresenta un fongo e tre farfalle di mano di monsieur Otto di palmi 2. et 1. in circa con sua cornicia color di noce, e filettata d'oro stimato in 30

[683] 762 Un quadro che rappresenta Cristo morto La Madonna et Angeli di mano de Caracci di palmi 2. et 1. in circa con sua cornicia di pero con filetti indorati stimato in 40

[684] 763 Un quadro che rappresenta una Galatea con Amoretti, e Tritoni di mano di Albano di palmi 1½ et 1. in circa con sua cornicietta nera filettata di oro stimato in 20

[685] 764 Un quadro che rappresenta un Ritratto di un huomo con barba grande con vestito rosso, di mano di Jacomo Tintoretti di palmi 2½ e 2. in circa con sua cornicia color di noce e filettata di oro stimato in 40

f.113 [686] 765 Un quadro che rappresenta un Salvatore in atto di benedire di mano di Paris Bordone di palmi 1½ et 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 40

[687] 766, 767 Due quadretti compagni che rappresentano due favole di ovidio di mano di Bonifacio di palmi 1½ in circa con sua cornicietta piana, e tutta indorata stimati ambidue insieme in 50

[688] 768 Un quadro che rappresenta Christo morto con le Marie di mano del Tintoretto di palmi 7. e 4. in circa con sua cornicia intagliata, e tutta indorata stimato in 60

[689] 769 Un quadro che rappresenta S. Gio: Batta di mano del Tintoretti di palmi 6. e 4. in circa con sua cornicia tutta indorata stimato in 60

[690] 770 Un quadro che rappresenta Christo coronato di Spine di mano di Antonello da Messina di palmi 2. et 1 in circa cornicia intagliata, e tutta indorato stimato in 80[27]

f.113v [691] 771 Un quadro che rappresenta il Ritratto di Titiano fatto da Lui medesimo di misura di palmi 1½ et 1. in circa con sua cornicia color di noce filettata d'oro stimato in 60

[692] 772 Un quadro che rappresenta un cane di mano di Gio: Benedetto Castiglione, di misura di palmi 1 in circa con sua cornicia di pero filettata d'oro stimato in 15

[693] 773 Un quadro che rappresenta una Ciovetta con variati ucello di mano di Gio: Daudine di palmi 2½ et 1½ in circa con sua cornicia color di noce filettata d'oro stimato in 40

[694] 774 Un quadro che rappresenta un Putto con un scimiotto in braccio di mano di Titiano di misura di palmi 1. in circa con sua cornicia piana, filetatta, indorata stimato in 20

f.114 *Nella Quinta Stanza seguente chiamata della Ringhiera di detto Palazzetto della Vigna*

[695] 775, 776 Due quadri di frutti, e fiori di mano di una Donna Milanese chiamata Macagna moglie di federico Macagni Pittore e figlia di Vincenzino de'fiori di palmi 5. e 4. in circa con sua cornicia nera con filetti, e fogliam.[ti] indorati ambidue insieme stimati in 50 *Annot: El Marques de Almonazidi en Milan presentó el del n° 775 y tambien el del n° 776*

[696] 777, 778 Due quadri Compagni che rappresentano Paesi con figurine di mano di Jacomo Tintoretti di palmi 7. e 4. in circa con sue cornicie nere con fili, e fogliamenti indorati e stimati ambidue insieme in 300

[697] 779, 780 Due quadri Compagni quali sono uno di pesce, e l'altro di carne, provature, e salciccie di mano di Michel Angelo da Caravaggio di palmi 5. e 2. in circa con sua cornicia tutta indorata ambidue insieme stimati in 40

f.114v [698] 781, 782 Due quadri compagni, che rappresentano due Prospettive compagne, di mano di Viviano con figurine, e Paese di filippo Lauri, di palmi 3. e 2½ in circa con sue cornicie intagliate, e tutte indorate ambidue insieme stimati in 120

[699] 783-786 Quattro quadri compagni che rappresentano Paesi, di mano di Luca Giordano à imitatione di filippo Napolitano di misura di palmi 1½ et 1 et un poco più con sue cornicie di pero filettati d'oro, tutti quattro insieme stimati in 120

[700] 787, 788 Due quadri che rappresentano due Ritratti Compagni, uno di huomo e L'altro di Donna con fiori rossi all'orecchio di mano di Vandich, di palmi 3. e 2½ in circa con sue cornicie intagliate, e tutte indorate, ambidue insieme stimati in 180 *Annot: Augustin Paranofin presentó el quadro del Num^{o} 787*

f.115 [701] 789, 790 Due quadri Compagni che rappresentano le due Dafne, et Apollo, di mano di Andrea Schiavone, di palmi 2½ e 2. in circa con sue cornicie tutte indorate ambidue insieme stimati in 60

[702] 791, 792 Due quadri compagni che rappresentano, uno un Nobile Venetiano, con barba à scopetta con habito rosso e l'altro con habito, nero, ch'è solo sbozzato di mano di Jacomo Tintoretti di palmi 3. e 2½ in circa con sue Cornicie tutte indorate ambidue insieme stimati in 100

[703] 793, 794 Due quadri Compagni che rappresentano favole d'ovidio di mano di Bonifacio Venetiano di misura di palmi 1. con sue cornicie piane, e tutte indorate stimati ambidue insieme in 50

f.115v [704] 795 Un quadro che rappresenta una Testa che dimostra un Ritratto di un giovine con collaro à Lattuca con collarina di armatura, di mano di Jacomo Tintoretti di palmi 1. e poco più con sua cornicia di noce e filetti d'oro stimato in 35

[705] 796 Un quadro che rappresenta un Ritratto di un giovinetto con habito frinciato di mano del Mola di palmi 2. et 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 35

[706] 797 Un quadro che rappresenta un Ritratto di una Giovinetta che tiene una mano al petto di mano di Jacomo Tintoretti di palmi 2. et 1. in circa con sua cornicia intagliata, indorata, e color di noce stimato in 30

f.116 [707] 798 Un quadro che rappresenta un Ritratto di una Donna, che tiene Le mani insieme posata sopra il corpo di mano del Celoti di palmi 4. e 3½ con sua cornicia intagliata, e tutta indorata stimato in 50

[708] 799 Un quadro che rappresenta un Ritratto di una Donna à sedere che tiene La mano appoggiata, e con l'altra un manicotto di martora, di mano del Parmiggianino di palmi 5. e 4. in circa con sua cornicia intagliata e tutta indorata stimato in 260

[709] 800 Un quadro che rappresenta santa Rosa, et il Bambino Giesù sopra un Libro di mano di Ciro ferri di palmi 2½ e 2. in circa con sua cornicia tutta indorata stimato in 40

f.116v [710] 801 Un quadro che rappresenta La Madonna col Bambino Giesù in braccio di mano della Sirana di palmi 2½ e 2 in circa con sua cornicia intagliata, e tutta indorata stimato in 40

[711] 802 Un quadro che rappresenta una Madalena con una mano al petto, di maniera di Guidoreni di palmi 3. e 2. in circa con sua cornicia intagliata, e tutta indorata stimato in 30 *Annot: Monseñor Espineli presentó el cuadro del n^{o} 739*

[712] 803 Un quadro che rappresenta una Madonna con Le mani gionte di mano di Sassoferrato di palmi 2½ e 2 in circa con sua cornicia di pero, e filetti d'oro stimato in 20

[713] 804 Un quadro che rappresenta una Santa Madalena con la Croce in mano, dipinto di mano del Capuccino, di palmi 2½ e 2 in circa con sua Cornicia di pero con intaglio indorato y stimato in 10

f.117 [714] 805 Un quadro che rappresenta un Ritratto di huomo con beretta da Prete in capo di mano di Jacomo Tintoretti di palmi 2. et 1. et un poco più con sua cornicia trasforata intagliata e tutta indorata stimato in 25

[715] 806 Un quadro che rappresenta una Testa di Giovine voltata in profilo di mano del Mola di palmi uno in circa con sua cornicia intagliata, e tutta indorata stimato in 18

[716] 807 Un quadro che rappresenta un volto santo di mano di Luca cambiasi di palmi 2 et 1½ in circa con sua Cornicia intagliata, e tutta indorata stimato in 25

f.117v [717] 808 Un quadro che rappresenta una Madonna con il Libro in mano, Giesù, e San Gioseppe di maniera, ò della Scuola di Raffaele di palmi uno in circa con sua cornicia tutta indorata stimato in 30

[718] 809 Un quadro che rappresenta una Madonna voltata in fianco col Bambino in braccio, di mano di Lanfranco, di palmi uno in circa con sua Cornicia ottangolare, e nera stimato in 25

[719] 810 Un quadro che rappresenta un vaso di chiaro oscuro di mano di Pulidoro, di misura di palmi uno con sua cornicia tutta indorata stimato in 12

f.118 *Nella Sesta Stanza seguente dove dormiva Sua Eccellenza di d^o^ Palazzetto della vigna*

[720] 811 Un quadro che rappresenta la Natività di Nostro Sig^re^ con gloria, et Angeli, di mano di Scarzellino da ferrara di palmi 4. e 3. in circa con sua cornicia intagliata, e tutta indorata stimato in 90

[721] 812 Un quadro che rappresenta S. Gio: Batta nel deserto di mano di Ludovico Caracci di palmi 7. e 5. in circa con sua cornicia intagliata e tutta indorata stimato in 300

[722] 813 Un quadro che rappresenta La Madalena con due Angioli, di mano di Guidoreni di misura di poco più di palmi uno, sbozzo di quella che fece al Cardinal Santa Croce, che poi la donò al Cardinal Antonio Barbarino con sua cornicia intagliata, e tutta indorata stimato in 40

f.118v [723] 814 Un quadro che rappresenta San Agostino vicino al mare, di mano di Giorgione di palmi 2. et 1½ in circa con sua cornicia di ebano con fogliami e filetti d'oro stimato in 40

[724] 815 Un quadro che rappresenta la Madonna, il Bambino, e S. Gioseppe con un Agnellino di mano di Dossi da ferrara di misura di palmi 1 e poco più con sua cornicia intagliata, e tutta indorata stimato in 90

[725] 816 Un quadro che rappresenta una Madonna, et il Bambino che mette il Rosario al collo della Madonna, di mano del Cignani Bolognese di palmi 2. et 1. e poco più con sua cornicia grande intagliata, e tutta indorata stimato in 80

f.119 [726] 817 Un quadro che rappresenta San Girolamo con La morte in mano, dipinto di mano di Jacomo Tintoretti di palmi 1. in circa con sua cornicia intagaliata e tutta indorata stimato in 60

[727] 818 Un quadro che rappresenta una Donna col figliuolo in Braccio di mano di Jacomo Tintoretti di palmi 1. in circa con sua cornicia intagliata, e tutta indorata, stimato in 40

[728] 819 Un quadro di forma ovata che rappresenta La Primavira in Ghirlandata da diverso Putti, di mano dell'Albano di palmi 2½ et 1. in circa con sua cornicia intagliata, e tutta indorata, stimato in 340

[729] 820 Un quadro tondo in pietra di paragone, che rappresenta un Ecce homo incoronato di spine di buonissimo maestro, ma non mai avertato da'Pittori, di misura di palmi 1 con sua cornicia intagliata, e tutta indorata stimata dal Canini à 300 e da Pietro da Cortona 60

f.119v [730] 821 Un quadro che rappresenta tre Anetre nell'acqua di mano di Gio: Benedetto Castiglione di palmi 2. et 1½ in circa con sua cornicia intagliata, e tutta indorata stimato in 30

[731] 822 Un quadro che rappresenta una Prospectiva, e figure che fanno un sacrificio à Venere di mano di Nicolò Pusino, di palmi 6. e 4½ in circa con sua cornicia intagliata, e tutta indorata stimato in 200

[732] 823 Un quadro che rappresenta una Testa di un Ritratto di un Ragazzo di mano del Tintoretti di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata, stimato in 20

f.120 [733] 824 Un quadro che rappresenta una Testa di un Giovine, di mano di Jacomo Tintoretti, di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata stimato in 25

[734] 825 Un quadro che rappresenta una testa di un Doze veneto con barba bianca, di mano di Titiano, di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata, stimato in 40

[735] 826 Un quadro che rappresenta una Testa di huomo con barba e capelli neri, di mano di Jacomo Tintoretti, di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata stimato in 25

[736] 827 Un quadro che rappresenta una Testa di un frate grasso di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata stimato in 25

f.120v [737] 828 Un quadro che rappresenta una Testa di un Bacco con frondi in capo di mano di Giorgione, di misura di poco più di palmi 1. con sua cornicia Liscia, e tutta indorata, stimato in 20

[738] 829 Un quadro che rappresenta il viaggio di Jacob con quantità di animali, di mano di Giovanni Benedetto Castiglione di palmi 7. e 5. in circa con sua cornicia tutta indorata stimato in 250 *Annot: El Cardenal Ragi en Roma presentó el numero 829*

[739] 830 Un quadro che rappresenta La Madonna, il Bambino, Sant'Anna, e San Gioseppe, di mano di Andrea Mantegna, di palmi 3. e 2. poco più con sua cornicia di pero con intagli indorati stimato in 300

f.121 [740] 831 Un quadro che rappresenta La Madonna, et il Bambino in braccio famoso dipinto di mano del Sermoneta, di palmi 3. e 2. in circa con sua cornicia intagliata, e tutta indorata stimato in 90

[741] 832 Un specchio dipintovi Sopra un mazzo di fiori, di mano di Mario di fiori, di palmi 3. e 2½ in circa con sua cornicia di pero alla venetiana, stimato in 100

[742] 833, 834 Due Specchi Compagni dipintovi sopra un mazzo di fiori, l'uno dipinto da Mario, et l'altro con serpi e farfalle di mano di Pauluccio Napolitano, di palmi 4. e 3. in circa con sue cornicie Liscie di pero, ambidue insieme stimati in 160

[743] 835, 836 Due quadri, uno di uva, e l'altro di ucelli, di mano di [blank] di misura di palmi 1 con sua cornicia tutta indorata stimati ambidue insieme in 15

f.121v [744] 837 Un quadro che rappresenta un Putto e Pecorelle di mano di Nicolo Pusino di palmi 2. et 1½ in circa con sua cornicio intagliata e tutta indorata stimato in 35

[745] 838, 839 Due quadri Compagni L'uno Santa Caterina della Ruota con habito alla Turchesca, e l'altro una Donna con un Bacile di frutti in mano di mano di Titiano di palmi 4½ e 3½ in circa con sue cornicie intagliate e tutte indorate, ambidue insieme stimati in 260

[746] 840 Un quadro, che rappresenta un Ritratto di una Flora inghirlandata, e con fiori in mano dipinto di mano di Nicolò Pusino, di palmi 4. e poco più e 3. in circa con sua cornicia con foglie intagliate sopra gesso, e tutta indorata stimato in 100

f.122 [747] 841 Un quadro che rappresenta un Ritratto di una Donna con ventaglio in mano ornata di perla, di mano di Lorenzo Lotti poco più di palmi 3. quasi quadrata con sua cornicia perforata intagliata e tutta indorata, stimato in 300[28]

[748] 842 Alla volta del solarè un quadro che rappresenta La fama con la Tromba alla bocca di mano di Andrea Sacchi di palmi 8. e 6. in circa senza cornicia stimato in 40

Nella Settima et ultima Stanza seguente del Letto di riposo di Corame di Sua ecc.^{za} del detto Palazzetto della vigna

[749] 843 Un quadro che rappresenta il Riposo di Egitto, di mano di un Napolitano nominato Altamura di palmi 7. e 5. in circa con sua cornicietta piana, e tutta indorata, stimato in 30 *Annot: El Padre Zerda presentó el quadro del Num^{o} 843*

f.122v [750] 844 Un quadro che rappresenta un Ritratto di una Donna con habito bianco guarnito, collaro à Lattuca, di mano del Paduano di palmi 3. con sua cornicia ovata, e tutta indorata stimato in 20

[751] 845 Un quadro che rappresenta una Madonna col Bambino, che dorme, viene dal disegno di Correggio, di palmi 2. et 1½ in circa con sua cornicia intagliata, e tutta indorata stimato in 12

[752] 846 Un quadro che rappresenta il Ritratto di Luigi Scaramuccia di mano di Cesare Gennari di palmi 3. e 2. in circa senza cornicia stimato in 20

[753] 847 Un quadro che rappresenta un Ritratto di huomo di mano di Jacomo Tintoretto di palmi 2. quadrato con sua cornicia intagliata, e tutta indorata stimato in 25

f.123 [754] 848 Un quadro che rappresenta L'Adoratione de'Magi, di mano di Scarzella Padre di Scarzellino di palmi quasi 2. quadrato con sua cornicia nera con filetti, e fogliamenti di oro stimato in 40

[755] 849 Un quadro che rappresenta S. Biagio Vescovo che predica primo sbozzetto del quadro in S. Carlo de'Lombardi, di mano del Mola, di palmi 2. et 1. in circa con sua cornicia tutta indorata stimato in 35

[756] 850 Un quadro di forma Tonda del fattore che rappresenta La Natività di Nro Sig.re và in stampa di Raffaele, di palmi 4. in circa con sua cornicia intagliata e tutta indorata stimato in 100

f.123v [757] 851 Un quadro che rappresenta un Paese di mano di vandercable con figure, animali di monsieur Tempesta di palmi 4. e 3. in circa con sua cornicia tutta indorata stimato in 30

[758] 852 Un quadro che rappresenta un Ritratto di huomo con [illeg.] lo collarino à Lattuca, di mano di [blank] di palmi 2½ e 2. in circa con sua cornicia tutta indorata stimato in 12

[759] 853 Un quadro che rappresenta un Christo Legato alla Colonna di mano di Gio: Bellino di palmi 2. et 1½ in circa con sua cornicia nera filettata d'oro stimato in 60

[760] 854 Un quadro che rappresenta una Testa di un Bacco incoronato di fronde, di mano di Andrea Schiavone, di misura di palmi 1½ et 1. in circa con sua cornicia piana, e tutta indorata stimato in 25

f.124 [761] 855 Un quadro che rappresenta una Giovana, et un Giovane, che gli mostra della moneta, di mano di Brugoro vecchio, di palmi 3. e 2½ in circa con sua cornicia nera filettata di oro stimato in 18

[762] 856, 857 Due quadri compagni, che rappresentano Ghiralande, una di frutti, e L'altra di fiori, li fiori dipinti di mano di Mario de fiori, e l'altra di Michel'Angelo della Battaglie, dipinte sopra pietra di paragone di palmi 2½ e 2. in circa con sue cornicie tutte indorate stimati ambidue insieme in 80

[763] 858 Un quadro che rappresenta il Gioditio di Salamone si crede di Raffaele di palmi 2½ et 1. in circa con sua cornicia di noce con filetti d'oro stimato in 50

f.124v [764] 859 Un quadro che rappresenta un Giovine soffiando con una Testa di cavallo, di mano di Luca Giordano, di palmi 4. p. ogni verso con sua Cornicia tutta indorata, stimato in 50

[765] 860 Un quadro che rappresenta una Madalena innanzi ad un crocificio di mano di Mutiano di palmi 4½ e 4. in circa con sua cornicia nera con filetti e fogliamenti indorati, stimato in 40

[766] 861 Un quadro che rappresenta Cristo Legato con gli Ebrei attorno, di mano di Brugoro vecchio, di palmi 3. e 2½ in circa con sua cornicia piana tutta indorata stimato in 25

[767] 862 Un quadro dipinto à chiaro oscuro che rappresenta Le sposalito della Madonna di mano di federico Zuccari di palmi 2½ e 2. in circa con sua cornicia con filetti d'oro e colore di noce stimato in 50 *Annot: El Padre Resta presentó el quadro del Numº 862*

f.125 [768] 863, 864 Due quadri Compagni, che rappresentano due mazzi di fiori di Mario, e Stanchi dipinti sopra raso con suoi cristalli sopra di palmi 1½ et 1. in circa con sua Cornicia di pero filetti, e fogliamenti indorati ambidue stimati insieme in 50

[769] 865 Un quadro che rappresenta un Ritratto di un giovine voltato in profilo con medaglia scritta intorno posta sopra al berettino, di Bramante di palmi 2. et 1. in circa con sua cornicia di ebano con filetti d'oro stimato in 40

[770] 866 Un disegno fatto in carata di mano di [blank] di palmi 1½ p. ogni verso con sua cornicia di pero filettata d'oro stimato in 6

f.125v [771] 867 Un quadro che rappresenta una venere tutta nuda con un Amoretto di mano del Gobbo de Caracci di palmi 1½ et 1. in circa con sua cornicia di pero con intagli indorati stimato in 30

[772] 868 Un quadro che rappresenta San francesco inginocchiato, di mano del Parmiggiano, di palmi 3. e 2½ in circa con sua cornicia intagliata toccata di oro, e color di noce stimato in 60

[773] 869 Un quadro dipinto à chiaro oscuro che rappresenta Christo al sepolcro, di mano del Parmigianino di palmi 2½ e 2. in circa con sua cornicia nera con filetti, e fogliamenti indorati stimato in 100

[774] 870 Un quadro che rappresenta un Ritratto di un huomo con beretta in capo con guanti in mano, dipinto di mano di Jacomo Tintoretti, di palmi 4. e poco più e 3. in circa con sua cornicia color di noce, e filettata d'oro stimato in 50

f.126 [775] 871 Un quadro che rappresenta due Limoni, di mano di Gio: Daudine con suo vetro sopra di palmi 1½ et 1. in circa con sua cornicia nera con filetti indorati, stimato in 10

[776] 872 Un quadro che rappresenta un Salvatore voltato in profilo di mano di federico Barocci di misura di palmi 1½ et 1. in circa con sua cornicia nera con filetti d'oro stimato in 40

[777] 873 Un quadro che rappresenta La veduta di un fiume et un Castello senza figura, di mano di Paolo Brillo di palmi 4½, e 3. in circa con sua cornicia color di noce filettata di oro, stimato in 30

f.126v *Nella Scale per ascendere all'Appartamento da basso di detto Palazzetto della vigna*

[778] 874 Un quadro, che è di forma tonda che rappresenta S. Giacomo à Cavallo di mano di [blank] Napolitano di palmi 4. in circa con sua cornicia intagliata, e tutta indorata stimato in 25

Nella Prima Sala dell'Appartamento da basso di detto Palazzetto della vigna

[779] 875-882 Otro quadri, che rappresentano otto Ritratti di Dame Romane di mano di ferdinando, di palmi 3. e 2½ in circa con Loro Cornicie tutte indorate, tutti otto insieme stimati in 130

f.127 [780] 883, 884 Due quadri Compagni che rappresentano due Paesi di forma tonda di Gasparo Pusino di palmi 3. con sue cornicie angolari tutte indorate insieme stimati in 60

[781] 885 Un quadretto con alcuni fiori di mano di Michel Angelo da Caravaggio di palmi 1½ et 1. in circa con sua cornicia color di noce con filetti d'oro stimato in 8

[782] 886 Un quadro che rappresenta un Piatto con dentro un Pesce con alcune Sarde di mano del Guercino da Cento di palmi 2½ et 1½ con sua Cornicia tutta indorata stimato in 25

[783] 887 Un quadro che rappresenta La fama con un ramo di olivo in mano, et altre figure di palmi 16 e 7. in circa di mano di Costantino senza cornicia stimato in 20

f.127v *Nella Cappella del Palazzetto della vigna*

[784] 888 Il quadro dell'Altare, che rappresenta la Madona il Bambino, S. Gioseppe, di mano del Gessi, scolaro di Guido, di palmi 3½ e 3. in circa con sua cornicia tutta indorata, stimato in 40

[785] 889, 890 Due quadri Laterali, che rappresentano S. Pietro, e S. Paolo di mano dello Spagnoletto di palmi 3. e 2½ in circa con sue cornicie intagliate, e tutte indorate stimati ambidue insieme in 40 *Annot: El Obispo de Bosa presentó el cuadro del Num^{o} 889 y tambien el del Numero 890*

Nella Seconda Stanza seguente à mano manca scendendo per Le scale di detto Palazzetto della Vigna

[786] 891 Un quadro che rappresenta Rose e carciofali di mano di Gio: Stanchi di palmi 3. e 2½ in circa con sua cornicia intagliata, e tutta indorata stimato in 30

f.128 [787] 892, 893 Due quadri Compagni uno con veduta di mare, e l'altro con veduta di una fontana di mano di Cornelio Satiro, di palmi 3. e 2½ in circa con sua cornicia tutta indorata ambidue insieme stimati in 100

[788] 894 Un quadro che rappresenta un S. fran.^{co} di Paola di mano dello spagnoletto, di palmi 4. e 3. in circa con sua cornicia intagliata, e tutta indorata stimato in 40 *Annot: Don Augustin Nischo presentó el cuadro del Num^{o} 894*

[789] 895, 896 Due quadri che rappresentano due Prospettive Compagne con figurine, di mano di Viviano frate di palmi 3. e 2½ in circa con sue cornicie intagliate e tutte indorate, ambidue insieme stimati in 100

f.128v [790] 897, 898 Due quadri compagni, che rappresentano due Paesi dipinti in Rame, di mano di Giovanni Francesco Bolognese, di palmi 3. e 2. in circa con sue cornicie intagliate, e tutte indorate, ambidue insieme stimati in 100 *Annot: El Principe Burghesia presentó el Cuadro del numero 897 y tambien el del Numero 898*

[791] 899 Un quadro, che rappresenta La Natività di Nostro Signore con L'Adoratione degl'Angioli, di mano di Pietro Perugino, di palmi 4. e 3. in circa con sua Cornicia intagliata sopra gesso, e tutta indorata stimato in 100[29] *Annot: El Patriarca Colonna presentó el quadro del Num^{o} 899*

[792] 900 Un quadro, che rappresenta una Prospettiva di Archi rotti, di mano di Viviano di palmi tre, e due e mezzo in circa con sua cornicia tutta indorata stimato in 40

f.129 *Nella Terza Stanza seguente à mano dritta di detto Palazzetto della vigna*

[793] 901 Un quadro alla volta del solare che rappresenta alcuni Putti che pigliano ucelli, di mano di Costantino di palmi 10. e 7. in circa senza cornicia stimato in 14

[794] 902, 903 Due quadri compagni che rappresentano due Paesi, di mano di Gasparo Pusino, di palmi 2. et 1½ in circa con sue cornicie tutte indorate ambidue insieme stimati in 80

[795] 904 Un quadro che rappresenta La Madonna, il Bambino, e S. Gio: col pecorino, di mano di Guidoreni della prima maniera di palmi 2. et 1. un poco più con sua cornicia intagliata e tutta indorata stimato in 150

f.129v [796] 905-908 Quattro quadri compagni, che rappresentano quattro Paesi ottangolati, di mano di filippo Napolitano di palmi 1½ con sue cornicie di pero con intaglio tutti indorati, tutti quattro insieme stimati in 140

[797] 909, 910 Due Paesi compagni di mano di Salvatore Rosa di misura di palmi 1 in circa con sue cornicie indorate, ambidue insieme stimati in 60

[798] 911-913 Tre quadri compagni, che rappresentano tre Tondini di mano del Dominichino di palmi 1. in circa con sue cornici di pero con intagli tutti indorati, stimati tutti tre insieme in 80

[799] 914, 915 Due quadri che rappresentano due Tondi con paesi di mano del medesimo Dominichino da Viterbo di palmi 1½ in circa con sue cornicie di pero con intagli tutti indorati ambidue insieme stimati in 60

f.130 [800] 916-919 Quattro quadri Compagni, che rappresentano le quattro stagioni di mano del medesimo Dominichino di palmi 3. e 2. in circa con sue cornicie di pero con intagli tutti indorati stimati tutti quattro insieme in 240

[801] 920-923 Quattro quadri Compagni che rappresentano quattro Paesi ovati di mano del Viola con sue figurine, in uno vi è un Jacob che dorme, di mano del Dominichino di palmi 1½ con sue cornicie di pero con intagli tutti indorati, stimati tutti quattro insieme in 130

[802] 924-927 Quattro quadri compagni, che rappresentano quattro Paesi con quantità di figurine di mano di Momper Vecchio di palmi 2. et 1½ in circa con sue cornicie di pero e filettati d'oro stimati tutti quattro insieme in 180

f.130v [803] 928, 929 Due quadretti tutti alla mosaica uno rappresenta un Leone, e L'altro una Leona con suoi Christalli innanzi, di mano di se è moderno sarà Marcello Provenzale di palmi 1. e meno di½ con sue cornicie di pero, e filetti indorati, li due assieme stimati in 60

[804] 930 Un quadro che rappresenta La Madonna, il Bambino, S. Gioseppe, e S. Lucia di mano del Palma vecchio di palmi 2. et 1½ con sua cornicia tutta indorata stimato in 60

[805] 931 Un quadretto con tre ritrattini tondi L'uno di Tintoretto, L'altro di Titiano, e L'altro di Paolo da Verona con sue cornicie, e Legaturine d'intaglio indorate di mano di [blank] stimato in 60

[806] 932 Un quadretto ottangolare, che rappresenta La madonna, che allatta il Bambino Giesù dentro alla Cuna di mano del Cavaliere del Cairo di palmi 2. et 1½ in circa con sua cornicia di pero con intagli tutti indorati stimato in 50

f.131 [807] 933 Un quadretto che rappresenta La fuga in Egitto di mano del Bassano, di misura di palmi 1. in circa con sua cornicia di pero con intagli tutti indorati stimato in 80[30]

[808] 934 Un quadro che rappresenta un Paese con molte figurine à cavallo sù Li Somarelli, che tornano à casa, di mano di Jacomo Tintoretti, di palmi 2. et 1½ con sua cornicia intagliata, e tutta indorata stimato in 200

[809] 935 Un quadro che rappresenta La Madonna col Bambino Giesù che L'accarezza, di mano di Leonardo da Vinci di palmi 2. et 1½ in circa con sua cornicia intagliata, e tutta indorata stimato in 350

f.131v [810] 936 Un quadro che rappresenta La Madonna col Bambino Giesù in braccio, di Luuino, di palmi 2. et 1. poco più con sua cornicia intagliata, e tutta indorata stimato in 100

[811] 937 Un quadro che rappresenta una Venere che dorme, di mano di Anibal Caracci di palmi 2. et 1. con sua cornicia intagliata, e tutta indorata, stimato in 90

[812] 938 Un quadro, che rappresenta Christo Legato alla colonna con i Manigoldi di mano del Palma giovine, di palmi 1. e poco più et 1. in circa con sua cornicia di pero, con filetti d'oro stimato in 80

[813] 939 Un quadro che rappresenta un Paese con figurine, e caprette del Correggio di palmi 1½ e poco più di 1. con sua cornicia di pero con riporti intagliati tutti indorati stimato in 100

f.132 [814] 940 Un quadretto, che rappresenta un Tondino, e due ovatini con dentro tre Ritrattini, che quello del mezzo rappresenta un frate con Legaturine intagliate et indorate, di mano di Titiano Carletto Contarino stimato in 70

[815] 941 Un quadretto che rappresenta La Madonna, et il Bambino con suo Cristallo sopra con sua cornicia Lavorata di oro all'Indiana sbozzo meno di mezzo palmo di mano del Parmiggianino stimato in 40

[816] 942 Un quadro che rappresenta un Paese con due figurine, che dormono, et altre figure con certe pecore, di mano di Gasparo Pusino di palmi 3. e 2 in circa con sua cornicia tutta indorata stimato in 50

f.132v [817] 943 Un quadro che rappresenta una Testa di S. Maria Madalena che guarda il Cielo, di mano di Guido Cagnacci, di palmi 2. p. ogni verso con sua cornicia intagliata, e tutta indorata stimato in 80

[818] 944 Un quadro, che rappresenta La veduta del Templum Paris dietro à S. fran^{ca} Romana, di quest'alma città, di mano del Dominichino di palmi 2. et 1. in circa con sua cornicia nera di pero con filetti d'oro stimato in 40

[819] 945 Un quadro che rappresenta Cristo all'orto, e L'Angelo col Calice di mano di Gio: Pedrino Milanese di palmi 1½ et 1. in circa con sua cornicia intagliata sopra gesso stimato in 50

[820] 946 Un quadro che rappresenta Christo morto, et un Angelo chè lo Sostiene di mano di Ludovico Caracci di palmi 2. et 1. in circa con sua cornicia di pero con filetti d'oro stimato in 60

f.133 [821] 947 Un quadro che rappresenta un mercato con quantità di figure, et animali di mano di Jacomo Bassano di palmi 2. et 1. in circa con sua cornicia di pero con filetti d'oro stimato in 80

[822] 948 Un quadro che rappresenta La Madonna, il Bambino, S. Gio: che L'accarizza, e S. Gioseppe in Lontananza viene di maniera di Raffaele fattò nella Scuola, di misura di palmi 1. e poco più, e palmi 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 50

[823] 949 Un quadro che rappresenta una Testa di una Madalena, che piange, di mano di Ludovico Caracci, di misura di palmi 1. con sua cornicia tonda di pero con filetti d'oro stimato in 35

[824] 950, 951 Due quadri compagni che rappresentano due Paesi, di mano di Gasparo Pusino, della prima maniera, di palmi 2½ in circa con sue cornicie tutte indorate, ambidue insieme stimati in 80

f.133v *Nella stanza di Don Matteo Roa di detto Palazzetto della vigna*

[825] 952-955 Quattro Teste, tre fatte in carta, e L'altre sopra tavola fatte di pastello, di mano di Salvatore Rosa di palmi 2½ et 1. in circa con sue corniciette tutte indorate stimati tutti quattro insieme in 60

[826] 956, 957 Due teste in carta fatte di pastello L'uno, e una testa di un Cristo Coronato di spine, e L'altro una Testa di un Angelo, di mano di Guidoreni, di palmi 2. et 1. in circa con sue cornicie intagliate, e tutte indorate con suoi christalli sopra, ambidue insieme stimati in 60

[827] 958 Un disegno fatto in Carta con acquarella, e Lumeggiato di biacca che rappresenta il carro del sole, di mano di Giulio Romano di palmi 1½ e 1. in circa con sua cornicia tutta indorata, stimato in 40

f.134 [828] 959 Un S. Giovannino fatto in carta di pastello di mano del Mola di palmi 1½ et 1. in circa con sua cornicietta tutta indorata stimato in 20

[829] 960 Un Puttino con un pomo in mano fatto con pastelli, di mano del mola, di misura di palmi 1½ et 1. in circa con sua cornicia tutta indorata stimato in 20

[830] 961 Un disegno fatto á penna, et acquarella che rappresenta una Santa inginocchiata avanti un Christo di mano di Giacinto Ciciliano di palmi 1. con sua cornicia di pero stimato in 3

[831] 962 Una Testa di una Donna con Turbante in Capo fatta di pastelli di mano del mola di palmi 1½ et 1. in circa con sua cornicia tutta indorata stimato in 20

[832] 963 Un disegno fatto in carta toccato di penna, et acquarella, che rappresenta il Convito delli Dei di mano del Romanelli di palmi 2½ et 1. in circa con sua cornicia intagliata, et indorata stimato in 40

f.134v [833] 964 Un quadro à oglio che rappresenta un Moisè di mano di Baciccìo Gauli, di palmi 4. e 3. in circa senza cornicia, stimato in 60

[834] 965 Un quadro che rappresenta un Paesino con case, et alboretti senza figure, di mano di Jacomo Tintoretto di palmi 2. et 1½ in circa con sua cornicia di pero con intagli indorati stimato in 40

[835] 966 Un quadro che rappresenta due meloni, pere, e mele, di mano del Gobbo de'Caracci di palmi 3. e 2½ con sua cornicia piana, e tutta indorata stimato in 15

[836] 967, 968 Due quadri compagni, L'uno rappresenta diversità di frutti, e fichi L'altro una carasta di fiori con diversi frutti posati sul piano di mano del Caravaggio di palmi 3. et 1½ in circa con sue cornicie piane, e tutte indorate e due disegni L'uno fatto in carta di acquarella, e Lumeggiato di biacca, che rappresenta un Pontefice inginocchiato, e molti scarpellini, che fabricano, di mano di federico Zuccari, di palmi 3. e 2½ e L'altro fatto in carta di una quantità di mezze figure fatte p. un fregio toccato di penna, et aquarella di mano di Domenico Beccafumi di palmi 8. et 1. in circa con sue Cornicie tutte indorate. Tutti quattro insieme Li due quadri e Li due disegni stimati in [blank]

f.135 [837] 969 Un quadro che rappresenta un Paese con un Ponte con due figurine di mano di Paolo da Verona, di palmi 2. et 1½ in circa senza cornicia stimato in 200

f.135v [838] 970, 971 Due quadri Compagni di Donne con scuffie bianche fatte à Rete di palmi 1. in circa senza cornicie, di mano di Pasqualino Rossi venetiano ambidue stimati assieme in 40

[839] 972 Un quadro che rappresenta una Testa di una Madonna con panno Paonazzo in capo, scuola di Andrea del Sarto di palmi 1. in circa senza cornicia stimato in 20

Nel detto Palazzo Reale di Piazza di Spagna quadri nuovamente comprati da S. Ecc^{za}

[840] 973 Un quadretto che rappresenta Apollo con un Drago sotto i piedi di mano di Bonifacio di palmi 1. in circa senza cornicia stimato in 20

f.136 [841] 974 Un quadretto rotondo da capo che rappresenta La disputa de' Dottori con quantità di figure di mano di Gentile Bellino di palmi 1½ in circa con sua cornicia di Ebano stimato in 80

[842] 975 Un quadretto che rappresenta una Madonna voltata in profilo con panno torchino in capo di mano di fran^{co} Mola di misura di palmi 1. in circa con sua cornicia di ebano stimato in 20

[843] 976 Un quadretto dipinto in rame che rappresenta La Madonna che con La scudella piglia L'acqua per Lavar i piedi al Bambino di mano di Ludovico Caracci di misura di palmi 1. senza cornicia stimato in 50

[844] 977 Un quadretto che rappresenta una mano, et una Testa di un Putto di mano di Paolo veronese di palmi 1. senza cornicia stimato in 40

f.136v [845] 978, 979 Due quadretti in Tavola compagni uno raprresenta una Santa in habito di monaca, et L'altro un Santo vescovo di maniera del Pittoricchio, di misura di palmi 1. senza cornicia stimati ambidue insieme in 20

[846] 980 Un quadro che rappresenta S. Catalina dell Ruota si bene é il Ritratto di Suffonisba Anguisciola fatto da Lei medesima di misura di palmi 1. in circa con sua cornici nera stimato in 40
Annot: El Padre Resta presentó el del Num^{o} 980

[847] 981 Un quadretto sbozzato che rappresenta Christo con gl'Apostoli à Tavola, di mano del Tintoretti di palmi 2. et 1½ in circa senza cornicia stimato in 9

[848] 982 Un quadro che rappresenta una Madalena, chè stà sopra ad una Stuora con gambe scoperte, di mano di Anibale Caracci, di palmi 2. et 1 in circa senza cornicia stimato in 100

[849] 983 Un quadro che rappresenta una Santa Maria Madalena con vaso di oro in mano, dipinto di mano di Leonardo da Vinci di palmi 2. et 1½ in circa senza cornicia stimato in 80

f.137 [850] 984 Un quadretto che rappresenta il sogno di S. Gioseppe di mano di Lanfranco, di meno di palmi 1. con sua cornicietta di pero nera e filetto d'oro stimato in 20

[851] 985 Un quadro che rappresenta S. Girolamo á sedere con una croce in mano con il Leone, e La morte di mano di Mutiano di palmi 1½ p. ogni verso senza cornicia stimato in 40

[852] 986 Un quadro che rappresenta Christo con La samaritana al Pozzo di mano di Sisto Badaloccio di palmi 1. un poco più senza cornicia stimato in 40

[853] 987 Un quadretto che rappresenta S. Cristofano che porta in colio il Bambino Giesú sbozzo di mano del Barocci di palmi 1. in circa senza cornicia stimato in 30

f.137v [854] 988 Un ottangolo dipinto sopra pietra di Lavagna, che rappresenta due Donne insieme, un Amoretto, et un Satiro di mano del Gobbo de'Caracci di palmi 2. in circa senza cornicia stimato in 8

[855] 989 Un quadretto che rappresenta un Villano, che medica una gamba a un altro, et un ragazzo che li stà guardando di mano di un fiammengo chiamato Bamboccio, di misura di palmi 1. con sua Cornicia di oro stimato in 15

[856] 990 Un quadro che rappresenta Cristo avanti á Pilato, ove si vede un Razzo con una torcia in mano dipinto di mano di Luca Cambiaggio di palmi 6. e 4. in circa senza cornicia stimato in 80

[857] 991 Un quadro che rappresenta Catone in atto di ammazzarsi, di mano di Giovanni Bonati, di palmi 6. e 4. in circa con sua cornicia tutta indorata stimato in 90 *Annot: El Cardinal Pio presentó el quadro del Numero 991*

f.138 [858] 992 Un quadro che rappresenta una Testa di una Donna con intrecciatura di perla all'orecchio, di mano di Bonifacio Venetiano, di palmi 2. et 1½ senza cornicia, stimato in 20

[859] 993 Due quadri che uno rappresenta un Ritratto di un vecchio dipinto in tavola di palmi 2½ e 2 con sua Cornicia di pero con filetti d'oro, e L'altro rappresenta una Testa di una Donna con La mano al petto, che paresia La flora di Titiano di palmi 2. et 1½ senza cornicia, ambidue quadri dipinti di mano, e scuola del detto Titiano, e stimati in 80

f.138v [860] 994 Un quadro che rappresenta una Madonna con un Bambino, e S. Gio: e S. Gioseppe con due Pastori, di mano di Pasqualino de Rossi, di palmi 1. in circa con sua Cornicia di pero nera con un filetto d'oro stimato in 12

[861] 995 Un quadro che rappresenta diversi frutti un melone con uva cornuta, di mano di Gasparo Pusino, di palmi 4. e 2. in circa con sua cornicia intagliata senza indoratura stimato in 60

[862] 996 Un quadro, che rappresenta due Donne, una nuda, e L'altra vestita di bianco, di mano di Caracci copiata da Titiano di palmi 3. e 2. in circa senza Cornicia stimato in 60

[863] 997 Un quadro che rappresenta un Ritratto del Colonnello Evangelista Berardi, di mano del Correggio, di palmi 2½ e 2. in circa con sua Cornicia tutta intagliata, et indorata stimato in 400

f.139 [864] 998 Un quadro che rappresenta santa Monaca, e Sant' Agostino con La Trinità di mano del Cavalier Liberi, di palmi 2. et 1. in circa con sua cornicia di pero nera, stimato in 24

[865] 999 Un quadro che rappresenta La Madonna, il Bambino, San Gioseppe, e S. Gio: con la veduta di un Lago, di mano dello Squidone di palmi 1½ et 1. in circa con sua cornicia intagliata, e tutta indorata stimato in 60

[866] 1000 Un quadro che rappresenta un Scimiotto con catena di ferro al collo, con una mano tiene un ramo d'albero, et accanto vi è un cane bianco, et un Pappagallo di mano di Anibale Caracci di palmi 4. e 3. in circa con sua Cornicia intagliata, e tutta indorata stimato in 30 *Annot: El Cardenal Saveli presentó el cuadro del Numero 1000*

f.139v [867] 1001 Un quadro che rappresenta un Leone intimorito dipinto dal vero di mano del Dominichino di palmi 1. senza cornicia stimato in 30

[868] 1002 Un quadro che rappresenta un Puttino, che alza Le braccia in aria di maniera del scolaro del Dominichino messinese di palmi 1. senza cornicia stimato in 15

[869] 1003 Un disegno fatto di nero in Carta azzurra, chè rappresenta un Putto, che tiene nelle mani un panno di mano del Correggio con suo vetro, e cornicia di pero nera di palmi 2. et 1. in circa stimato in 50

[870] 1004 Un quadro che rappresenta Gioseppe, quando fù venduto à mercanti di mano di Giovanni Miele di palmi 1. con sua Cornicia di pero con intaglio tutto indorato stimato in 40

f.140 [871] 1005, 1006 Due quadri, che rappresentano due Teste Compagne di Donne di mano di scuola venetiana di palmi 2. et 1. in circa con sua cornicia piana, e tutta indorata, ambidue stimati

insieme in 30 *Annot: Don Matheo de Roa presentó el Cuadro del N^o 1005 y tambien el del Numero 1006*

[872] 1007 Un quadro che rappresenta una Testa di una Madalena di mano di Antonio da Correggio di misura di palmi 1. con Suo Cristallo sopra con sua cornicia intagliata, e tutta indorata, stimato in 100

[873] 1008 Un quadro che rappresenta una Testa di una Madonna, disegnata con pastelli di mano di Leonardo da Vinci di misura di poco più di palmi 1. con suo Cristallo sopra con sua cornicia di pero con intaglio d'oro stimato in 40

f.140v [874] 1009 Un quadro che rappresenta S. Lorenzo, et una Santa Donna inginocchiata davanti con molte figure attorno, di mano del Cav.re Gioseppe, di palmi 1½ et 1. in circa con sua Cornicia di Ebano stimato in 15

[875] 1010 Un quadro che rappresenta Christo con La Samaritana al pozzo con veduta di castello, e figurine di mano di Giulio Campi di palmi, 2 et 1½ serrato dentro la sua Scatola stimato in 300

[876] 1011, 1012 Due quadri Compagni bislonghi dove sono incastrati tre Ritratti in ciascheduno di essi con sue Legature intagliate et indorate di mano di [blank] di palmi 2½ e 2. con sua Cornicie di pero con riporti di oro, ambedue Insieme stimati in 100

f.141 [877] 1013, 1014 Due altri quadri compagni con altri tre Ritratti per ciascheduno di essi, con sue Legature intagliate, et indorate, di mano di [blank] di palmi 2. et 1. in circa con Sue cornicie di pero con riporti d'oro ambidue insieme stimati in 100

[878] 1015-1019 Cinque altri quadretti compagni con tre ritratti p. ciascheduno con Legaturine intagliate di mano di Pittori Venetiani, et indorate di palmi 1. e poco più con Sue Cornicie di pero con filetti indorati. Tutti cinque insieme stimati in 250

[879] 1020 Un disegno fatto à penna, et acquarella, che rappresenta La madonna al Tempio primo disegno del quadro della Pace di mano di Baldassarre da Siena di palmi 4. e 2. in circa con Sua Cornicia di pero con filetti d'oro stimato in 50

f.141v [880] 1021 Una testa di un Angelo fatta di pastello, di mano del Correggio, di palmi 1 in circa, e cristallo sopra con sua cornicia nera, e filetti d'oro stimato in 40

[881] 1022, 1023 Due disegni fatti in carta, di Lapis nero, che rappresentano due staggioni dell'anno, di mano del Guercino da Cento di palmi 2. et 1. un poco più con sue Cornicie intagliate, e tutte indorate ambidue insieme stimati in 40

[882] 1024, 1025 Due altri disegni fatti in carta di Lapis rosso, uno rappresenta La Galatea in mare, e Tritoni e L'altro il Ratto di Proserpina di mano del Guercino da Cento di palmi 2. et 1. in circa con sue Cornicie intagliate, e tutte Indorate, ambidue insieme stimati 60

[883] 1026, 1027 Due altri disegni fatti in carta di Lapis nero, che rappresentano L'altre due stagioni dell'anno di mano del Guercino da Cento, di palmi 2. et 1. in circa con sue cornicie intagliate, e tutte indorate, ambidue insieme stimati in 40

f.142 [884] 1028 Un quadro dipinto in pietra di Lavagna, che rappresenta La Madonna, che allatta il Bambino Giesù, dove si vede S. Gioseppe appoggiato di mano di Anibale Caracci, di palmi 1½ p. ogni verso dentro ad una Scatola stimato in 150

[885] 1029 Un quadro che rappresenta una Madalena dipinta in Rame che tiene Le mane al petto di mano di Anibal Caracci, di misura, di meno di palmi 1. con sua Cornicia di pero con intagli tutti indorati dentro ad una scatola stimato in 80

[886] 1030 Un quadro dipinto in tavola, che rappresenta La madonna con il Bambino Giesù in braccio di mano di Dossi da ferrara, di palmi 1½, e poco più di palmi 1 con sua cornicia di ebano con fili d'oro stimato in 60

f.142v [887] 1031 Un quadro che rappresenta La Madonna, il Bambino Giesù in terra, di mano di Guadentio di palmi 1½ p. ogni verso con sua cornicia intagliata, e tutta indorata stimato in 100

[888] 1032 Un quadro che rappresenta la Madonna, Giesù Bambino, S. Gioseppe, S. Gio: che accarezza L'Agnello, di mano de'Dossi da ferrara di palmi 1½ con sua cornicia di pero con filetti d'oro stimato in 60

[889] 1033 Un quadro che rappresenta tre Ritratti assieme piccoli di huomini con sue Legaturine intagliate, et indorate di mano di Pittori Venetiani di palmi 2. et 1. in circa con sua cornicia di pero con filetti d'oro stimato in 50

f.143 [890] 1034 Un quadro un Tondino dipinto à chiaro oscuro che rappresenta Dio Padre Adamo, et Eva, di mano del Mantegna, di misura meno di palmi 1. con sua cornicietta di pero stimato in 20

[891] 1035 Un quadro un Tondino, che rappresenta un Paese con alcune figurine à sedere in piedi, di mano del Guercino minore di palmi 1 con sua cornicia di pero stimato in 20

[892] 1036 Un quadretto ovato che rappresenta un S. Giacinto con Le mani piegate al petto, di mano di Ludovico Caracci minore di palmi 1. con sua cornicia intagliata, et indorata dentro ad una scatoletto stimato in 40

[893] 1037 Un quadro che rappresenta La Madonna che accarezza il Bambino Giesù, di mano di Pietro Paolo Rubens di misura di mezzo palmo con sua cornicia di Ebano, e filetti d'oro dentra à sua scatoletto stimato in 50

f.143v [894] 1038 Un quadro che rappresenta un ritratto di Anibale Caracci fatto da se medesimo, minore di palmi 1. con sua cornicia di pero con intagli indorati stimato in 80

[895] 1039 Un quadro un Tondino di rame quale rappresenta due Ritratti, uno di huomo, e L'altro di Donna, con due Lucerte, che Li circonda, di mano del Parmigianino, minore di½ palmo con sua cornicia intagliata, e tutta indorata stimato in 120

[896] 1040 Un quadrettino che rappresenta una venere à giacére sopra un Letto di mano di Vandich di mezzo palmo con sua cornicia di ebano con intagli tutti indorati, stimato in 80

f.144 [897] 1041 Un quadro che rappresenta un Ritratto di huomo in piedi con collaro, e manichetti à Lattuca Spada al fianco, et bottoni di oro al vestito nero, posa una mano sopra al Tavolino, e nel'altra tiene li guanti, di mano del Paduano, di palmi 9. e 6. in circa senza cornicia stimato in 12

[898] 1042 Un quadro, che rappresenta un Ritratto di huomo con barba Longa quadrata con collaro à Lattuca, e manichetti, merlettato, che con La mano e dito accenna un Libo, dove é scritto noscerte ipsum di mano di [blank] di palmi 5 e 4 senza cornicia stimato in 12

[899] 1043 Un quadro che rappresenta un Ritratto con un berettino in testa di huomo senza barba di mano di Giorgione dipinto in tavola di palmi 2½ et 1½ senza cornicia stimato in 50 *Annot: Don Matheo de Roa presentó el quadro del Num° 1043*

f.144v [900] 1044 Un disegno fatto di acquarella, e Lumeggiato di biacca che rappresenta Le nozze di Cana Galilea, di mano di Cecchini Salviati, il disegno dell'opera di San Salvatore in Lavora di palmi 3 per ogni verso con sua cornicia con filetti d'oro, et color di noce stimato in 30

[901] 1045 Un quadretto che rappresenta un Paesino senza figure scuola dal Correggio, di misura di palmi 1½ et 1. in circa con sua Cornicia di noce con filetti d'oro, stimato in 25

[902] 1046 Una stampa Lumeggiata di biacca, et acquarella di fuliggine, che rappresenta Moisè che rompe Le Tavole con gl'Ebrei che idolatrano di mano di Domenico Beccafumi di palmi 8. e 5. in circa senza cornicia stimato in 6

f.145 [903] 1047 Un disegno fatto in carta di Lapis nero, che rappresenta una Venere à giacere con un Amoretto, che stalia alla volta del solare della stanza di Don Matteo Roa della vigna à San Pancratio di Mano di Michel'Angelo Buonarota, di palmi 7. e 5. un circa senza cornicia, stimato in 30

[904] 1048 Un quadro che rappresenta san Girolamo dipinto in tavola scrivendo, con un Christo una Testa di morte, un Leone dinanzi e due Angeli, che L'alzano un panno rosso, di mano di Bartolomeo Squidone di palmi 3. e 2½ in circa senza cornicia stimato in 150 *Annot: El Abad Odi presentó el quadro del numero 1048*

f.145v [905] 1049 Un quadro che rappresenta una Madonna con il Bambino, un Angelo, e San Gioseppe, di mano di Nicolò Pusino di maniera di Titiano, di palmi 2½ e 2. in circa stimato in 100

[906] 1050 Un quadro che rappresenta Cagnuoletti sopra un Cuscino verde, et un panno rosso di mano di francesco giovine, di palmi 2. e 3. in circa con sua cornicia piana indorata stimato in 40 *Annot: El Tiracorda presentó el cuadro del Numero 1050 y tambien el del 1051*

[907] 1051 Un quadro che rappresenta una Madalena con una Croce in mano, con corona di spine inginocchiata con La veduta di un paese, di mano di francesco giovine, di palmi 5. e 4. in circa

con sua cornicia arenata, e tutta indorata stimato in 40 *Annot: El Tiracorda presentó el cuadro del Numero 1050 y tambien el del 1051*

[908] 1052, 1053 Due quadri compagni di due Teste di Vecchi in profilo, di mano del Gobbo de'Caracci, di palmi due per ogni verso con sue cornicie indorate ambidue assieme stimati in 40

f.146 [909] 1054, 1055 Due altri quadri compagni, che rappresentano due Ritratti di due Giovani in profilo di mano de'Caracci, di palmi 2. et 1½ con sue cornicie di legno bianche, Liscie, ambidue insieme stimati in 60

[910] 1056 Un quadro che rappresenta un Christo morto, La Madonna, Le trè Marie, alcune figure et Angeli, che in tutto sono otto figure, di mano di Gio. Paolo Lomasso di palmi 5. e 3. in circa con suoi regoletti intorno, stimato in 100 *Annot: El Padre Resta presentó el quadro del Numero 1056*

[911] 1057 Un disegno di chiaro oscuro con La Resurrettione di Nostro Signore, La Madonna, e San francesco, inginocchiato di mano di federico Barocci, di palmi 2½ et 1½ con sua cornicia con filetti d'oro stimato in 100

f.146v [912] Un disegnetto di penna, et acquarella, che rappresenta un Christo à sedere, e molti santi inginocchiati di mano di Baldassarre da Siena, di misura di palmi 1. con sua cornicietta nera, stimato in 3

[913] 1058 Un quadro, che rappresenta un Paese con La fuga in Egitto, di mano di Vandercable, di palmi 3. e 2. in circa con sua cornicia Liscia tutta indorata stimato in 30

[914] 1059 Un quadro che rappresenta un Paese con un San Bruno nel deserto à sedere con una Testa di morte con Angeletti, ò Cherubini in aria, di mano del Mola, di palmi 3. e 2½ in circa con sua Cornicia, Liscia tutta indorata stimato in 40

f.147 [915] 1060 Un quadro che rappresenta una Testa di una Donna con conciatura alla Turchesca in testa della scuola di Titiano, di palmi 2½ e 2 con suoi regoletti intorno stimato in 15

[916] 1061 Un quadro che rappresenta un sansone, che sbrana il Leone figura tutta nuda, di mano di Michel Angelo da Caravaggio di palmi 7. e 5. in circa senza Cornicia stimato in 20

[917] 1062 Un quadro che rappresenta una Madalena con La mano al petto inginocchiata con un panno Turchino, che gl'attraversa con un'Angelo in aria, che tiene una frusta in mano, et una croce dinanzi, copia del Caracci di palmi 2. et 1½ senza cornicia stimato in 4

[918] 1063 Un quadro che rappresenta La Piazza di San Marco di Venetia che mostra essere L'entrata di una Regina con quantità di figure, di mano di Jacomo Tintoretto di palmi 9. e 3. senza cornicia stimato in 300

f.147v [919] 1064 Un quadro che rappresenta L'Annuntiata con gloria di Angioli, di mano di Jacomo Tintoretti di palmi 6. e 4. senza cornicia stimato in 400 *Annot: El Abad Odi presentó el quadro del num^{o} 1064*

[920] 1065 Un quadro che rappresenta Venere che dorme con molti Amoretti, L'uno de'quali versa un vaso d'acqua sopra il fuoco di mano di Arrigo Golsio di palmi 1. et 1. in circa con suoi regoletti intorno stimato in 30

[921] 1066 Un quadro che rappresenta un Paese con La fuga in Egitto bozzata, di mano di Jacomo Tintoretto di palmi 3. e 2. in circa con suoi regoletti intorno, stimato in 20

[922] 1067 Un quadro che rappresenta La Madonna, il Bambino Giesù che dorme e San Giovanni Bambino di mano del Pomeranci, di palmi 4. e 3½ con suoi regoletti intorno stimato in 30

f.148 [923] 1068, 1069 Due quadri Compagni, che rappresentano due Paesi, L'uno con Le figure di Vandercable, e L'altro di Antonio di Valle, di palmi 8. e 6. in circa L'uno con Loro Cornicie tutte indorate Ambidue stimati insieme in 200

[924] 1070 Un quadretto che rappresenta La Madonna col Bambino Giesù in braccio sedente sopra Le nuvole di mano del Gobbo de'Caracci, di palmi 1. et 1. in circa con sua Cornicia di pero filettata d'oro stimato in 20

[925] 1071 Un ovato, dove si rappresenta il Riposo di Egitto, cioè La Madonna, il Bambino Giesù, e S. Giovanni con L'Agnellino e si vede da Lontano San Gioseppe con il Somarello, e La veduta di un castello, di mano del Gobbo de'Caracci, di palmi 1½ con sua cornicia intagliata, e tutta indorata stimato in 30

f.148v [926] 1072 Un altro ovato che rappresenta la Madonna, il Bambino Giesù, e S. Giovanni, di mano del Gobbo de'Caracci, di misura di palmi uno et un poco più con sua cornicia intagliata, e tutta indorata stimato in 20

[927] 1073 Un quadrettino che rappresenta una Venere, che si stà Lavando et asciagandosi li piedi con un Panno bianco, di mano del Cavaliere Gioseppe d'Arpino, di misura di meno di palmi 1. con sua Cornicia di ebano con riporti sopra d'intaglio tutti indorati stimato in 40

[928] 1074 Un disegno che rappresenta una Testa fatta di Lapiz nero, che mostra essere il Ritratto di Raffaele di Urbino fatto di sua mano, di misura di palmi 1. un poco più et 1. con sua Cornicia nera con intagli indorati, y suo cristallo sopra stimato in 150

f.149 [929] 1075 Un altro disegno in carta azzurza fatto con Lapiz nero, che rappresenta il Ritratto del Cardinale Soderino di mano Rafaele da Urbino, di palmi 2½ e 2. in circa con sua Cornicia nera con intagli tutti indorati stimati in 100

[930] 1076 Un disegno fatto di aquarella, e Lumeggiato di biacca, che rappresenta un Papa, sedente con Li Cardinali che li mettono un Regno ò Tiara in capo con molte figure, di mano di Raffaele da Urbino di palmi 2. et 1½ con sua Cornicia nera con riporti d'intaglio tutti indorati stimato in 150

f.149v [931] 1077 Un quadro dipinto in Tavola, che rappresenta Lo sposalitio della madonna con molte figure, di mano del Parmiggianino di palmi 2. per ogni verso senza Cornicia stimato in 150

[932] 1078 Un quadro dipinto à oglio, che rappresenta L'Aurora, e Titone di mano di Constantino Tirasso Longo palmi 26 alto palmi 10. con suo fregio di tela di chiaro oscuro dipinto à guazzo senza cornicia stimato in [blank]

[933] 1079 Un disegno dipinto in carta con pastelli foligine, et acquarella Lumeggiato di biacca che rappresenta La natività di Nostro signore, di mano di federico Zuccari di palmi 4. e 4. in circa con sua cornicia nera filettata di oro stimato in [blank] *Annot: El Principe de Palestrina presentó el quadro del N^o^ 1079*

[934] 1080 Un altro Disegno in carta dipinto con pastelli, folig[in]e, et acquarella Lumeggiato di biacca, che rappresenta L'Adoratione delli Tre Rè Magi di mano di federico Zuccari di palmi 4. e 3. con sua cornicia nera filettata d'oro stimato in [blank] *Annot: El Principe de Palestrina presentò el quadro del N^o^ 1080*

f.150 [935] 1081 Un quadro che rappresenta una Testa di un Giovane sbarbato di mano del Cavalier Bernino di palmi 2. et 1½ con sua cornicia tutta indorata, stimato in [blank] *Annot: Mons^r^ Bernini presentó el quadro del Num^o^ 1081*

[936] 1082 Un quadro che rappresenta una Testa di un huomo con barba, e collaro vestito all'antica di bianco, e nero di mano del Tintoretto senza cornicia di palmi 3. e 2. stimato in [blank]

[937] 1083 Un quadro che rappresenta un Gallo, et una Gallina di mano del Gobbo de'Caracci di palmi 3. e 2. con sua cornicia indorata stimato in [blank]

f.150v [938] 1084 Un quadro ovato dipinto in Tavola che rappresenta un Paese con molte figure, vascelli, e Barche con veduta di una Città di mano di [blank] di palmi 2. et 1. con sua cornicia intagliata, e tutta indorata stimato in [blank]

[939] 1085 Un quadro dipinto in tavola, che rappresenta San Giovanni col Bambino Giesù, dove è scritto Joannes Baptista, et Jesus con Lo Spirito Santo, e veduta di una finestra, di mano di Giovanni Bellino di palmi 2. et 1½ senza cornicia stimato in [blank]

[940] 1086 Un quadro che rappresenta una figura di un giovane in piedi vestito all'antica con armatura, e spada al fianco, e vi si vede una Portiera in oro, di mano di federico zuccari di palmi 6. e 4. in circa con suoi regoletti intorno stimato in 25

f.151 [941] 1087 Un quadro dipinto in rame, ò Lamina piccola, che rappresenta un Ritratto di una Donna vestita all'antica con un Rosario, che gli pende dal collo, e collare à Lattuca di mano di [blank] di palmi 1. et 1. con sua cornicietta intagliata colorita di verde, et oro stimato in 10

[942] 1088 Un Epigramma dedicata à Sua Eccellenza con sue Armi con un festone intorno dipinto con varij fiori, scritto in varie Lingue di palmi 3. e 2. con sua Cornicia di pero negra, et intagliata stimato in 30

[943] 1089 Un quadro grande che rappresenta un Paese, et il Bagno di Diana con diverse figure nude

dentro, e fuori dell'acqua di mano, cioè il Paese di Crescentio, e Le figure di Carlo Maratti di palmi 9. e 6. in circa senza cornicia stimato in 250

f.151v [944] 1090 Un altro quadro grande compagno, che rappresenta un Paese, e Narciso, che rimirandosi nell'acqua s'innamora di se stesso con altre figure, di mano, cioè il Paese di Crescentio, e Le figure di Carlo Marati, di palmi 9. e 6. in circa, senza cornica stimato in 200

[945] 1091 Un quadro che rappresenta La Madonna col Bambino Giesù in braccio appoggiato sopra un Cuscino, che tiene un ucello in mano, e San Giovanni Battista Bambino à canto, sopra il quale La madonna appoggia La mano, di mano di Antonio Caracci di palmi 3. e 2½ con suoi regoletti intorno stimato in scudi 16

f.152 [946] 1092 Un quadro che rappresenta una Galatea tirata da Dolfini con un satiro che suona con una Lumaca sedente sopra una conchiglia, e due Putti in Marina di mano di Luca Giordano di palmi 9. e 6. in circa con sua Cornicia Liscia tutta indorata stimato in 130

[947] 1093 Un'altro quadro che rappresenta un Ritratto di un huomo Satiro che rapisce una Donna con un altro huomo satiro, che gli tira una frezza, ò dardo con L'Arco, di mano di Luca Giordano di palmi 9. e 6. in circa con sua Cornicia Liscia tutta indorata stimato in 130[31]

[948] 1094 Un altro quadro che rappresenta Nettuno col Tridente in mano, che scaccia una Donna con L'ale, che stà fuggendo con veduta di mare, un Cavallo Marino, et un Putto, di mano di Luca Giordano, di palmi 9. e 6. in circa con sua cornicia liscia tutta indorata, stimato in 130[32]

f.152v [949] 1095 Un altro quadro, che rappresenta un Ritratto di un huomo con barba nera grossa vestito di nera con beretta nera in capo con un ferraiuolo sopra la Spalla, di mano di Salvatore Rosa, di palmi 4. e 3. in circa con sua cornicia intagliata in parte indorata stimato in 40

[950] 1096 Un altro quadro dipinto in Tavola, che rappresenta un Ritratto di un Dottore, con barba bianca, beretta in capo, veste negra, e guanti in mano, dipinto di mano di Moretto da Bergamo di palmi 4. e 3½ in circa con sua cornicia intagliata in parte indorata stimato in 80

f.153 [951] 1097 Un altro quadro, che rappresenta un Ritratto di un Dottore con collare barba nera, che appoggia La mano sopra un libro che posa sopra una Tavola coperta di un Tapete di mano della Scuola de'Caracci, di palmi 4. e 3. con suoi regoletti intorno stimato in 12

[952] 1098 Un altro quadro che rappresenta una Santa Catarina con corona in capo, di mano di Antonio Caracci di palmi 3. e 2½ con suoi regoletti intorno stimato in 30

[953] 1099 Un quadro che rappresenta un Ritratto di un giovinetto in piedi con un ferraiuolo in braccio foderato di bianco, di mano di Scipione Gaetano di palmi 7. e 5. in circa con suoi regoletti intorno stimato in 40

[954] 1100 Un quadro dipinto sopra Lavagna da due parti, che rappresenta Davide, che taglia la Testa, al Gigante Golia da tutte due Le parti La simile Jstoria, di mano di Michele Angelo Bonarota con Cornicie, e Piedestallo fatto con il modello medesimo del detto Michele Angelo, Il quadro e di palmi 2. et 1½ in circa, et hà servito per il primo Modello dell'opera grande, che stà nella villa di Mont'alto stimato in 300

f.153v [955] 1101 Un disegno fatto di Acquarella, e Lumeggiato di biacca, che fù Il Disegno della Discesa di croce dipinta nella Chiesa de la Santisima Trinità de Monti di Roma da Danielle da Volterra, fatto di mano del medesimo Danielle di palmi due e mezzo, e due in circa con suo cristallo, e cornicia di ebano stimato in 300

f.154 [956] 1102 Un quadro dipinto in Tavola, che rappresenta l'oratione all'orto con gl'Apostoli, di mano del Procaccino vecchio di palmi 2½ e 2. con sua Cornice di pero, et intagliati indorati stimato in scudi 80

[957] 1103 Un quadro, che rappresenta la cena di Cristo con li Apostoli di mano di Marcello Venusti di palmi 6. e 5. in circa con sua cornicia tutta indorata, stimato in 200

[958] 1104 Un quadro che rappresenta la Prospettiva della Piazza di Spagna con la comparsa delle Carrozze di Sua Eccellenza, che fatta nel primo Anno della sua Cavalcata, di mano di Monsieur Gianistra, di palmi 10. e 8. senza Cornicia Stimata in 80

[959] 1105 Un'altro quadro, che rappresenta la veduta di dentro la chiesa di San Pietro apparata di

Damaschi con La funzione, che facea sua Eccellenza innanzi à sua Santità nel presentare L'Achnea di mano, cioè Le figure di Monsieur Ferdinando Hoort, e la prospettiva di francesco d'Hibernia di palmi 10. et 8. Senza Cornicia, stimato in 130

f.154v [960] 1106 Un disegno fatto con acquarella, Lumeggiato, e toccato di biacca, che rappresenta Il Trionfo di Davide, di mano di Taddeo Zuccari di palmi 2½ per ogni verso in circa con sua Cornicia indorata stimato in 40

[961] 1107 Un quadro che rappresenta Giesù Bambino con San Giovannino, che gli baccia La mano appoggiato sopra un Cuscino bianco di mano di Carlo Marratti di palmi 3. e 2. in circa con sua Cornicia intagliata tutta indorata, stimato in 150

[962] 1108 Un quadro, che rappresenta una Madonna col Bambino in braccio, e San Giovanni Battista à piedi col Bambino dipinto in gloria, di mano di Titiano di palmi 4. e 3.fin circa con Sua Cornicia di noce toccata d'oro stimato in 350

f.155 [963] 1109 Un quadro che rappresenta il Ritratto, di Papa Innocenzo Undecimo, Regnante di mano di Vincenzo di palmi 3½ e 3. con Sua cornicia indorata stimato in 15

[964] 1110 Un quadro che rappresenta il ritratto del Rè Carlo Secondo Rè delle Spagne Regnante, di mano di Vincenzo di palmi 3½ e 3. con sua cornicia indorata stimato in 15

[965] 1111 Un quadro che rappresenta il ritratto della Regina Madre di Spagna, di mano di Monsieur ferdinando di palmi 3½ e 3. con sua cornicia indorata stimato in 30

[966] 1112 Un quadro che rappresenta Il Ritratto della Regina Madre Regnante delle Spagne di mano di Monsieur ferdinando di palmi 3½ e 3. con sua Cornicia indorata Stimato in 30

f.155v [967] 1113 Un quadro che rappresenta una Madonna col Bambino Giesù inginocchiono con le mani gionte San Gioseppe et altre figure, che Li guardano, di mano di Pasqualino de Rossi di palm. 2.½ e 2. con suoi Regoletti intorno indorati stimato in [blank]

[968] 1114 Un quadro che rappresenta Un dissegno fatto con aquarella toccato e lumeggiato di biacca, che rappresenta Un'Annontiata con due Angeli che alzano le Bandinelle del letto della Madonna di mano di Titiano, di palm. 3. e 2. incirca con Suoi Regoletti indorati intorno Stimato in 30

[969] 1115 Un'altro quadro che rappresenta una Natività di Nostro Signore con Pastori in atto di ammiratione, di mano di Titiano, di palm. 3. e 2. incirca con Suoi regoletti indorati intorno [N.B. "stimato in" crossed out]

f.156[a] [970] 1116 Un'altro quadro, che rappresenta un San Girolamo appoggiato con una mano sopra un Sasso, e con L'altra tiene una Pietra guardando verso il Cristo di mano di Jacomo Tintoretto fatto sù L'Intentione di Titiano, di palm. 2½ e 2 con suoi Regoletti intorno stimato in 80

[971] 1117 Un'altro quadro che rappresenta una Testa di San Benedetto, che Si crede Sia Il primo Modello fatto per la cuppola di Parma, di mano di Antonio da Correggio di palm. 2½ e 2. Stimato in 200

[972] 1118 Un'altro quadro che rappresenta San Giovanni con L'Agnello in braccio di mano di Annibale Caracci dal Correggio di palm. 2½ e 2. Senza Corniccia, con Regoletti intorno, Stimato in 100

[973] 1119 Un'altro quadro che rappresenta due Putti uno, che con la mano accenna Verso di un panno verde, Si crede di mano del Correggio di palm. 2 et 1.½ incirca con suoi Regoletti intorno, Stimato in 330

f.156[a]v [974] 1120 Un'altro quadro, che rappresenta due Teste di Angeli, uno accenna con La mano verso Il Cielo, di mano di Antonio correggio con Regoletti intorno di palm. 2.½ et 1. incirca stimato in 300

[975] 1121 Un quadro, che rappresenta Due Teste di Angeli, uno con un panno rosso sopra la spalla, e l'altra mostra il petto, di mano di Annibale Carracci dal Correggio. di palm. 2.½ e 2. incirca, con Suoi regoletti intorno, Stimato in 100

[976] 1122 Un quadro, che rappresenta Due Teste una tiene con una mano un Panno oscuro, e l'altra Testa guarda verso Il Cielo, mano di Annibale Carracci dal Correggio di palm. 2.½ e 2. incirca, con suoi Regoletti intorno, Stimato in 100

[977] 1123 Un quadro, che rappresenta una Testa, che volta con un poco di panno bianco Sù La spalla

di mano del Correggio di palm. 1.½ incirca per ogni verso con Suoi Regoletti intorno, stimato in 250

f.156[b] [978] 1124 Un quadro, che rappresenta Due Teste di Angioli di mano dell'Aretuso, di palm. 2.½ e 2. incirca con Suoi Regoletti intorno, stimato in 60

[979] 1125 Un'altro quadro, che rappresenta Due altre Teste di Angioli di mano dell'Aretuso, di palm. 2.½ e 2. incirca con suoi regoletti intorno, stimato in 60

[980] 1126 Un'altro quadro, che rappresenta Due altre Teste di Angioli, di mano dell'Aretuso di palm. 2.½ e 2. incirca con Suoi regoletti intorno, stimato in 60

[981] 1127 Un quadro, che rappresenta una Madonna col Bambino Giesu, e San Giovannino di mano di Titiano di palm. 4.½ e 4. incirca con suoi Regoletti intorno, stimato in 800

[982] 1128 Un quadro, che rappresenta una Madonna col Bambino Giesù in braccio, San fran.co con veste da Cappuccino, un Devoto, due Angioli, e Santo Nicola Tolentino di mano di Antonio Caracci, di palm. 5. e 4.½ senza Corniccia, stimato in 400

f.156[b]v [983] 1129 Un quadro, che rappresenta un Tondo di fiori, garofali, et altri di Mano di mano di Monsieur Abramo Brugel fiamengo di palm. 1. e½ con Suoi regoletti intorno, e stimato in [blank]

[984] 1130 Un quadro, che rappresenta un'altro Tondo di fiori, garofani, rossi, mischi, e turchini, di mano di Mario de fiori, di palm. 2.½ incirca stimato in [blank]

[985] 1131 Un quadro, che rappresenta un Dissegno fatto in Carta turchina lapis nero, e rosso lumeggiato di biacca, che dimostra un Ercole con La massa, L'Jnvidia, et una Dea di sopra con un scettro in mano et un Ritratto, la fama in cima, et alcuni amoretti, di mano di Giacinto Brandi, di palm. 2. et 1.½ con Suoi Regoletti indorati, e cristallo davanti Stimato in 60

f.156[c] [986] 1132 Un dissegno fatto in Carta con acquarella lumeggiato di biacca, che rappresenta una schuola di Dissegno con molte figure, che studiano Prospettiva, Geometria, Scultura, et Anatomia con le Tre Gratie Sù Li Nuvoli con suo Ornamento attorno, di mano di Carlo Maratti di palm. 3. e 2. incirca Senza Corniccia stimato in 300

[987] 1133 Un quadro, che rappresenta un'Assonta in gloria con gl'Apostoli al Sepolchro de palm. 4. y 6. gran managgio di pennello, grande fantasia negl'atteggiamenti, grande espressiva de gl'affetti gran dispositione de'Lumi, et ombre, gran maniera de'Contorni, basta dire, che Sia di Annibale Caracci emulando il brio di Paolo Veronese, e La braura del Tintoretto con stile sano e cosi fresco di tinte altretanto risoluto di colore, e molto più eroico di Simetria, In parere di Stimatori di buon gusto vien apprezzata questa opera, 800

[988] 1134 Un'altro quadro che rappresenta una Madona del Correggio in atto di mirar il Bambino, che allatta, et il Bambino in atto di havere levato i labbri dalla Poppa materna per mirar al divoto San Giovanni, che Lo adora. Chi non lo vede e contempla, non può concepire, ne La gratia de gl'atti, ne la morbidezza dell'impasto, e La forza del Rilievo, se non sà che cosa sia Jl correggio nella Sua ultima perfezione di fare questo è stato il più celebre quadro di Roma, la cui perdita combatuta da diversi accidenti, è stato il maggior aquisto, et il più glorioso triompho della gran Galleria di sua Ecc.za Sarà sempre gran peso di chi L'haverà d'apprezzare, havendo in se non la grandezza della misura ma tutta l'eccellenza dell'altre opere più magnifiche del suo divino pennello, di palm. 3. e 2½ con sua corniccia indorata, stimato in 4000[33]

f.156[c]v [989] 1135 Un'altro Quadro, che rappnta Un Prescpio, ò, sia adorat.ne de Pastori di circa palm. 1. e mezzo di 1. di mano del Leggiadro Parmeggianino, grand'Opera in piccolo qnto può far l'arte in compendio dalla maniera Rafaellesca, et è uno di que' mirabili quadretti celebrati dal [illeg.], fatti per il Card.le de'Medici Nipote di Papa clem. 7.° in tpo che dopo la morte di Rafaele d'Urbino pareva à Roma, fù degno regalo della S.tà di Papa Innoc.° XI. fatto à S. Ecc.za nella Sua Partenza viceregnato di Napoli con L'applicat.ne d'una copiosa Indulgenza esposta nel Breve Pontificio con Sua Cornicia indorata stimato in 1000

[990] 1136 Una Madonna dell'Ult° stile di Lorenzo Lotto da Bergamo di palm. 3. e 3. in atto di appoggiase col braccio sinistro, e di velar con la mano destra il bambino, che riceve da S. Gio: una crocetta con l'iscritt·e Ecce Agnus Dei, qnto di accurata lindura [illeg.] in que'tpi nell'antico man.a perfettionata tra i venetiani, de'quali fù discepolo da Vittor Carpaccio, e da Gio: Bellino

segn.to di fresca naturalezza in quel Scuola nella nova Scuola di Titiano, e, di Paolo veronese tanto il Lotti fè sp[illeg.] in q.to sol quadro et in q.to il Lotto può avantarsi ammirabile nella schiettezza di limpide tinte, e nello spicco di [illeg.] del colorito [illeg.] colorito sopra ogn'altro brillante potrebbe pratticarsi La stima in 800

[991] 1137 Il famoso sposalitio del Correggio, che tiene il Rè di francia copiato per mano del Parmiggianino di palm. 4.½ e 4½ La Madonna e La Santa mezze figure col Putto intiero grandiguali al naturale dietro alle quali v'è un Sebastiano, che conisce [sic] col medesimo gruppo in atto di guardarse alla celebrat.ne del Misterio, fà campo à questo historiato con ben accordato Paese, e trova si sà qual sia bellezza e L'Esquisiteza di q.ta Pittura arbitraria in certe parti co.e la contri: [illeg.] il Parmeggiano che non potè dissimulare il proprio carattere, con sua cornicia indorata stimato in 500

[992] 1138 Un christo del Pordenone con la Madalena à piedi in atto d'amoram.to abbracciando la croce, e [illeg.]am.te contemplare il Crocifisso, le due Marie assistenti alla vergine tramortita per impeto di dolore, in più tutta attorno [illeg.] di deliquio di divino amore S. Gio: costante nella sua profunda meztitia ma confirmato al [illeg.] stim.to in 350

f.156[d] [993] 1139 Un quadro che rappresenta L'Jstoria di Susanna nell'Atto, che gli fù fatta violenza di mano di Giacomo Tintoretti di palm. 11. e 8.½ incirca senza corniccia stimato in [blank]

[994] 1140 Un'Altro quadro, che rappresenta La medema Jstoria di Susanna nell'Atto, che fù giudicata di mano del detto Giacomo Tintoretti di palmi 11. e 8.½ incirca senza corniccia stimata in [blank]

[995] 1141 Un'Altro quadro che rappresenta La medesima Jstoria di Susanna nell'Atto, che fù assoluta di mano del detto Giacomo Tintoretti di palm. 11. e 8.½ incirca senza Corniccia, stimato in [blank]

[996] 1142 Un quadro in tavola, che rappresenta la Madonna col Bambino in braccia in atto di dare La Zinna e da un lato San Giovannino, che sporge li frutti al Bambino, di mano del Correggio, di palm. 3. e 2.½ incirca senza Corniccia, Stimato in [blank][34]

[997] 1143 Un quadro in tavola, che rappresenta un'Istoria del Testamento vecchio, cioè l'Jstoria di Noè quando haveva bevuto, e li trè figliuoli suoi, uno de'quali si burla del Padre, e l'altri lo ricuoprono il tutto figurato in un Paese di mano di Giacomo Tintoretti, di palm. 7. e 1.½ con un freggio di Corniccia intagliata di poca fattura stimato in [blank]

[998] 1144 Un'altro quadro simile in tavola, che rappresenta un'Jstoria del Testamento vecchio, cioè Davide che stà in atto di rubbar il vaso, e la corona à Saùl nel Campo, di mano di Giacomo Tintoretti, di palm. 7. e 1.½ con un freggio di Corniccia intagliata di poca fattura stimato in [blank]

f.156[d]v [999] 1145 Un'altro quadro in tavola, che rappresenta Un'altra Istoria del Testamento vecchio, cioè Lothe con le duc figliuole, che gli danno da bevere di mano di Giacomo Tintoretti, di palm. 3. e 2. incirca con un freggio di Corniccia intagliata, di poca fattura Stimato in [blank]

[1000] 1146 Un quadro con quantità di figure che rappresenta un miracolo di un Santo, di mano di Giacomo Tintoretti, di palm. 25 e 20. incirca senza Corniccia, stimato in [blank]

[1001] 1147 Un'altro quadro, che rappresenta un Doze di venetia con cinque Ritratti attorno, quattro de'quali sono di Ragazzi, et un'altro di un'huomo, che gli stà parlando, con Prospettiva della Piazza di San Marco di venetia in lontananza con molte figurine di palm. 6. e 4.½ di mano di Giacomo Tintoretti senza Corniccia stimato in [blank]

[1002] 1148 Un'altro quadro, che rappresenta Ritratto in mezzo Cuorpo di un Dottore di mano di Giacomo Tintoretti di palm. 5½ e 4. incirca senza Corniccia Stimato in [blank]

[1003] 1149 Un'altro quadro, che rappresenta un Ritratto di un Prete di mano del Tintoretti, di palm. 3. e 2.½ Senza Corniccia Stimato in [blank]

[1004] 1150 Un'altro quadro, che rappresenta il Ritratto della Regina Riegnante in mezzo Cuorpo, che stà à sedere, di mano di Alessandro Grimaldi di palm. 4. e 6. senza Corniccia Stimato in [blank]

f.156[e] [1005] 1151 Un'altro quadro, che rappresenta una Madonna col Bambino, e L'Agnello, di mano di francesco Mola che viene dà Caracci, di palm. 4. e 3. Senza Corniccia, Stimato in [blank]

[1006] 1152 Un'altro quadro, che rappresenta un Ritratto di mezzo Cuorpo con una mano al fianco, e

nell'altra Un fazzoletto, vestito di negro, di mano del detto francesco Mola che viene da'Caracci, di palm. 4½ e 3.½ senza Corniccia, stimato in [blank]

[1007] 1153 Un'altro quadro bislongo, che rappresenta un Paese con trè frati Eremiti, di mano di Nicolò Pussini di palmi 4.½ e 2.½ Senza Corniccia, Stimato in [blank]

[1008] 1154 Un'altro quadro, che rappresenta un San Carlo Borromeo, et un San Filippo, di mano di [blank] di palmi 3 e 2 con Corniccia di pero nero, et oro intagliata, stimato in [blank]

[1009] 1155 Un'altro quadro, che rappresenta una Madonna col Putti in braccia, et alcuni Angioletti, e fiori di mano di [blank] di palmi 3 e 2 con Corniccia di pero nero, et oro intagliata, stimato in [blank]

[1010] 1156 Un'altro quadro, che rappresenta la Creatione del Mondo col Padre Eterno, et alcuni Animali di mano di Giacomo Tintoretti di palmi 10 1/4 e palmi 7 senza Corniccia, stimato in [blank]

[1011] 1157 Un'altro quadro, un sbozzo che rappresenta Nostro Signore al Sepolchro con le Mane attorno di mano di Giacomo Tintoretti di palmi 7 e 6 senza Corniccia, stimato in [blank]

[1012] 1158 Un'altro quadro, che rappresenta la Resurrettione di Nostro Signore Giesu Christo Bambino nelle braccia della Madonna santissima con molti Angeli attorno, di mano di Giacomo Tintoretti di palmi 7 e 6 senza Corniccia, stimato in [blank]

[1013] 1159 Un'altro quadro, che rappresenta San Girolamo nel deserto, con un Angelo, che suona Il Violino con alcuni altri Angioletti attorno, di mano del Titiano di palmi 2½ e 1½ con sua Corniccie di pero nero e stragalli intagliati, et indorati stimati in [blank]

f.156[e]v [1014] 1160 Un'altro quadro, che rappresenta una Madonna col Bambino in Braccia, che tiene Un Mazzo di fori in mano, un Angelo à piedi della Madonna che tiene nelle mani un Canestro di fiori, e con altri Angioletti attorno di mano di Giacomo Tintoretti, di palmi 2½ e 2 con sua Corniccia di pero nero e stragalli intagliati, et indorati stimati in [blank]

[1015] 1161 Un'altro quadro, che rappresenta l'Assontione della Madonna Santissima con molti Angioli attorno di mano di Giacomo Tintoretti, di palmi 2½ e 2 con sua Corniccia di pero nero, e stragalli intagliati, et indorati stimati in [blank]

[1016] 1162 Un'altro quadro, che rappresenta San Carlo Borromeo inginocchione, e Sant'Ambroggio in piedi che mostra col dito un libro aperto, che tiene in mano appoggiato da un Angelo, che gli fà lume con una Torcia accesa, di mano di Giacomo Tintoretti, di palmi 2½ e 2 con sua Corniccia di pero nero, e stragalli intagliati, et indorati stimato in [blank]

1. Other evidence suggests that Resta may have helped Don Gaspar develop his appreciation of the works of Correggio.
2. Andrés 1975, pp. 25–28; cf. Ghelli 1933, pp. 286–88.
3. Bellori 1821, vol. 3, p. 207; see also Pérez Sánchez 1965, p. 293.
4. For the impact of French patronage in *Seicento* Rome, see Haskell 1971, pp. 173–77 (citing unsuccessful French efforts prior to 1650), 179–87 (on the more fruitful programs of Mazarin), and 187–89 (chronicling French disenchantment with Italian values in the wake of France's new-found grandeur). Poussin was not the only French artist on Don Gaspar's list to play an important role in the development of classicizing art; Pierre Mignard has also been shown to have influenced this style at mid-century. See J.-L. Boyer and F. Macé de Lépinay, in *The Burlington Magazine*, vol. 123, no. 935, February 1981, pp. 69–74 and ills.
5. See Pita Andrade 1952, pp. 224–25.
6. See Haskell 1971, Chapter 6 ("The Decline of Roman Patronage") – pp. 146–66 and especially pp. 161ff.
7. Bellori 1942, pp. 98 and 123 (= 1821, vol. 3, p. 185 – translated in Enggass and Brown 1970, p. 139). For further information, see Haskell 1971, p. 17 and notes.
8. Pérez Sánchez 1977, p. 425 and (in the inventory notes) pp. 426ff., passim.
9. See C. Gould, *The Paintings of Correggio* (Ithaca, 1976), pp. 196–99, for a detailed discussion of the provenance of the Budapest and Leningrad pictures.
10. Prado no. 112, with provenance to Isabel Farnese's collection at La Granja (Prado 1972, p. 157). Van Dyck's *St. Francis*, also from the Carpio collection, was said by Prado 1972, p. 183, to have been an acquisition of Isabel Farnese in Seville. There may be a connection, therefore, between pictures in the royal collection with provenance to Isabel Farnese and the Carpio collection – it is even possible that a group of Don Gaspar's paintings were sent to Parma. See also Doc. 114, nos. 85 which may be tentatively identified with the panel in the Prado. Doc. 114, nos. 42 and 98 are copies after Correggio of the same subject.
11. Pictures in Parma and Naples purporting to be copies by the Carracci after Correggio's frescoes and other works are cited (without much enthusiasm) by Posner (1971, vol. 1, p. 157, note 22, and p. 167, note 76); see also Gould 1976, p. 237.
12. For example, the *Weeping Magdalene*, attributed to Titian and said to be "taken from life as a model for the other one that is, another version," in the 1682 inventory (Doc. 109, no. 468), is certainly the work now in the collection of the Duke of Portland, Nottingham. Harold Wethey has called the Portland work a copy after the original in the Pitti Palace, Florence (Pinacci called it a study). Wethey 1969,

vol. 1, p. 144. The Portland work is on paper, is of the same size as Don Gaspar's no. 511, and bears Don Gaspar's monogram.
13. Now in the Musée d'Art et d'Histoire, Chambéry and recently published with an attribution to Bartolomeo Passarotti, this canvas has DGH 172 inscribed on the reverse.
14. Although the dimensions given here are significantly larger, Mauro Natale (written correspondence to the Provenance Index, December 1996) has identified this picture with *St. Justine(?) as a Personification of Chastity* attributed to Giorgione in the Rijksmuseum (A 3970).
15. This picture has been identified by Mauro Natale (written correspondence to the Provenance Index, December 1996) with a picture in the Musée d'Art et d'Histoire, Chambéry now attributed to Bartolomeo Passarotti.
16. This picture can be identified with Mario Nuzzi's *Self-Portrait* in the Uffizi (no. A576) which is known to have come from the Carpio collection, Naples, although its dimensions are larger than those given here.
17. Giordano's *The Genius of Rubens* (Fig. 56), in the Prado (190).
18. Vélazquez *Monsignor Camillo Massimi* (Fig. 57), Kingston Lacy, Dorset (The National Trust, No. 87).
19. Domenico Tintoretto, *Venus and Mars with Cupid and the Three Graces in a Landscape* (Fig. 58), The Art Institute of Chicago (1929.914). Inscribed on the reverse of this canvas is the Carpio monogram DGH, as well as the inventory numbers 467 and 1406 (Fig. 59). Although the numbers do not completely agree, the identification must be correct; the number 1406 corresponds to Carpio's 1687 Naples inventory (see Doc. 114, no. 201).
20. This picture passed through Sotheby's, London, on December 6, 1989, lot no. 199, attributed to circle of Lelio Orsi (Fig. 60). In 1990 it was at Nella Longari, Milan.
21. Giuseppe Cesari (Cavalier d'Arpino), *Joseph with Potiphar's Wife* (Fig. 61), Whitfield Fine Art Limited, London in 1993. The reverse of the picture has the DGH monogram and the number 484 burnt into the walnut panel.
22. After Don Gaspar's death in 1687, Titian's *Penitent Magdalene* was purchased by the 1st Duke of Portland, and is still in the Duke of Portland collection, Welbeck Abbey, Nottingham, with the DGH monogram and number 511 on the reverse.
23. Parmigianino's *Mystic Marriage of Saint Catherine* (Fig. 62), Louvre (RF 1992-411) which has the DGH mark and 519 on the reverse.
24. This work, *Madonna and Child with Saint John the Baptist* (Fig. 63), now attributed by Burton Fredericksen to Catena, is currently owned by Trafalgar Galleries in London. It has the Carpio monogram as well as an inventory number on the reverse.
25. Now attributed to Francesco Vanni, *The Holy Family with the Infant Saint John the Baptist* stayed in Carpio's family until the mid-nineteenth century. It was sold at Christie's, London, December 11, 1981, lot no. 19, by Colonel B.C.A. Napier, whose grandfather had purchased it from the 15th Duque de Alba in Naples in 1848/49. This work is inscribed with the inventory mark of Carpio on the reverse.
26. This picture was originally the lid of a chest and passed through Christie's, London, July 22, 1988, lot no. 146, as Lanfranco. It has Carpio's monogram stamped on the reverse.
27. Antonello da Messina, *Christ Crowned with Thorns* (Fig. 65), Metropolitan Museum of Art (32.100.82).
28. While relining their *Portrait of a Young Woman* (A 3036), now attributed to Giovanni Battista Moroni, the Rijksmuseum found the Carpio monogram and inventory number 841 with the attribution to Caracciolo on the verso of the original canvas.
29. This picture passed through Christie's, London, on December 8, 1989, lot no. 100, attributed to an associate of Perugino (Fig. 66).
30. Once owned by Robert von Hirsch, Basel, and sold by him at Sotheby's, June 20, 1978, lot no. 115, as El Greco. It had remained with the Duques de Alba probably until the beginning of the nineteenth century. The number 933 is painted on the back of the panel.
31. Possibly Giordano's *Rape of Deianira* in the Galleria Regionale della Sicilia, Palermo (813). Its companion, *Neptune Chasing a Nymph*, also in Palermo, is probably no. 947 of this document.
32. Probably Giordano's *Neptune chasing a Nymph* in the Galleria Regionale della Sicilia, Palermo. See previous Note.
33. It appears that either this picture or no. 995 of this inventory is the *Madonna and Child with an Angel (Madonna del Latte)* (Fig. 67) in the Szépmüvészeti Muzeum (55), Budapest. The dimensions given in both descriptions, 3 x 2½ Roman palmi, are roughly equal to 66.9 x 55.75 cms., compared to 68.5 x 56.81 cms. for the Budapest picture. There are two Correggios in Carpio's 1689 Madrid inventory (Doc. 115, nos. 1104 and 1105) that may also be identified with these works. The values given for these paintings are exceptionally high. Interestingly, Carpio also owned a copy of the *Madonna del Latte* which appears in his 1687 Neapolitan inventory (see Doc. 114, no. 42). This picture (Fig. 68) was at Christie's, London, in 1989 and has the Carpio monogram and Neapolitan inventory number on the reverse.
34. See Note for no. 987 of this document.

110 Andrés de Villarán
1683

The postmortem inventory of Andrés de Villarán (d. 25 March 1683), a knight of the Order of Santiago and member of the council of the royal treasury (*Consejo y Contaduria Mayor de Hacienda*), was drawn up by his executors, the *licenciado* Don Lucas Rebollo, *mayordomo* of the convent of the Magdalena at Alcalá de Henares, and Don Pedro Fernández de Pradilla, *contador* (royal accountant), in Madrid beginning on 28 March 1683. The executors nominated the painter Antonio Palomino to value Villarán's collection of paintings, which he undertook on 1 May 1683.

Villarán's collection contained five paintings associated with Anthony van Dyck (nos. 7, 13, 19, 28, 31), but Palomino considered only one – an *Incredulity of St. Thomas* (no. 7) – an original. However, a copy of the *Mystic Marriage of St. Catherine* (no. 28) was said to be "very well made" and was valued at the same amount as the original.

The collection contained a *Virgin of the Almudena* by the royal painter Juan Carreño de Miranda (no. 16). Carreño was also named as the author of a *St. Onofre* copied after Jusepe Ribera (no. 6), which, judging from their respective valuations, Palomino considered a much better painting than another anonymous copy of a *St. Francis* (no. 26) after Ribera. In the case of Villarán's three compositions by Pedro de Orrente (nos. 10, 17, 23), however, one of the copies, a *Triumph of David* (no. 10), was considered more valuable than an original *Holy Family* by the same artist (no. 23). This may not have been based simply on its quality, but may also reflect the number of figures it contained. Like many of his peers, Villarán also owned a copy after the work of Titian (no. 15) and a Correggio that was also most likely a copy, being valued at only 150 *reales* (no. 1).

Although Villarán's collection contained relatively few landscape paintings, two were distinctive enough to be listed as copies after Benito Manuel Agüero (no. 5), and there was a Flemish work (no. 56). He seems to have enjoyed paintings of the sea, however, and the valuation listed a port scene by Juan de Toledo (no. 57), two seascapes by an unidentified Italian(?) painter (no. 2), as well as several anonymous items.

Villarán appears to have had a particular taste for the works of Antonio de Pereda, owning two paintings of saints by him (nos. 8, 29) and two religious histories of the *Imprisonment of St. Peter* (no. 32) and *Moses and the Plague of Serpents* (no. 40). However, the most highly valued picture by Pereda was a *Vanitas* still life (no. 44), called "Gerolifico del desengaño" and clearly an important example of a genre that Pereda made his own. While the painting contained the traditional symbols of death, a skull and clock, an ironic twist was given to the subject by the inclusion of artists' materials, a palette, brushes, and papers.[1] In Palomino's valuation, this painting was worth more than a flowerpiece and fruit still life by the Flemish specialist Alexander Adriensen (nos. 41, 42) and another painting whose description suggests it may have been a trompe l'oeil (no. 34).

AHPM, Prot. 9.868, ff.122–132

En la v^{a} de Madrid a Primero dia del mes de Mayo año dc mill ss^{os} y ochenta y tres Antonio Palomino y Velasco mro de Pintor y Vecino de esta villa tassador nombrado Para tassar Las cossas tocantes a su oficio de las que quedaron Por fin y muerte del s^{or} D Andres de Villaran Cav^{o} del horden de Santiago del conssejo y Contaduria maior de Hacienda de su Mg^{d} el qual debajo de Juram.^{to} que hico a Dios y una cruz en forma Hizo la tassacion Siguiente

f.122 [1] Primeramente una cleopatra de Corezo Con Marco negro de Poco Mas de bara de Ancho en ciento y Cinquenta R^{s} 150

[2] Mas dos Marinas yguales de dos baras de Ancho con Marcos negros Copias de oracio Gorfiano en ciento y cinquenta Reales cada una y Montan las dos trecientos Reales 300

[3] Mas otras dos marinas y soldados en tierra de bara y media de Ancho con Sus Marcos negro de Potre en trecientos y treinta Reales Cada una q montan ambas a dos seiscientos y sessenta Reales 660

[4] Mas otras dos marinas de bara y tercia con sus marcos negros y en cien Reales cada una y montan ambas a dos Ducientos Reales 200

[5] Mas Dos Paisses de a bara y tercia de ancho copias de benito Manuel Con Sus Marcos negross a Ciento y Cinquenta Reales Dos Paises cada uno que Montan ambas a Dos trecientos Reales 300

f.122v [6] Mas un San onofre de Mano de Carreño Copia del españolete Con su marco negro en mill y cien Reales 1100

[7] Mas un liensso de bara y media de Alto Con su marco dorado de la Yncredulidad de Santo Thomas orixinal de Mandique en tres mill y treçientoss Reales 3300

[8] Mas Un San Antonio de bara y media de Alto Con su marco negro de mano de Pereda en Ducientos Reales 200

[9] Mas una Santa Monica de tres quartas de Alto Con Su marco negro en Cinquenta Reales 50

f.123 [10] Mas un triunfo de davi de bara y media de Alto con marco negro copia de orrente en Seiscientos y Sessenta Reales 660

[11] Mas Dos Juegos de niños de a media bara en quadro con sus marcos negros en Cinquenta Reales Cada uno que hacen cien Reales 100

[12] Mas un San Joseph de ha vara de Alto con su marco negro en cien Reales 100

[13] Mas una Santa Rosolea de tres quartas de Alto con su marco negro Copia de bandique en Ducientos Reales 200

[14] Mas una Santa Theressa Con cristo A la coluna dc dos baras y media de Alto con su marco negro en Ducientos Reales 200

f.123v [15] Mas una Madalena de bara y quarta de Alto Con Marco de Peral Copia de Ticiano en Trecientos Reales 300

[16] Mas una Ymagen de Nuestra Senora de la Almudena orixinal de Carreño Con su Marco tallado y dorado de follaxe en Dos mill y Ducientos Reales 2200

[17] Mas un baño de Sussana de bara y quarta dc Alto Con su marco dorado copia de orrente en trecientos Reales 300

[18] Mas una Ymagen de nuestra Señora del populo de tres quartas de Alto con su marco negro en Sessenta y seis Reales 66

[19] Mas una encarnacion Copia de bandique de bara y quarta de Alto Con su Marco negro en Ducientos Reales 200

f.124 [20] Mas Doce ystoriexas una de la tentassion de San Anton y las de mas barias de tres quartas de Alto y media bara de ancho Con Sus marcos negros en Ciento y Cinquenta Reales Cada una que Montan todas Doce montan mill y ochocientos Reales 1800

[21] Mas una Piedra Agata de una quarta de Alto de San Juan San Joseph y la virgen y el nino con su marco dc Hevano Perfilado de Plata en Ciento y Cinquenta Reales 150

[22] Mas otra Piedra A agata de Media tercia Con su marco de Hevano de la venida del espirtu Santo in Ciento y Cinquenta Reales 150

[23] Mas un liensso de tres quartas y media bara Prolongado con su marco de Hevano de nra Señora el niño y San Joseph de orriente en quinientos Reales 500

f.124v [24] Mas dos niños nuestro Señor y San Juan dc ha medi bara en quadro Con su Marco negro en cien Reales 100

[25] Mas una Santa Maria Madalena llevada de los angeles de bara y media de Alto con su marco negro en trecientos Reales 300

[26] Mas un San francisco de Paula Copia del españolete de bara y media de Alto Con su marco negro en Ducientos Reales 200

[27] Mas una Ymagen de nra Señora Con el niño de siete quartas de Alto con su marco negro en Ducientos Reales 200

f.125

[28] Mas un despossorio de Santa Cathalina Copia mui bien echa de bandique Con assistenssia de otros muchos Santos de dos baras y media de Alto Con su Marco negro en tres mill y trecientos Reales 3300

[29] Mas un San Geronimo original de Peredo de Siete quartas de Alto y Marco negro en Ducientos y Cinquenta Reales 250

[30] Mas un beronica Con dos angueles de bara de Alto y tres quartas de ancho con Su Marco negro y dordo en Cien Reales 100

f.125v

[31] Mas una Ystoria de los Panes de la Propagassion de davi de quatro baras de largo y dos y media de Alto Con su marco negro Copia de bandique en Dos mill y Ducientos Reales 2200

[32] Mas un San Pedro de mano de Peredo en la Prission de Siete quartas de Alto Con su Marco negro en Ducientos y cinquenta Reales 250

[33] Mas una Santa Cathalina de bara y quarta de ancho y bara y media de largo Con Su marco negro en Cien Reales 100

[34] Mas un lienco de Ha bara de largo y tres tercias de Alto de una batallexa y unos Papeles finxidos, sobrepuestos de Paisses de Ynprenta Con su Marco negro y dorado en Ducientos Reales 200

f.126

[35] Mas una beronica de una quarta de Alto en seis Reales 6

[36] Mas un lienco de quatro bara de largo y dos y media de Alto de la Ystoria de la Reyna ester Con Su marco negro en dos mill y ducientos Reales 2200

[37] Mas una tabla de tercia de largo y quarta de Alto Con unas nueçes y habellanas en Ducientos y quarenta Reales 240

[38] Mas una tabla del harca de noe con bariadad de animales de tres quartas de Alto y media bara de ancho con su marco de Peral negro en Ducientos Reales 200

f.126v

[39] Mas una lamina de Cobre de una batallexa de tres quartas de largo y media bara de Alto Con su marco negro de hevano en Ducientos Reales 200

[40] Mas una Ystoria de moises Con la Serpiente de metal de Pereda Con su marco negro en trecientos y treinta Reales 330

[41] Mas un floredo de bara Y quarta de Alto y bara de Ancho original de alixandro adriano con su Marco negro dorado en quinientos y Cinquenta Reales 550

[42] Mas un frutero de bara y quarta de Alto y bara de Ancho orixinal de Alexandro adriano Con su Marco negro y dorado en quinientos y Cinquenta Reales 550

f.127

[43] Mas una tabla de bara Y media de largo y bara de Alto Con su marco negro de la Predicassion del bautista en el dessierto en quinientos y cinquenta Reales 550

[44] Mas un lienco tabletiado de bara y quarta de Alto y bara de ancho de Gerolifico del desengaño orijinal de Pereda Con una Calabera Paleta y Pinsseles un relox y otros Papeles Con su marco negro y dorado en mill Reales 1000

f.127v

[45] Mas un Juego de Doce laminas Con diferentes ystorias Sagradas de oxa de Cobre de bara de largo y tres quartas de Alto Con sus marcos de Peral a mill y cien Reales Cada una que montan Todas [N.B. "Doce" crossed out] treçe mill y ducientos Reales 13200

[46] Mas un San fran^{co} de Paula y Santa Maria egessiaca en dos lienssos de a dos baras de Alto Con sus marcos negros a trecientos Reales cada uno y montan ambas a dos Seiscientos Reales 600

[47] Mas un San Juan Bautista de Ha bara Con marco dorado en Cinquenta Reales 50

[48] Mas una Madalena de Ha bara y quarta de Alto Con su marco dorado en cinquenta Reales 50

f.128

[49] Mas un San francisco de Paula en lamina de a tercia de Alto y quarta de ancho Con su marco de Hevano en Ducientos y Veinte Reales 220

[50] Mas un liensso de dos baras y un bidrio en medio de media bara de largo y una tercia de ancho Con su marco de Hebano en sessenta y Seis Reales 66

[51] Mas un lienco de dos baras de Alto y bara y tercia de ancho Con su Marco negro en Ducientos Reales 200

[52] Mas quatro laminas dos de la faula del baño de diana y las otra dos de Moises de bara de largo y tres quartas de Alto Con sus marcos de Hebano en ochocientos y ochenta Reales cada una y montan todas quatro tres mill quinientos y Veinte Reales 3520

f.128v [53] Mas otras dos laminas del mismo tamaño y marco una la caida de San Pablo y otra la batalla de Santiago en mill y Cien Reales caduna y montan ambas a dos Dos mill y Ducientos Reales 2200

[54] Mas Dos Marinas de bara y tercia de largo y bara de Alto Con sus Marcos negros en Ducientos Reales 200

f.129 [55] Mas una Marina del mismo tamano de una Borrasca Con marco negro en Ducientos Reales 200

[56] Mas un Pais de flandes de barias figuras de dos baras y quarta de largo y bara y media de ancho en Seiscientos Reales 600

[57] Mas un Puerto de Mar de Juan de Toledo de bara y media de largo y bara de Alto Con su marco negro en Ducientos Reales 200

[58] Mas dos laminas ochavadas Con Marcos de vidrios Platiados y dorados en sesenta y seis Reales Cada una que montan ambas a Doscientos y treinta y dos Reales 132

f.129v [59] Mas tres laminas de a quarta Con sus marcos de Peral a Veinte Reales Cada una q montan todas tres sessenta Reales 60

[60] Mas una lamina Reronda de nra Señora Con el nino, en los brassos Con su marco ochavado de Peral en quarenta y ocho Reales 48

[61] Mas otra lamina de a tercia de la encarnacion Con su marco de Hevano en Veinte y quatro Reales 24

[62] Mas otra lamina de a tercia del carro de faetonte con su marco de Peral en Veinte y quatro Reales 24

[63] Mas otras dos laminas de a tercia una de nuestra Señora el nino y San Juan otra de cristo y la Magdalena Con sus Marcos de Peral a quarenta y ocho Reales Cada una que montan ambas a dos nobenta y seis Reales 96

f.130 [64] Mas Dos laminas ochavadas de Santa Cathalina de Sena y nra Señora de Hagata Con Sus Marcos chapetiados a treinta y Seis Reales Cada una q montan las dos setenta y dos Reales 72

[65] Mas dos obalitos de el Salbador y Maria Con sus marcos de Peral a Veinte y quatro Reales Cada uno y montan los dos quarenta y ocho Reales 48

[66] Mas una lamina de Minatura de la tentassion de San Anton de a quarta de Alto Con su Marco de Hevano ondiado en treinta, y Seis Reales Digo en nobenta y Seis Reales 96

f.130v [67] Mas un espexo, de a diez Con un San Antonio y Su marco negro en Veinte y quatro Reales 24

[68] Mas un Retrato de Ha vara de D^{n} fernando Ruiz de Contreras en quarenta y ocho Reales 48

[69] Mas un Santo Cristo de burgos de tres baras de Alto y dos de ancho Con su Marco negro en trecientos Reales 300

[70] Mas una tabla de a tercia Con la estoria de Habran y Los tres angueles con su marco negro en Cinquenta Reales 50

f.131 [71] Mas un liensso de tres quartas de Alto y dos tercias de ancho de San Joseph el niño y San Juan Con su Marco negro en Sessenta Reales 60

[72] Mas una Copia de la Santa Madre Maria de Jesus de Agueda Sin Marco en Sinquenta Reales 50

[73] Mas un Liensso de bara y media de Alto y bara de ancho del abanguelista San Matheo Con su marco negro en Cien Reales 100

[74] Mas un Retrato de fhelipe quarto de Medio Cuerpo Con Marco negro en Sessenta y Seis Reales 66

f.131v [75] Mas una lamina de nro senor San Juan de Media bara en quadro con su bridriera cristalina y Su marco de Hevano en Ciento y diez Reales 110

[76] Mas otra de nuestra senora de la leche Con Su marco de Hevano en ochenta y ocho Reales 88

[77] Mas otra lamina de oxa de Plata de San francisco con Su Marco de Hevano Prolongada de media bara en Cien Reales 100

La qual dha tassacion declaro haver echo Vien y fielmente (f.132) a su saver y entender socargo del testamento que lleva fho en que se afirmo y Ratifico y lo firmo y dixo ser de hedad de treinta anos Poxo mas o menos =
Ant.º Palomino y Velasco
Ante mi
Joseph de Sevilla

1. Jordan and Cherry 1995, pp. 21–24, 79–84.

111 Pedro Núñez de Guzmán, Conde de Villaumbrosa and Marqués de Montealegre

1683

Don Pedro Nuñez de Guzmán, Marqués de Montealegre, Conde de Villaumbrossa, "del Consejo de Estado de SM, Presidente de el de Castilla y la Junta del gobierno de esta monarquía en la menor edad," died 29 November 1678. His estate was partitioned among Montealegre's widow, Doña Maria Petronila Niño Enriquez de Porres Guzmán, Condesa de Villaumbrossa y Castronuevo, and their children, Don Martín de Guzmán, Marqués de Montealegre y de Quintana; Don Garcia de Guzmán, Knight of Santiago; and Doña Francisca de Guzmán, Marquesa de San Damian. Paintings are listed in the estate, ff. 899–909v, and were inherited by Don Martín de Guzmán, Marqués de Montealegre, ff. 1013v–1015v, and by the Marquesa de San Damian, ff. 1038v–1043v, as well as by the widow, ff. 1075v–1076v. The attributions to Valdés Leal, Díaz, Orrente, and Van der Hamen suggest an interest in the contemporary Spanish school more in keeping with middle-class collections, while copies after Van Dyck, Rubens, and Titian sum up the influences on the school of Madrid after about 1640.

AHPM, Prot. 9.866, ff.899–909v

Dⁿ Garzia de Guzman Cav.º de la Horden de sⁿtiago hijo legittimo de los Exᵐᵒˢ s.ʳᵉˢ Dⁿ Pedro nuñez de guzman Marqˢ de monttealegre del consº de esstado de Su Mag.ᵈ y Dª Maria Pettronila niño Enrriquez, de guzman Condessa de Villaumbrossa su muger mayor que soy de Veinte y Un años y menor de Veyᵗᵉ Cinco y rrespectto de que la dha s.ʳª mi madre es mi Curadora de Vienes y esttamos pª A Justtar a mi y amigablementte parttizᵒⁿ de los Vienes q quedaren por muertte del dho mi Padre Para que se haga Con ttoda solemnidad nombro para estte efectto pʳ mi curador a Dⁿ Gerᵐᵒ de Santillana Vezº destta Villa = a un le aya pʳ Nombrado y q Se le dis[illeg.]erna el cargo Pues es Justticia que pido
D. Garcia de Guzman

f.899 *Pinturas*

[1] Primeramᵗᵉ Una echura del sᵗº christo de burgos de tres Varas de Alto tassada en trezᵒˢ y cinqᵗª Rˢ 350

[2] Mas Una lamina de nra sʳª de ttres quarttas de Altto copia de Rubenes que tiene Unos niños y Un Angel Con su marco de evano y sus Moldurillas lissas ttassado ttodo En ochocienttos Rˢ 800

[3] Mas Una echura de Una Ymagen de nra sʳª Anttigua que ttiene Un libro en la mano con su marco de pino con sus frissos detalla dorados ttassada en Ducienttos y quarentta y quattro Rˢ 244

f.899v

[4] Mas Un Calvario en una ttabla Anttigua de vara en quadro con poca diferencia con marco de peral ttassado en ochocienttos y ochentta Rˢ 880

[5] Mas Una Pinttura de sⁿ Pasqual baylon de media vara de Altto con su marco ttassada en cientto y Sessentta y quatro rrales 110

[6] Mas Un rettratto de la madre Marina de escobar de a vara de altto orijinal de Diego diaz con su marco ttassado En cientto y Vey.ᵗᵉ y ocho rreales 128

[7] Mas Un quadro de Una adulttera de dos Varas y media de ancho y dos de Altto copia de Vandique con marco de pino ttassado en mill y treyᵗª y ttres Rˢ 1033

[8] Mas otro quadro de nra sʳª de guadalupe de dos Varas de Altto con marco de pino tassado en cientto y settentta y quattro Rˢ 174

[9] Mas otro quadro de Marina de escobar Pequeño que No ttiene marco ttassado En seis Ducados 66

[10] Mas Una lamina de nra s^ra del sagrario Con Marco de peral ttassada en quattrocienttos y quar^ta R^s 440

f.900 [11] Mas Una pinttura de Un s^to Dom^o soriano con Un Angel que le ttiene que es Miniattura Con su Marco ttassado en Ducienttos y Vey^te y dos R^s 222

[12] Mas Una Ymagen de nra s^ra de la Concepcion En lamina de Una ttercia Con su Urna que es de charol con sus puerttas donde estta tassado ttodo en quinienttos y nov^ta R^s 590

[13] Mas Una lamina de nra senora y San lorenzo Con marco frissado de palo santo y perfilado de Marfil Con sus chapas de evano y dos molduras afuera y adentro de peral Negro ttassado ttodo en Ducienttos y Cinq^ta Reales 250

[14] Mas dos laminas Pequeñas Una de nra s^ra y otra de San Miguel con marcos de peral ttassadas en cientto y sess^ta y cinco R^s 165

f.900v [15] Mas Una lamina de Un sepulcro de dos pies de Altto y media Vara de largo con m.^co de evano lisso de quattro dedos de Ancho con Una moldura denttro y otra fuera que haze a dos Hazess tassado ttodo en Noventta Ducados 990

[16] Mas Una Pinttura de Un christto escorzado Con s^n Juan y nra s.^ra con su marco que es ttallado y dorado de rrelieve tassado en mill trez^os y sess^ta R^s 1360

[17] Mas Una miniattura de la Capilla del s^to Rey D^n fernando orijinal de Juan de Valdes con marco de evano de ttres quarttas de largo y media Vara de Ancho Con dos Molduras lissas Una adenttro y otra afuera y por dettras estta Cubiertto de palo ss^to el marco ttass^da en mill cientto y cinq^ta R^s 1150

[18] Mas ttres quadrittos de s^n Pedro san Carlos y s^n fran.^co de Padua con sus marcos de palo santto ttassados ttodos en cientto y Noventta y nueve R^s 199

[19] Mas dos minatturas de Un Salvador y Una Marina pequeños con marcos de evano con sus Molduras lissas ttass^do ttodo en trez^os y Sesentta y Seis rreales 366

f.901 [20] Mas Dos laminas de Un salvador y Una Magdalena con guarniciones ttalladas con marcos dorados y ttallados y calados que el Uno ttiene Una Vicha y el otro Una flor por rrematte tassado ttodo en ochocienttos R^s 800

[21] Mas Un quadro de la vajada a los Infiernos Copia del bosco con m^co de peral ttassada en seis^os y diez R^s 610

[22] Mas Una lamina de la subida a los cielos copia de guido con m^co de peral ttassada en seisienttos y diez R^s 610

[23] Mas Una nra s^ra y s^n lorenzo orijinal de Diego diez Con marco de pino y Un Alquittrabe adenttro que haze a dos azes y Una Moldura al cantto lisso ttodo dorado ttassado en Novecientos y Cinq^ta R^s 950

[24] Mas Un sepulcro Copia del ttiziano con marco de pino ttassado en Ducienttos y Veintte y quattro R^s 224

[25] Mas Una Ymagen de nra s.^ra con Un niño Jhs de tres quarttas de Altto con marco ttallado de ojas de rossal ttodo dorado ttasado en ochocienttos Y sesentta rreales 860

f.901v [26] Mas otra Ymagen de nra señora el niño Jhs y s^n Juan con marco dorado y tallado con su cordonzillo ttassado en ochocienttos R^s 800

[27] Mas Una ymagen de Santta Cath.^a de tres quarttas con marco ttallado dorado y Verde como el de Arriva ttassado en settezienttos R^s 700

[28] Mas Un quadro de s^n Austtin de ttres quarttas con marco de pino y moldura dorada ttassado en Ducienttos y diez y seis rreales 216

[29] Mas Una lamina de Un s^to christto de Burgos Con marco de peral y moldura ondeada tassada en quattrocienttos y diez R^s 410

[30] Mas Una Miniattura de nra s.^ra s^n Juan Con Unos niños con marco guarnezido de platta calado ttassada en Ducienttos y diez R^s 210

[31] Mas dos laminas de Un salvador y maria con m.^cos de bronze ttass^os en Ducienttos R^s 200

f.902 [32] Mas Un quadro porttattil de Un exceomo tassado en Dos mill y Ducienttos R^{s} 2200

[33] Mas otro quadro del s^{or} obispo de malaga de dos Varas poco menos con marco ttassado en quinienttos y Veyntte y dos rreales 522

[34] Mas Una s^{ta} Rossa de rasso Animado con m.^{co} de peral ttassada en cien R^{s} 100

[35] Mas Un marco donde estta Una nra s.^{ra} echa Anus y Unas rreliquias que el marco es de Nogal dado de color ttassado en sess^{ta} y ocho R^{s} 68

f.902v [36] Mas Doce laminas de Vara poco menos Con sus m^{cos} de evano ttassadas en siette mill y ochocienttos R^{s} 7800

f.903 [37] Mas seis Bodegones orijinales con sus marcos ttassados ttodos en Dos mill quinienttos y ocho R^{s} 2508

[38] Mas Un quadro Grande del robo de elena Con marco ttassado en mill seiscienttos y nov^{ta} y ocho R^{s} 1698

[39] Mas otro quadro Grande de los Ynozenttes Con su marco ttassada en mill ss^{os} y noventta y ocho R^{s} 1698

[40] Mas otro quadro Grande de la burra de Balan con su marco ttassado en mill Ducienttos y nov^{ta} y ocho R^{s} 1298

[41] Mas Una guirnalda de flores con Una nra señora de siette quarttas de altto que tiene Unos Angeles con unas ynsignias de la passion con m.^{co} de pino ttass^{da} en seiscienttos y ochentta y seis R^{s} 686

[42] Mas Dos quadros de Carlos quintto y ferdinando el primero con sus marcos ttassados en mill y ochentta R^{s} 1080

[43] Mas dos rettrattos de cuerpo enttero del Rey Carlos seg^{do} y la Reyna nra s.^{ra} con Marcos de pino ttassados en mill Ducienttos y ochenta R^{s} 1280

f.903v [44] Mas Un quadro de Adan y eva encarnes con marco ttassado en seiscienttos y noventta rreales 690

[45] Mas Un pais sobre Venttana de flandes de Unos cazadores con m.^{co} ttassado en Duz^{os} y sess^{ta} y ocho R^{s} 268

[46] Mas Un quadro de Venus y Cupido Copia del ttiziano con marco ttassado en seis^{os} y ochentta y seis R^{s} 680

[47] Mas otro quadro de Venus y adonis Copia de rubenes con m.^{co} ttassado en settezienttos y Nov^{ta} y quattro R^{s} 790

[48] Mas Un quadro de proserpina con m.^{co} de pino ttassado en trez^{os} y quar^{ta} R^{s} 340

[49] Mas quattro laminas de fabulas yguales con sus Marcos de peral y diferenttes Molduras ttassadas en mill ss^{os} y cinquentta y dos R^{s} 1652

[50] Mas otra lamina mayor de Una montteria de perros y Unas Ninfas Dormidas con marco de peral y diferenttes Molduras ttassada en quinienttos y Veyntte y ocho R.^{s} 528

f.904 [51] Mas otra Pinttura en ttabla del mismo ttamaño de Una ninfa que se estta banando con marco de peral y diferenttes Molduras ttassada en quattroz^{os} y trey^{ta} y ocho R^{s} 438

[52] Mas Dos paisses de marca Hordinaria que el Uno es Una marina y el otro Una Ciudad Con marcos de pino de media Alfarjia ttassados en cientto y quar^{ta} y ocho R^{s} 148

[53] Mas otros dos paisses sobre venttanas Con marcos ttassados en zientto y Veintte y quattro R^{s} ambos 124

[54] Mas Un lienzo Grande en que esta Pinttada la esquadra de D^{n} Juan roco Con m.^{co} de pino y sus ttarjettas doradas y ttalladas y Una moldura lissa de quattro Varas de largo y dos y media de Ancho ttassado en mill quattrocienttos y quar^{ta} R^{s} 1440

[55] Mas Una montteria de Diana Copia de Rubenes Con m.^{co} de pino ttassada en settecienttos y noventta y dos rreales 792

[56] Mas dos quadros el Uno de mussica de Pajaros y el otro de Una lucha de Animales que es Una montteria de lobos Con marcos de pino ttassados En mill trezienttos y settentta y quattro rreales 1374

f.904v [57] Mas ttres paisses de a ttres quarttas poco mas de Unas Marinas Con m^cos^ ttassados en cientto y ochentta R^s^ 180

[58] Mas otro pais hordinario de san feliz con m^co^ ttass^do^ en trey^ta^ y dos R^s^ 32

[59] Mas otro quadro del Conde D.^n^ Balenttin que estta Armado con marco en sesentta rreales 60

[60] Mas Un Rettratto de Un moscobitta Con marco ttassado en quinienttos y sesentta y ocho R^s^ 568

[61] Mas otro quadro del Juicio de marssias y Apolo Con marco de pino con su Alfarjia tassado en seis^os^ y Settentta y Siette R^s^ 677

[62] Mas Un San Sevasttian En el marttirio Copia del Caravacho de dos Varas y m.^a^ de Altto Con marco de media Alfarjia ttassado en quattrocienttos y Noventta rreales 490

f.905 [63] Mas Un frutterico orijinal con Un libro en que estta garfiada Un Ymagen con marco de pino tassado En Settentta y seis rreales 76

[64] Mas ttres frutteros de a ttres quarttas Con sus marcos ttassados en cientto y Veintte y ttres R^s^ 123

[65] Mas Un rrettratto de Una perrica con m.^co^ ttassado en trey^ta^ y siette R^s^ 37

[66] Mas Un Rettratto de Carlos seg.^do^ Vesttido de lutto Con marco ttassado en Ducienttos y quart^ta^ y seis R^s^ 246

f.905v [67] Mas Un rrettratto de Un ponttifize ttassado en cien rreales 100

[68] Mas Seis bodegones flamencos de a tres varas cada Uno de largo y dos de Altto Con sus marcos de pino ttassados ttodos en siette mill ttrez^os^ y Noventta y ocho R^s^ 1398

[69] Mas Seis frutterillos de a ttres q^tas^ de largo con marco de pino ttassados ttodos en Ducienttos y quarentta y seis rreales 246

[70] Mas Seis Paisses grandes de a tres Varas y media de Ancho y dos de Altto Con poca diferencia ttass^os^ todos en Dos mill Ducienttos y Veintte rreales 2220

[71] Mas otro pais que estta en el ttocador de la s^ra^ Marquessa Con su marco ttass^do^ en settentta y dos R^s^ 72

[72] Mas otros dos paisses que esttan en el quartto de dha s^ra^ Marq.^sa^ con Marcos ttassados en seis-cienttos y quar^ta^ y quattro R^s^ 644

f.906 [73] Mas Una tabla de nra señora con el niño de tres quarttas con marco de evano ttassada en quinienttos y ochentta rreales 580

[74] Mas Dos rrettrattos del Rey y Reyna de francia con marcos de pino y Molduras ondeadas ttassados Ambos en quinienttos y Veyntte y ocho R^s^ 528

[75] Mas otro quadro de la Reyna de soecia con marco de pino hordinario ttassado en trecienttos y quar^ta^ y ocho R^s^ 348

[76] Mas cinco quadros de cinco paisses de a dos Varas y media de Ancho con marcos de pino el Uno maltrattado ttass^os^ en mill quinienttos y diez R.^s^ 1510

[77] Un quadro de la plaza de madrid pinttado en papel Con marco de pino ttass.^do^ en Cientto y Veintte y dos R^s^ 122

[78] Mas Un Mapa Con Su marco ttassado en treyntta y dos R^s^ 32

[79] Mas Un puertto de mar de flandes de Vara y quartta de Altto y Vara de Ancho con marco de pino ttassado en quattrocienttos y Veyntte y dos R^s^ 422

[80] Mas dos quadros de Vara y ttercia quadrados el Uno del Sacrificio de noe y el otro quando fabricava el Arca con m^cos^ negros ttassados en mill Ducienttos y quarentta y quattro R^s^ 1244

f.906v [81] Mas Dos pintturas en ttabla de Vara y media de Ancho y Vara de Alto de triunfos de emperadores ttassadas en ochocienttos y quar^ta^ y quattro R^s^ 844

[82] Mas Un quadro de la Europa de siette quarttas de Ancho y Vara y quartta de Altto Con m.^co^ ttassado en Duz.^os^ y Settenta y dos rreales 272

[83] Mas Dos fabulas la Una de Argos y la otra de ercules en lienzo de siette quarttas Con marcos ttassadas en seiscienttos y quar^ta^ y quattro R^s^ 644

[84] Mas Una tormentta de Siette quarttas de largo con marco ttassada en Ducienttos y Settentta R^s^ 270

[85] Mas ttres Paisses de a vara de Diferenttes Manos con sus Marcos tassados ttodos en cientto y Sesentta Y ttres rreales 163

f.907 [86] Mas otros ttres Paisses de diferenttes ttamaños en que enttra Una sobre Venttana Un pais de s^{n} Juan y otro de unos Marincros Con m^{cos} ttassados todos en Cientto y Settentta y seis R^{s} 176

[87] Mas Un quadro en q estta orfeo y Varios Animales de Dos Varas de alto y dos y media de Ancho con m^{co} de pino Con Un Cordonzillo ttallado q Haze Alquittrabe ttassado en ochocienttos y Sesentta y Seis R^{s} 866

[88] Mas ttres Paisses de a dos Varas y media de Ancho Desiguales en el ttamaño y Diferenttes Manos con marcos de pino ttassados en seiscienttos y quarentta y dos R.^{s} 642

[89] Mas ttres frutteros Pinttados por el Nattural de a ttres quarttas de Altto y media vara de largo con sus Marcos ttassados en Cientto y treyntta y dos rreales 132

[90] Mas Un Rettratto orijinal de Un cardenal de mano de Juan Cano Con marco dorado ttassado en cientto y sesentta y seis rreales 166

f.907v [91] Mas otros dos rrettrattos de otros dos Cardenales con sus Marcos ttassados en Ducienttos y trey^{ta} y quatro r^{s} 234

[92] Mas Un Rettratto del s^{or} D^{n} fray Anttonio enrriquez obispo que fue de malaga de Dos Varas y m.^{a} de Altto y Vara y media de Ancho con marco de pino Con su media caña ttassado En trez^{os} y treyntta R^{s} 330

[93] Mas Siette Paisses de los Doze que se renobaron y echaron marcos con sus marcos ttassados ttodos siette en quinienttos y sett^{ta} y seis R.^{s} 576

[94] Mas Un quadro de tres Varas de altto y dos y media de Ancho en que estta Pinttado Un Navio rrettratto de la Almirantta de la Armada Con su marco ttassado en seiscienttos y sess^{ta} y seis R^{s} 666

[95] Mas Un rrettratto de Una perrica con su marco ttassado en settentta y quattro rreales 74

[96] Mas Un quadro de Judiq de dos Varas y media de largo y siette quarttass de Ancho Con marco ttassado en ochocienttos y ochentta R^{s} 880

f.908 [97] Mas Siette Planettas de Dos Varas de Caida y Vara Poco mas de Ancho Con marcos Negros y Perfiles de oro ttallados ttassados en Dos mil seiscienttos y ochentta R.^{s} 2680

[98] Mas Una Prespectiba del bibiano con marco de pino lisso ttassada en cientto y Vey^{te} y quattro R^{s} 124

[99] Mas otra Anttigualla del Viviano con figuras de Mercurio y Argos de Vara y media de largo y Una de cayda con su Marco ttassada en quinienttos y Settentta y quattro R^{s} 574

[100] Mas otro pais sobre Venttana de nohe Con la luna y Un Hombre con Una Acha en la mano orijinal de Benitto Manuel con su Marco ttassado en ocho Ducados 88

[101] Mas otro pais con Uno muger Senttada Sobre Un borrico de Vara y m^{a} de Ancho y Poco menos de Cayda con su marco ttassado en trez^{os} y Vey^{te} y dos R^{s} 322

f.908v [102] Mas otra Prespettiba de lienzo de Vara de Ancho orijinal del Viviano Con Unas figuras q desnudan a Un hombre con marco ttassada en cientto y Doze rreales 112

[103] Mas otra Prespettiba del mismo ttamaño y Mano de Un tteattino predicando ttassada En Cientto y doze R^{s} 112

[104] Mas Dos frutteros sobre Venttanas Yguales orijinales de Valdarrama de vara y media de largo y ttres q^{tas} y Caida Con marcos ttassados en ttrecienttos y Veintte y quattro R.^{s} 324

[105] Mas Una Pinttura de Un Viejo espulgandole Un mono y Una muger y Un niño de vara y quartta de Ancho y Una de Caida con su marco ttassada en trez^{os} y diez y seis R^{s} 316

[106] Dos floreros Yguales de a ttres quarttas de largo y dos tercias de Ancho ambos orijinales con sus m^{cos} ttassados en quattrocienttos y Cinq^{ta} y Seis R^{s} 456

f.909 [107] Mas ttres Pintturas en ttabla y g.^{s} de a Vara de Ancho y tres quarttas de Caida Primavera y otoño con sus marcos de peral ttass.^{s} en mill trez.^{os} y treyntta y dos R.^{s} 1332

[108] Mas Un pais Con Unas obexas y Un pasttor de una vara de Ancho y tres quarttas de Cayda orijinal de Pedro orentte con su m.^{co} ttassado en trez^{os} y sess^{ta} y quattro R^{s} 364

[109] Mas Diez quadros fabulas de dos varas y media de largo y dos de Altto Con sus marcos de pino ttass^{os} en ocho mill Duz^{os} y Veyntte R^{s} 8220

[110] Mas Una Antigualla prespettiba del Viviano de Vara y quartta de Cayda y Siette quarttas de largo

con quattro figuras y en ellas Un negro Con Un Paño blanco en la caveza con marco ttassada en quinienttos y settentta y quattro R^{s} 574

f.909v [111] Mas otra Pinttura de dos Jittanos y Un Muchacho diziendo la buena venttura de vara y media de ancho y Una de Cayda orijin[l] con marco ttassada en ttrezienttos y Diez y Seis rreales 316

[112] Mas otro quadro Sobre Venttana de Una nra s^{ra} y s^{n} Joseph orijinal de Benitto Manuel con m.^{co} ttassado en settentta y ocho R^{s} 78

[113] Mas otro quadro Sobre Venttana de Una nra s^{ra} y s^{n} Joseph orijinal de Benitto Manuel con m.^{co} ttassado en settentta y ocho R^{s} 78

112 Catalina Vélez de Guevara, Condesa de Oñate y Villamediana and Marquesa de Guevara

1685

The inventory and valuation of the estate of Doña Catalina Vélez de Guevara, Condesa de Oñate y de Villamediana, deceased, were drawn up by her son, Don Iñigo Vélez de Guevara y Tasis, Conde de Oñate. Her paintings were inventoried (ff. 22v–34v) on 23–25 October 1684. The valuation of goods (ff. 9–339) began 5 March 1685, with the paintings appraised on 7–21 March 1685 by Juan Carreño de Miranda, *Pintor de Cámara de Su Magestad.* Don Iñigo and his brother Beltrán Manuel de Guevara y Tassis, *General de las Galeras de Sicilia y Nápoles* were the heirs of the estate.

There are two sets of original numbers given in the document. The first set (900 – 1100 range) seems to have been assigned when the valuation was made; they appear for the most part in sequential order in the document transcribed here. The second set of numbers (200 – 400 range) appears to have been assigned in the inventory. This second set of numbers appear again – but in a random manner – in subsequent lists (made in 1688) of good received by each son.

Some interesting items of note are the set of 55 pictures of different games attributed to David Teniers (the younger) (no. 153) with the high value of 12.100 *reales*; and the equestrian portrait of the *Conde de Oñate entering Naples* ascribed to Ribera (31).

AHPM, Prot. 11.162, ff.82v–125

Tasaz^{on} de Pinturas

En la Villa de Madrid a (f.83) Diez y Siette dias del mes de Marzo de mill y Siescientos y ochenta y cinco años y el presente Scrivano hize notario el pedimentto y autto que ba por caveza a Don Juan Carreño Pintor de camara de su Mg,^{d} que vive frontero de s.^{r} Jil en casa de Dom^{o} herrera para que hace tase y [illeg.] la tasacion de las Pinturas que quedaron de la e^{ma} s^{ra} Condesa de onatte por estan nombrado para ello y aviendolo oido y entendio devajo de Juramento que hizo por Dios y a una señal de cruz en forma de derecho estando en las casas que quedaron de dha ex^{ma} s^{ra} con asistencia de Don Juan de Mora y Don Nicolas de LLona personas nombradas por el ex^{mo} s^{r} conde de oñate para este efecto el dho Don Juan Carreño Comenzo la dha tasacion por ante mi el presente scrivano en la forma y manera Siguientte

f.83v *Pinturas*

[1] 947 261 Pintura del Bauptismo de San Juan Con marco dorado liso de quatro baras de largo y dos de ancho poco mas o menos en Seis Mill y Seiscientos Reales 6600

[2] 947 262 Mas otro cuadro de san Phelipe con marco dorado de poco mas de dos baras de largo y una de ancho en Seiscientos y Sesenta Reales 660

[3] 948 263 Mas otro Pintura de san Juan con marco dorado de bara y media de largo y una de ancho en ochocientos Reales de vellon 800

[4] 949 264 Mas otro Cuadro del decendimiento de la cruz con marco dorado de dos baras de largo y dos menos quarta de ancho en mill y quinientos Reales 1500

f.84 [5] 950 265 Mas otro Pintura de San Sevastian con marco dorado de dos baras y media de largo y bara y media de ancho en Setecientos Reales de vellon 700

[6] 951 266 Mas otro Pintura de nuestra Señora con el niño en los brazos con marco dorado de asta dos baras y media de largo y dos menos quarta de ancho en mill y quinientos Reales 1500

f.84v [7] 952 267 Mas otra Pintura de Jesus nazareno Con su marco dorado de asta dos baras y media de largo y dos menos quarta de ancho en Setecientos y Setenta Reales 770

[8] 953 268 Mas otra Pintura del Martirio de san Jenaro y otros Santos martires con marco dorado de cosa de dos baras en quadro poco mas o menos en Dos mill Reales 2000

[9] 954 269 Mas otra Pintura de san Jenaro de obispo y unos Angeles que le tienen en el aire con marco dorado de tres baras de larga y dos de ancho poco mas o menos en mill Seiscientos y cinquentta R^{s} de vellon 1650

f.85 [10] 955 270 Mas Dos paises de Arboledas con marcos dorados de bara y quarta de largo y bara y media de ancho poco mas o menos de Seiscientos y Sesenta Reales cada uno montan mill trecientos y veinte R^{s} 1320

[11] 956 271 Mas dos Paises sobrepuerttas de tres quartas de largo y dos baras y media de ancho poco mas o menos con marcos negros cada uno a sesenta y seis R^{s} montan ciento y treinta y dos R^{s} 132

f.85v [12] 957 272 Mas otra Pintura del Prendimiento de christo de bara y media de largo y dos de ancho con marco dorado poco mas o menos en mill y cien Reales de vellon 1100

[13] 958 273 Mas otra Pintura del martirio de san Pedro de tres baras de largo y dos baras de ancho poco mas o menos con su marco dorado en mill Reales 1000

[14] 959 274 Mas Un Pais de una osteria con su marco dorado de bara y media de ancho y dos baras menos quarta de largo poco mas o menos 660

[15] 960 275 Mas otro pintura del decendimiento de la cruz con marco dorado de tres baras de ancho y dos de largo poco mas o menos en mill Reales 1000

f.86 [16] 961 276 Mas otra Pintura de fabula con marco dorado de dos baras y media de ancho y dos de largo poco mas o menos en mill y cien Reales 1100

[17] 962 277 Mas otra Pintura de Una Diosa con marco dorado de bara y media de largo y bara y quarta de ancho poco mas o menos en mill y Ducientos Reales 1200

[18] 963 Mas Un Santo Domingo de dos baras de alto y Una de ancho en quatrociento y quarenta Reales 440

[19] 964 278 Mas Una lamina de piedra de la Mag^{na} en el desierto con marco de hebano de media bara de largo y tres quartas de ancho en Ducientos y veintte Reales 220

f.86v [20] 965 279 Mas quatro laminas de siguales de difrentes generos las tres en tabla y la otra en bronze con sus marcos negras La del monte parnaso en Ciento y cinquenta Ducados = La de san martin en mill Reales = La de las Virtudes Ciento y Cinquenta Ducados y La de San Pedro mill Reales todo ello en cinco mill y trescientos Reales de Vellon 5300

f.87 [21] 966 280 Mas Una pintura de la Aparecion de christo a la Mag^{na} Con marco dorado de dos baras y media de largo y siete quarttas de ancho poco mas o menos en ochocienttos Reales 800

[22] 967 281 Mas Un Cuadro de San Phelipe Apostol con la cruz en los brazos con marco dorado liso de tres baras y medio de largo y dos y media de ancho poco mas o menos en quatro mill y quatrocienttos Reales 4400

[23] 968 282 Mas otra Pintura de la transfiguracion de nro s^{r} con marco dorado tallado de tres baras y media de largo y dos y media de ancho poco mas o menos en mill Seiscientos y Cinquenta Reales 1650

f.87v [24] 969 283 Mas otra Pintura del decendimiento de la cruz Con marco dorado de asta dos baras y quarta de largo y dos de ancho poco mas o menos en mill trecientos y veinte Reales 1320

[25] 970 284 Mas Una Pintura de nuestra Señora Con el niño en los brazos y San Joseph en obalo de tres quartas en cuadro con marco dorado en Seiscientos y sesenta Reales 660

[26] 971 285 Mas otra Pintura de nuestra Señora de la Leche con marco dorado de dos baras y media de largo y dos de ancho poco mas o menos en quinientos y Cinquenta Reales 550

f.88 [27] 972 286 Mas otra Pintura de san Antonio digo de s^{n} estevan de dos baras y media de largo y dos de ancho poco mas o menos con marco dorado en Seiscientos y Sesenta Reales 660

[28] 973 287 Mas otra Pintura de san Pedro de cinco quartas de largo y Una bara de ancho con marco dorado en quinientos y Cinquenta Reales 550

[29] 974 288 Mas quatro Sobrepuertas de Arvoledas Con marcos dorados de bara y quarta de largo y dos y media de ancho todo en ochocientos y ochenta R^{s} 880

f.88v [30] 977 291 Mas otra Pintura de la Santisma Trinidad con marco dorado de dos baras y media de largo y dos de ancho poco mas o menos en mill y quinientos Reales 1500

f.89 [31] 978 451 Mas Un Rettrato del s^{r} conde de oñatte de cavallo quando entro en Napoles Con marco dorado de Joseph Rivera de quatro baras de Alto y dos y media de ancho en quatro mill y quatrocientos Reales 1400

[32] 979 292 Mas otra Pintura de nuestra senora de la Leche con marco dorado de bara y quarta de largo y una de ancho poco mas o menos en quatrocientos Reales 400

[33] 980 293 Mas otra Pintura de la Batalla de Josue con marco dorado liso de bara y media de largo y dos de ancho poco mas o menos en ochocientos y ochenta Reales 880

f.89v [34] 981 294 Mas otra Pintura del Martirio de los ynocentes Con marco tallado y dorado con unos ninos de tres baras de ancho y bara y media de caida en mill trecientos y veinte Reales 1320

[35] 982 295 Mas otra Pintura de la Adoracion de los Reyes con marco dorado y tallado con Unos ninos de tres baras de ancho y Una y media de largo en mill Seiscientos y Cinquenta Reales 1650

[36] 983 296 Mas otra Pintura de Una Ninfa al parecer Arminda con marco dorado de dos baras de ancho y bara y media de largo en mill trecientos y veinte Reales 1320

f.90 [37] 984 297 Mas otra Pintura del Sacrificio de Abran Con marco dorado de dos baras de ancho y bara y media de largo poco mas o menos original de Bartolome de lobarroçia en Dos mill Reales 2000

[38] 985 298 Mas otra Pintura de Arboledas con marco dorado de dos baras de ancho y bara y media de largo en Seiscientos Reales 600

[39] 986 299 Mas otra Pintura de s^{to} Domingo con marco dorado de asta dos baras y media de caida y una de ancho poco mas o menos en trecientos Reales 300

f.90v [40] 987 300 Mas otra Pintura de Una ninfa mirandose a el espejo de dos baras de ancho y una bara de largo con marco dorado liso en mill trecientos y Veinte Reales 1320

[41] 988 301 Mas otra Pintura de nuestro señor en la coluna con marco dorado de dos baras de ancho y bara y media de largo en mill y Cien Reales de vellon 1100

f.91 [42] 989 450 Mas Un Retrato de felipe quartto de dos baras y media de largo con su marco dorado en ochocientos Reales 800

[43] 990 302 Mas otra Pintura del Triunfo de David con marco dorado lisso de asta dos baras y media de ancho y una de largo poco mas o menos en mill y Ducientos Reales 1200

[44] 991 303 Mas otra Pintura de nuestra señora con el niño en los brazos y san Joseph con marco dorado de asta dos baras de ancho y Cinco quarttas de caida poco mas o menos en mill y Cien Reales 1100

f.91v [45] 992 304 Mas otra Pintura de la madre Maria de Agreda de dos baras y media de caida y dos de ancho poco mas o menos Con marco dorado en Seiscientos Reales 600

[46] 993 305 Mas otra Pintura de un Angel y al parecer acompañado Un santo en el desierto con marco dorado de bara y media de caida y bara y quarta de ancho poco mas o menos en mill Reales 1000

f.92 [47] 994 306 Mas Tres Sobrepuertas de Arvoledas con marcos dorados las dos yguales de dos baras y media de ancho y una de caida dc a dos baras cada una a Ducientos y Cinquenta Reales todas en Seiscientos y Cinquenta Reales 650 *Annot: Monta esta p.^{da} 750 R^{s}*

[48] 995 449 Mas Un Retrato de mi s^{ra} la Princesa de Tiburzio en mill trecientos y veinte Reales con su marco dorado 1320

[49] 996 307 Mas otra Pintura del Santo christo de Burgos con marco negro de bara y media de largo y una bara de ancho poco mas o menos en trecienttos Reales 300

f.92v [50] 997 308 Mas otra Pintura de nuestra señora con el niño en los brazos con marco negro y perfil dorado de dos baras menos quarta de ancho y bara y quarta de largo pco mas o menos en trecientos Reales 300

[51] 998 309 Mas otra Pintura de nuestro señor y sus Dicipulos al parecer Sanando cojos con marco negro y perfil dorado de tres baras en quadro poco mas o menos en mill trecientos y Veintte Reales de vellon 1320

f.93 [52] 999 310 Mas otra Pintura del Rey Asuero y la Reyna ester Con marco negro y perfil dorado de tres baras de largo y quatro de ancho mill Seiscientos y Cinquenta Reales 1650

[53] 1000 311 Mas otra Pintura de la Magdalena en el desierto con marco dorado el perfil y negro de bara y media de largo y una de ancho poco mas o menos en quatrocienttos Reales 400

[54] 1001 312 Mas otra Pintura de nra Señora y la Magdalena Con las manos puestas y Un nino de bara de largo y tres quartas de ancho poco mas o menos con marco negro y dorado en trescientos y treinta Reales 330

f.93v [55] 1002 313 Mas otra Pintura de la Adoracion de los Reyes con marco negro y perfil dorado de asta tres baras de largo y quatro baras de ancho poco mas o menos en mill trecientos y veintte Reales 1320

[56] 1003 314 Mas otra Pintura de una Santa con un puñal en los Pechos con marco negro y perfil dorado de tres quartas en quadro poco mas o menos en Ciento y Sesenta y cinco Reales 165

[57] 1004 315 Mas Dos Pinturas pequenas yguales la una de San francisco y la otra de Santa clara Con marcos negros y perfiles dorados de una bara de caida y media bara de ancho poco mas o menos en Ducientos y quarenta Reales de Vellon 240

f.94 [58] 1005 316 Mas otra Pintura de San Juan Con marco negro y perfil dorado de tres baras y media de largo y dos baras de ancho poco mas o menos en Settecientos Reales 700

[59] 1006 317 Mas otra Pintura de nuestra Señora de la Leche Con marco negro de dos baras y media de largo y dos baras menos quartta de ancho en ciento y Cinquenta Reales 150

f.94v [60] 1007 318 Mas otra Pintura de nuestra Señora de la Leche con marco dorado y azul de bara y quarta de largo y una bara de ancho poco mas o menos en quatrocientos Reales 400

[61] 1008 319 Mas dos Paises de Arboledas con marcos lisos dorados y azules de bara y media de caida y dos de ancho poco mas o menos en mill trecientos y Veinte Reales 1320

f.95 [62] 1009 320 Mas otra Pintura del Triunfo de David con marco dorado y unos niños negros de bara y media de caida y tres de ancho poco mas o menos en mill y cien Reales 1100

[63] 1010 321 Mas otra Pintura del Decendimiento de la cruz con marco dorado y azul de bara y quarta de largo y una bara de ancho poco mas o menos en Setecientos Reales 700

[64] 1011 322 Mas otra Pintura de la Madre Marina de escobar con marco dorado y azul de una bara de largo y tres quarttas de ancho poco mas o menos en Ducientos y Veinte R^{s} 220

f.95v [65] 1012 323 Mas otra Pintura de nuestra Señora de la concepcion con marco dorado de bara y media de caida y bara poco mas de ancho en Ciento y Cinquenta Reales 150

[66] 1013 324 Mas otra Pintura de la oracion del huerto con marco dorado de bara y media de largo y dos baras de ancho poco mas o menos en mill seiscientos y Cinquenta Reales 1650

[67] 1014 325 Mas otra Pintura del Angel de la guarda con marco liso dorado de bara y media de largo y una bara de ancho poco mas o menos en ciento y Cinquenta Reales 150

f.96 [68] 1016 327 Mas otra Pintura de un triunfo de los Romanos con marco dorado y unos ninos negros de dos baras de ancho y una bara de largo en mill y cien Reales 1100

f.96v *Y en la forma y manera que dha es el dho Don Juan Carreño dijo que haria y hizo la dha tasacion a su saver y entender y Juro en forma de derecho estar con bien y fielmente hecha a su saver y entender lo firmo = y lo tassado este dia monta settenta y nueve mill quinientos y Sesenta y Siette Reales de vellon = 790.597*
Juan Carreño
Ante mi
Juan de Cam^{ra} Arrieta

Prosigue la tasaz^{on} de Pinturas En la villa de Madrid a veinte dias del mes de Marzo de mill y seiscientos y ochenta y cinco años por ante mi el scrivano el dho Don Juan Carreño prosiguiendo (f.97) con la tassacion de las dhas Pinturas y aviendolas bisto y reconocido las taso en la forma y manera siguientte
Pinturas

f.97 [69] 1018 329 Mas otra Pintura de santa Catalina Con marco dorado y azul de tres quartas en quadro y tabla en Setecientos Reales 700

[70] 1019 330 Mas otra Pintura del Santo Rey Don fernando Con marco dorado y liso de bara y quarta de largo y una de ancho poco mas o menos en Ducientos y Veinte Reales 220

f.97v [71] 1020 331 Mas otra Pintura de la cena con marco dorado de bara y media de largo y una de ancho en Seiscientos y Sesenta Reales 660

[72] 1021 332 Mas otra Pintura de Santa Barbara con marco dorado de dos baras menos quarta de largo y una poco mas de ancho en Seiscientos Reales 600

[73] 1022 333 Mas otra Pintura del monte calvario con marco dorado de dos baras y quarta de ancho y bara y media de largo poco mas o menos en dos Mill y Ducientos R^{s} 2200

f.98 [74] 1023 334 Mas otra Pintura de los Pelegrinos y nuestro s^{r} Con marco negro digo dorado de bara y media de ancho y Una bara de largo en Seiscientos y Sesenta Reales 660

[75] 1024 335 Mas otra Pintura de nuestra Señora de la Leche con marco negro de bara y quarta de largo y una bara de ancho poco mas o menos en Ducientos y Veinte Reales 220

[76] 1025 336 Mas Una caveza de nuestra Señora Con marco dorado de tres quartas en quadro en Ducientos y Cinquentta Reales de Vellon 250

f.98v [77] 1026 337 Mas otra Pintura de nuestra senora de la soledad con marco dorado y negro de una bara de largo y tres quartas de ancho en Ciento y Cinquenta Reales 150

[78] 1027 338 Mas otra Pintura de nuestra Senora de la Aurora con marco negro de bara y quarta de caida y Una de ancho poco mas o menos en ciento y Cinquenta Reales 150 *Annot: El Ym^{to} dije de Atocha*

[79] 1028 339 Mas Un Pais Sobrepuerta con Un santo con marco dorado liso de dos baras y media de largo y una de ancho poco mas o menos en Ciento y Cinquenta Reales 150

f.99 [80] 1029 340 Mas otra Pintura de nuestra Señora de la encarnacion en tabla Con marco dorado de tres quarttas en quadro poco mas o menos en quatrocientos Reales 400

[81] 1030 341 Mas Una lamina del martirio de santa Catalina con marco dorado tallado de una bara de largo y tres quartas de ancho en Dos mill y Ducientos Reales 2200

f.99v [82] 1031 342 Mas otra Pintura de Sor Juana de Jesus maria Con marco dorado y azul de una bara de largo y tres quartas de ancho en Ducientos y Veinte Reales 220

[83] 1032 343 Mas otra Pintura es tabla del decendimiento de la cruz con marco dorado de dos baras de largo y Una y quarta de ancho poco mas o menos en mill y quinientos Reales 1500

[84] 1033 344 Mas Una Pintura de nuestra Señora de la Leche con marco dorado de bara y media de largo y Una de ancho poco mas o menos en Ducientos y Veinte Reales 220

f.100 [85] 1034 345 Mas otra Pintura de nuestra Señora de la Leche Con marco dorado de bara y quarta de largo y Una de ancho poco mas o menos en trecientos y Cinquenta Reales 350

[86] 1035 346 Mas otra Pintura de nuestra Señora del Populo con marco dorado de bara y media en quadro poco mas o menos en quatrocientos Reales 400

[87] 1036 347 Mas otra Pintura de nuestra Señora con el niño y san Joseph con marco dorado de tres quarttas en quadro poco mas o menos en Setecientos Reales 700

f.100v [88] 1037 348 Mas otra Pintura de Un niño Jesus con la Cruz con marco dorado de tres quartas de largo y media bara de ancho en Ducientos y Veinte Reales 220

[89] 1038 349 Mas otra Pintura en tabla de unos soldados Armados con marco dorado de dos tercias de ancho y media bara de largo en mill Reales 1000

[90] 1039 350 Mas otra Pintura de nuestro Senor orando con marco dorado de media bara de ancho y una terçia de largo en Seiscientos Reales de vellon 600

f.101 [91] 1040 351 Mas otra Pintura de Santa Polonia en tabla con marco dorado de media bara de ancho y tres quartas de largo en Seiscientos Reales 600

[92] 1041 352 Mas otra Pintura de nuestra Senora Con marco dorado de dos tercias de largo y media bara de ancho poco mas o menos en Ducientos y Veinte Reales 220

f.101v [93] 1043 354 Mas otra Pintura de nuestra Señora con el niño en tabla en obalo de bara y media en quadro con su marco dorado en mill y quinientos Reales 1500

[94] 1044 355 Mas Un Sudario de nuestro Señor con su marco dorado de tres quartas de ancho y una tercia de largo poco mas o menos en Veinte y dos Reales 22

[95] 1045 356 Mas otra Pintura de nuestro Señor en el Sepulcro y nuestra s^{ra} con su marco dorado de una bara de largo y tres quartas de ancho en Ducientos y Veinte Reales 220

f.102 [96] 1046 357 Mas otra Pintura de nuestra Señora Con marco dorado de tres quartas de largo y media bara de ancho poco mas o menos en Ducientos y Cinquenta Reales 250

[97] 1047 358 Mas otra Pintura de Un nino durmiendo Con marco dorado de dos baras de ancho y bara y media de largo poco mas o menos en quinientos y Cinquenta R^{s} 550

f.102v [98] 1048 359 Mas otra Pintura de nuestra señora Con su niño y San Juan en obalo Con marco dorado y tallado de bara y media en quadro poco mas o menos Copia de Rafael de Urbina en mill y Cien Reales 1100

[99] 1049 360 Mas Diez y Siete Pinturas de Matematica de media bara en quadro Sin marcos a quarenta Reales cada una montan quinientos y ochentta Reales del vellon 580 *Annot: Monta el tap.^{da} 680 R^{s}*

f.103 [100] 1050 365 Mas otra Pintura de nro Padre san francisco en lienco con marco negro de poco mas de media bara de ancho y tres quartas de largo del Griego en Ducientos Reales 200

[101] 1052 367 Mas otra laminica pequeña de San Pedro de poco mas de Una quarta en cuadro con marco enbutido de hebano y plata en Ducientos R^{s} 200

f.103v [102] 1054 369 Mas tres laminicas ochavadas de diferentes pinturas con marcos negros a Doze Ducados cada una monttan treizientos y nobenta y seis Reales 396 *Annot: bien*

[103] 1055 370 Mas una Pintura de un niño con unas Arvoledas con marco negro de tres quartas en quadro en Ducientos y Cinquenta Reales 250

[104] 1056 371 Mas una lamina pequenita de marfil de San Martin con su marco negro en ciento digo Ducientos y Cinq^{ta} Reales 250

f.104 [105] 1057 372 Mas otra lamina pequeña de santa catalina con su marco negro en Ducientos y Cinquenta Reales 250

[106] 1058 374 Mas otra lamina del Sepulcro de poco menos de media bara en quadro en Seiscientos y Sesenta Reales 660

[107] 1059 379 Mas dos ymajenes de nra s^{ra} en tafetan con marcos dorados y negros de tercia de largo y una quarta de de ancho poco mas o menos a Cinquenta Reales cada Una montan Cien R^{s} 100

f.104v [108] 1058 380 Mas otras dos laminas yguales de nuestro Señor a la coluna un san Antonio con marco de hebano y plata de Una quarta en quadro poco mas o menos la una de piedra en Ducientos y veinte Reales y la otra en Ducientos hazen quatrocientos y Veinte Reales 420

[109] 1059 381 Mas otra lamina en piedra de la Adorazion de los Reyes Con marco de hebano de tercia en quadro en Ducientos Reales 200

[110] 1060 382 Mas otra lamina de Nuestra Señora San Joseph y el niño con marco de peral de media bara en quadro poco mas o menos en Ducientos y Cinquentta Reales 250

f.105 [111] 1061 383 Mas otra lamina en tabla de la Adoracion de los Reyes con marco negro y una luta dorada de poco mas de terçia en quadro en quatrocientos Reales 400

[112] 1062 384 Mas seis laminas de diferentes pinturas con marcos de hebano y plata las cinco de ellas

y la otra enbutida de a tercia de alto en quadro poco mas o menos a Ducientos y Cinquenta Reales las tres y las otras tres ochavadas a Ciento y Cinquenta Reales que montan Unas con otras mill y Ducientos Reales 1200 *Annot: bien*

f.105v [113] 1063 385 Mas otra Pintura en lienzo de san Phelipe Neri Con marco negro de a tres quartas en quadro poco mas o menos en Ciento y diez Reales 110

[114] 1064 386 Mas Una Bitela de santa Catalina Con marco negro y su bidrio de poco mas de Una tercia de largo y una quarta de ancho poco mas o menos en treinta y tres Reales de vellon 33

f.106 [115] 1065 387 Mas otras dos laminas yguales de Un Santo xpto Resuzitado y San Geronimo Con marcos de hebano y Unas listas doradas de media bara de largo y una tercia de ancho poco mas o menos en Ducientos y Cinquenta Reales 250

[116] 1066 388 Mas otra lamina en tabla de san Nicolas de Bari con marco negro de peral de media bara en quadro poco mas o menos en trecientos y Cinquenta Reales 350

[117] 1067 389 Mas otra lamina en tabla de nuestra Señora de media bara de largo y dos tercias de ancho Con su marco de hebano y listilla dorada en trescientos y Cinquenta Reales 350

f.106v [118] 1068 390 Mas otras Dos laminas de nuestra Señora y san Juan de una terçia en quadro poco mas o menos y sus marcos de hebano plata y bronze a Ducientos y Veinte Reales cada Una montan quatrocientos y quarenta Reales 440

[119] 1069 391 Mas otra lamina de s.^{ta} Theresa Con marco de hebano de media bara en quadro poco mas o menos en trecientos y treinta Reales 330

f.107 [120] 1070 394 Mas Dos Laminicas pequeñas Con marco negro de hebano y plata de media quartta en quadro y son de piedra a quatrocientos Reales montan ochocientos Reales 800

[121] 1071 395 Mas otra lamina del nacimiento Con marco de hebano de media bara de largo y Una terçia de ancho poco mas o menos en quatrocienttos Reales 400

[122] 1072 396 Mas otras dos laminas pequenas del Salvador y Maria Con marcos de hebano y plata de una quarta En quadro poco mas o menos a Ducientos y Veinte Reales hazen quatrocienttos y quarenta Reales 440

f.107v [123] 1072 398 Mas otra lamina en bidrio de san Juan Baup.^{ta} Con marco de evano y una Terçia en quadro en Ducientos y Cinquenta Reales 250

[124] 1073 399 Mas quatro laminas de diferentes pinturas Con sus marcos de hebano y Unas listillas doradas de media bara de ancho y poco mas de tercia de alto en trecientos y Cinquenta Reales Montan mill y quatrocientos Reales 1400

[125] 1074 400 Mas dos Ymajenes de nuestra senora en tabla Con marcos negros de media bara en quadro poco mas o menos la Una en Seiscienttos Reales y la otra en trecientos y cinquenta ambas partidas monttan nobecientos y Cinquenta Reales 950

f.108 [126] 1075 401 Mas otra lamina de la Asunzion de nra s.^{ra} Con marco negro de una bara de largo y tres quartas de ancho Con marco de hebano en tres mill y trecientos Reales 3300

[127] 1076 402 Mas otra lamina de la Asunzion de nuestra s.^{ra} con marco de hebano de Una tercia de ancho y media bara de largo poco mas o menos en trecientos y Cinquenta Reales 350

f.108v [128] 1077 406 Mas Un Paisito pequeño en bidrio Con su marco de hebano y plata de media quarta en quadro del martirio de santa catalina en Ducienttos Reales 200

[129] 1078 407 Mas Una laminita de san Agustin del mismo tamaño con marco de hebano en Ducientos Reales 200

[130] 1079 408 Mas otra lamina de San Pedro con su marco de hebano dijo de bronze de Una tercia de largo y Una quarta de ancho poco mas o menos en Ducientos y Cinquenta R^{s} 250

f.109 [131] 1080 410 Mas otra lamina de nuestra señora con nro s^{r} en los brazos Con marco negro de hebano de tercia en quadro poco mas o menos en trecientos y Cinquenta Reales 350

[132] 1081 411 Mas otra lamina de la huida a ejicto con marco de hebano de media bara de largo y Una tercia de ancho poco mas o menos en trecientos y Cinquenta Reales 350

[133] 1082 412 Mas otra lamina de nra Señora San Joseph y el niño Con marco de hebano de tercia en quadro poco mas o menos en trecientos y Cinquentta Reales 350

f.109v [134] 1083 414 Mas Dos Bitelicas y Con sus marcos de caoba y hebano de media quarta en quadro a treinta y tres Reales cada una montan Sesenta y seis Reales 66

[135] 1084 415 Mas otra lamina de Maria = Jesus y S^{n} Joseph con marco de hebano de media bara de largo y Una tercia de ancho poco mas o menos en Trecientos Reales 300

[136] 1085 416 Mas Una Bitela de san Juan hebangelista con marco negro de a quarta En quadro Ciento y diez Reales 110

f.110 [137] 1086 417 Mas otra Bitela de la Magdalena del mismo tamano en otra Ciento y diez Reales 110

[138] 1087 418 Mas otra lamina de la Asunzion de nro s^{r} con marco de hebano de media bara en quadro con poca diferencia en Ducientos y Cinquenta Reales 250

[139] 1088 419 Mas otra lamina de San Sevastian con marco de hebano de media bara de largo y Una tercia de ancho poco mas o menos en Ducientos y Cinquenta Reales 250

[140] 1089 420 Mas otras dos laminas yguales la una de nro s^{r} amarrado a la coluna y la otra del decendim^{to} de la cruz con marco de hebano de media bara de largo y una tercia de ancho poco mas o menos el de la coluna setecientos Reales y el decendim^{to} en Seiscientos ambos en mill y Trecientos Reales 1300

f.110v [141] 1090 422 Mas otra lamina de nuestra Señora de la Leche con marco negro de una terçia en quadro en ciento y diez Reales 110

[142] 1091 423 Mas otra lamina de la Resurezion de Lazaro con marco de hebano de media bara de largo y una tercia de ancho poco mas o menos en Ducientos y Cinquenta Reales 250

f.111 [143] 1092 424 Mas otra lamina de San Anton con marco de hebano bronze y plata de Una quarta poco menos en quadro en ciento y cinquenta R^{s} 150

[144] 1093 425 Mas otra Pintura en bidrio de la Uida de ejito con marco negro de media bara en quadro en Ducientos y Veinte Reales 220

f.111v [145] 1095 427 Mas tres laminitas pequeñas ochavadas de diferentes pinturas y a Ciento y Cinquenta Reales cada una montan quatrocientos y Cinquenta Reales 450

[146] 1096 428 Mas otra laminita pequeña en obalo con marco de hebano de sesma en quadro nra Señora y el niño en trecientos y treinta Reales 330

[147] 1097 429 Mas Una Pintura de Santo Domingo Soriano Con marco negro de media bara en quadro en Ducientos Reales 200

f.112 [148] 1098 430 Mas otra laminica pequeña de San Geronimo con marco de hebano de Una quarta en quadro en ciento y Cinquenta Reales 150

[149] 1099 432 Mas otra Laminica pequeña al parecer de Santa Maria ejeciaca con marco negro en ciento y diez Reales 110

[150] 1100 433 Mas otra lamina en piedra de Santa Margarita en el martirio Con marco de hebano bronze y plata de tercia en quadro en Doce Ducados haze ciento y treinta y dos R^{s} 132

f.112v [151] 1101 434 Mas otra lamina en tabla de nuestra s.^{ra} Con su hijo en los brazos con marco dorado en trecientos Reales 300

[152] 1103 439 Mas Seis laminas grandes de diferentes pinturas con marcos negros de bara y quarta de ancho y una bara de largo poco mas o menos Con marcos de hebano a ochocientos Reales cada una monttan quatro mill y ochocientos Reales 4800

f.113 [153] 1104 440 Mas Cinquenta y Cinco laminas pequeñas de diferentes pinturas de Un Juego con muy poca diferencia la primer ringlera de arriva en redondo con marcos negros de peral y ebano y un perfil dorado de una tercia de ancho y poco menos de media bara de largo de mano de David Tenieres a Ducientos y Veinte Reales cada una hazen Doze mill y cien Reales de Vellon 12100 *Annot: bien*

f.113v [154] 1105 441 Mas Treinta y Siete laminas de diferentes pinturas de un Juego con marcos negros y perfil dorado de media bara en quadro con poca difrençia a quinientos Reales cada una hazen Diez y ocho mill y quinientos Reales 18500 *Annot: El Ymb^{o} dice 32*

[155] 1106 442 Mas Siete laminas de Un Juego y diferentes Pinturas de una bara de ancho y dos tercias de largo poco mas o menos con marcos negros y perfil dorado y las dos de ellas Son Paises

Unas con otras a Seiscientos Reales hazen todas quatro mill y Ducientos Reales 4200 *Annot: bien*

f.114 [156] 1107 443 Mas Treinta y cinco laminas de diferentes pinturas y tamaños con muy poco difrencia con marcos negros y perfil dorado de poco mas de terçia en quadro a trecientos y treinta R^{s} cada una hazen once mill quinientos y Cinquenta Reales 11550 *Annot: bien*

[157] 1108 444 Mas quarenta y cinco laminas del mismo tamaño y marcos de diferentes pinturas a quinientos Reales cada una montan Veinte y dos mill y quinientos Reales 22500 *Annot: bien*

f.114v [158] 1109 445 Mas once laminas de Un tamaño de diferentes Pinturas Con marcos negros y perfil dorado de media bara de largo y Una tercia de ancho poco mas o menos a quinientos Reales cada una montan Cinco mill y quinientos Reales 5500 *Annot: bien*

[159] 1110 446 Mas Veinte laminas mas pequeñas de diferentes pinturas Con marcos negros y perfil dorado de mas de tercia en quadro a Ducientos Reales montan quatro mill Reales 4000 *Annot: bien*

f.115 [160] 1111 448 Mas otra Pintura en Bidrio de Tercia en quadro con marco de hebano en Ducientos y Veintte Reales 220

Y en la forma y manera que dha es Dijo que haria e hizo la dha tassacion y Juro a Dios y a una cruz en forma de derecho estar bien y fielmente hecha a su saver y entender y monta lo tassado este dia ciento y veinte y quatro mill Ducientos Cinquenta y nueve Reales de vellon y firmo = Juan Carreño
Ante mi
Juan de Cam^{da} Arrieta

f.115 *Prosigue las Pinturas*
En la villa de Madrid a veinte y un dia del mes de Marzo de mill y Seiscientos y ochenta y Cinco años por ante mi el Scrivano el dho Don Juan Carreño Pintor de su Majestad prosiguio con la tassacon de las Pinturas que quedaron por muerte de la ex^{ma} Señora condesa Onate en la forma y manera siguientte

[161] 1112 894 Primeramentte Un Pais grande de cupido y Diana con marco negro de tres baras de ancho y dos de largo poco mas o menos en Ducienttos Reales de vellon 200

f.116 [162] 1113 895 Mas otros quatro Paises yguales de diferentes fabulas con marcos negros de bara y media de largo y una de ancho poco mas o menos a ciento y Cinquenta Reales de vellon cada uno montan ttodos Seiscientos Reales 600 *Annot: bien*

[163] 1114 896 Mas tres Sobrepuerttas tambien de fabulas con marcos negros de dos baras de largo y tres quarttas de ancho poco mas o menos a Ciento y treinta Reales cada una monttan Trecientos y nobentta Reales de vellon 390 *Annot: bien*

f.116v [164] 1115 899 Mas Siete Pinturas de la historia de Jacob de tres baras de largo y dos de ancho con marcos negros a trecientos y Cinquentta Reales cada uno monttan Dos mill quatrocientos y cinquenta Reales 2450 *Annot: bien*

f.117 [165] 1116 900 Mas Dos Sobrepuertas de la misma historia la una angosta y la otra ancha con marcos negros a Ciento y treinta Reales cada uno montan Duzientos y sesenta 260

[166] 1117 908 Mas Siete Pinturas yguales que dizen los gallegos con marcos negros y dorados de dos baras de ancho y bara y media de largo a Setecientos Reales cada Uno hazen quatro mill y nobecientos Reales 4900 *Annot: bien*

[167] 1118 909 Mas Diez y Siete Pinturas de la misma ystoria de Gallegos con marcos negros y dorados de bara y tercia de largo y bara y media de ancho poco mas o menos a trecientos y treinta Reales cada Uno montan Cinco mill Seiscientos y diez Reales 5610 *Annot: bien*

f.117v [168] 1119 910 Mas otros Seis Cuadros de la misma Pintura y marcos del mismo genero a trecientos y treinta Reales cada uno montan mill nobecientos y ochenta Reales 1980 *Annot: bien*

[169] 1120 917 Mas quarenta y tres Pinturas en bidrio de diferentes santos de a terçia en quadro a

sesenta y seis Reales cada una monttan Dos mill ochocientos y treinta y ocho Reales de vellon 2838 *Annot: bien*

f.118 [170] 1121 918 Mas quarenta y Cinco espejos Con sus marcos dorados y en ellos pintados Unos Ramilleteros de a terçia en quadro poco mas o menos Una con otra a ciento y diez Reales montan quatro mill nobecientos y Cinquenta Reales 4950 *Annot: bien espejos*

[171] 1122 925 Mas quatro Pinturas de Angeles con marcos negros de dos baras de largo y bara y media de ancho poco mas o menos a ciento y Cinquenta Reales Cada uno montan Seiscientos Reales 600 *Annot: bien*

[172] 1123 926 Mas Tres pinturas yguales con marcos negros San Joseph nuestra Señora y San Diego de Bara y media de largo y Una de ancho poco mas o menos a Ciento y Cinquenta Reales Cada uno montan quatrocientos y Cinquenta R^{s} 450 *Annot: bien*

f.118v [173] 1124 927 Mas otra Pintura del Santo christo de Burgos Con marco negro de dos baras de largo y bara y media de ancho poco mas o menos en Ducientos Reales 200

[174] 1125 928 Mas otra Pintura de san Nicolas de Bari sin marco de dos baras y media de largo y dos de ancho poco mas o menos en quatrocientos Reales de Vellon 400

f.119 [175] 1126 929 Mas otra Pintura de Santa Theresa con marco negro de bara y media en quadro en Ducientos y Veinte Reales 220

[176] 1127 930 Mas otra Pintura de nuestra señora de la soledad Con marco negro de Una bara de largo y Una quarta de ancho en Cien Reales 100

[177] 1128 931 Mas Una lamina de nuestra Senora de la concep^{on} Con marco de hebano de una tercia en quadro en cinquenta Reales 50

[178] 1129 947 Mas quatro Pinturas grandes de entradas de Reynas Con marcos negros y dorados de dos baras y media de largo y dos de ancho poco mas o menos a quinientos y Cinquenta Reales montan Dos mill y Ducientos Reales 2200 *Annot: bien*

f.119v [179] 1130 948 Mas Un Pais del foso del faro Con marco negro de bara y media de largo y Una de ancho en Ciento y Cinquenta Reales 150

[180] 1131 949 Mas catorce fruteros con marcos negros de dos tercias de ancho y media bara de largo a diez y seis Reales cada uno montan Ducientos y Viente y quatro Reales 224 *Annot: bien*

[181] 1132 953 Mas Siete Paises yguales Con marcos negros de bara y media de largo y dos de ancho a Ciento y Veinte Reales monttan ochocientos y quarenta Reales 840

f.120 [182] 1133 954 Mas quatro floreros con marcos negros los dos medianos y los otros dos mas chicos los dos mayores Uno con otro a quarenta y quatro Reales montan Ciento y Setenta y seis Reales 176 *Annot: bien*

[183] 1134 955 Mas Una nra Señora de la concepcion Con marco negro y dorado de bara en quadro poco mas o menos en Ducientos Reales 200

[184] 1135 956 Mas dos cuadros yguales de nuestra Señora de Monserrat y la beronica con marcos negros y dorados de bara de largo y tres quarta y de ancho La de monserrate Ducientos y Veinte Reales y la otra Ducientos hazen quatrocientos y Veinte R^{s} 420

f.120v [185] 1136 957 Mas Una Santa Rosolea Con marco dorado de tres quarttas en quadro en quatrocientos y quarenta Reales 440

[186] 1137 958 Mas Dos Cavezas de nuestra Señora Con sus marcos dorados de media bara en quadro La una en Ducientos y Cinquenta Reales y la otra mas pequeña en Ciento y treinta que hazen ambas trecientos y ochenta Reales 380

[187] 1138 959 Mas dos Pinturas en bidrio con marcos negros y dorados de una terçia en quadro cada una a trece Reales montan Veinte y Seis Reales 26

f.121 [188] 1139 960 Mas Un Cuadrico de Un santo que parece san Bruno Con marco dorado y negro de dos tercias en quadro que es lamina en trecientos Reales 300

[189] 1140 961 Mas otra Ymagen de nra s^{ra} Con marco negro de tres quarttas en quadro en Ducientos Reales 200

[190] 1141 1004 Mas Una Pintura del Baño de Diana Con marco negro de tres baras de largo y quatro de ancho poco mas o menos en mill y Cien Reales 1100

[191] 1142 1005 Mas Una Pintura de fabula Con marco negro de dos baras de ancho y bara y media de largo en Seiscientos y Sesentta Reales 660

f.121v [192] 1143 1006 Mas otra Pintura fabula con marco negro de bara y media en quadro en quatrocienttos Reales 400 *Annot: b*

[193] 1144 1007 Mas Una marina con marco negro de bara y media de caida y dos baras de ancho en Trecientos y treinta Reales 330 *Annot: b*

[194] 1145 1008 Mas ocho paises pequeños Con marcos negros de tres quartas de ancho y media bara de largo a Diez y Seis Reales cada una montan Ciento y Veinte y ocho Reales de Vellon 128 *Annot: bien*

f.122 [195] 1146 1013 Mas cinco Paises de Arvoledas con marcos negros de dos baras de largo y bara y media de ancho a Ciento y diez Reales cada Uno montan quinientos y Cinquenta Reales 550

[196] 1147 1014 Mas Siete Paises pequeños con marcos negros de diferentes tamanos y generos los quatro yguales de a bara treinta y tres Reales y los otros tres yguales a quarenta q hazen Ducientos y Cinquenta y dos Reales 252 *Annot: b*

[197] 1148 Mas Un florero de a bara en Sesenta y Seis Reales 66 *Annot: b*

[198] 1149 1015 Mas quatro Paises biejos a Cinquenta Reales Cada uno montan Ducienttos Reales 200 *Annot: b*

f.122v [199] 1150 Mas Una lamina de media bara con marco de hebano quitado el concilio de xpto en Setecientos Reales 700 *Annot: b*

[200] 1151 Mas Un San felix en lamina del mismo marco en Ducientos y Cinquenta Reales 250 *Annot: b*

[201] 1152 [missing]90 Mas otra lamina del mismo tamano de la Adorazion de los Reyes en trecientos Reales 300

[202] 1153 Mas Cinco laminas yguales de Bronze y plata y peral San Antt^{o} la trinidad de la tierra = San felipe Neri Santa Jetrudes y el Angel de la guarda a Ducientos Reales cada una monttan Mill Reales 1000 *Annot: b*

f.123 [203] 1154 Mas Santa Rosa en lamina Bronze y plata de Una quarta en Ducientos Reales 200 *Annot: b*

[204] 1155 San Francisco y San Antt.^{o} en una laminica Ciento y Cinquenta Reales 150 *Annot: b*

[205] 1156 Mas otra laminica de miñatura de Santa Catalina en Ciento y Cinquenta Reales 150

[206] 1157 Mas Una estampa en una marco y su bidrio la pintura en Raso en cinquenta y Cinco Reales 55 *Annot: b*

[207] 1158 Mas Un cuadro del s^{r} San Joseph el nino y la Virgen de bara en quadro en cientto y Cinquenta R^{s} 150 *Annot: b*

f.123v [208] 1159 361-6 375-7 397-7 421-1 431-1 Mas veinte y quatro laminas de diferentes Pinturas en bidrio con marcos negros de media bara en quadro con poca diferencia a Cien Reales cada una ymportan Dos mill y quatrocientos Reales 2400 *Annot: b*

[209] 1160 362 Mas Otras cinco laminas mas pequeñas de diferentes Pinturas de tercia en Cuadro todas en Seiscientos y Sesenta Reales 660 *Annot: b*

f.124 [210] 1162 373 Mas otra lamina de piedra agata con su marco de bronze y plata pintada Santa Margaritta en Trecientos Reales 300

[211] 1163 376 Mas otra lamina en relicario con marco de hebano y bronze de nuestra señora del Populo con el niño en Brazos en quatrocientos Reales 400

[212] 1164 378 Mas un Relicario en obalo de santo Domingo Guzman con su marco de bronze y plata y ebano con unas piedras en trecientos y Cinquenta Reales 350

f.124v [213] 1165 392 Mas Tres laminas la una de nuestra Señora en Duzientos y treinta Reales = otra de san Joseph = San Juan y nuestra Senora en Ducientos y cinquenta y la otra de la Adoraz.^{on} de los Reyes en trecientos y Cinquenta Reales todas con marcos de hebano bronze y plata de una tercia

de largo y una quarta de ancho poco mas o menos que todas Ymportan ochocientos y treinta Reales 830

[214] 1166 403 Mas Una lamina de nuestra Señora del Populo ochavada en Trecientos Reales digo Trecientos y Cinquenta con marco de bronce y plata 350

f.125 [215] 1167 405 Mas un San Anton de piedra con su marco de plata pequeño en Ciento y nobenta y dos Reales 192 *Annot: b*

[216] 1169 [missing]3 Mas otra lamina ochabada de nuestra Señora San Joseph y el niño con marco de plata bronze y piedra y cantoneras de plata en trecientos y Setenta Reales 370 *Annot: b*

f.125v *Y en la forma y manera que ba tasado y expresado en este dia suma y montta quarenta y tres mill seiscientos y sesenta y cinco Reales de vellon que confiesa ser su Justo y Verdadero precio a su saver y entender sin hazer agravio a ningunas de las partes y la verdad socargo del Juramento que fho tiene en que se afirmo ratifico y lo firmo y que es de hedad de sesenta años poco mas o menos*

Juan Carreno

Ante mi

Juan de Cam^ra^ Arrieta

113 Juan de Echauz
1687

The postmortem inventory of Don Juan de Echauz (d. 7 June 1687), a knight of Santiago, was drawn up by his widow Elena María de Benavente, with the paintings collection inventoried on 26 June 1687 (ff. 198–205v) and valued between 21 and 22 August by the painter Jerónimo Ezquerras (ff. 318–336).

The collection included a full-length portrait of the collector himself as a young man (no. 45), along with portraits of Charles II as a child (no. 57) and king (no. 13), as well as a pair of images of Philip IV and Queen Isabella of Borbon (no. 42, and probably no. 55), and other members of the royal family. One of the more valuable paintings in the appraisal of Echauz's collection was *Christ at the Column* by Bartolomé de Cárdenas (no. 17). In the early part of the century, this artist had been painter to the Duque de Lerma and was made painter to the city of Valladolid in 1622, but had died more than fifty years before the inventory. The fact that his name was remembered at all suggests that the painting was prominently signed or had been a particular favorite of its owner for devotional or aesthetic reasons. The only other attributed works included a series of Flemish battles by Jan Snellinck I (no. 1), which were complemented by other battle paintings in the collection (nos. 2, 3, 11), and whose military theme was perhaps considered appropriate for a collector who was also a knight of the military Order of Santiago. There were two copies of Titian's famous *Ecce Homo* and *Mater Dolorosa* (no. 28) from the Spanish royal collection, and a number of perspectives (no. 6), a landscape with ruins (no. 60), and four still lifes (*bodegones*) (no. 58), painted in Italy. The only clearly identified mythological narrative in the appraisal was a painting of *Venus and Adonis*, an "ordinario" copy after Rubens (no. 46), probably derived from the prototype which is today in New York (Metropolitan Museum).

AHPM, Prot. 9.878, ff.319–335

f.319 [1] Nueve Pinturas de diferentes Plazas con marcos azules Jazpeados y media cana dorada de Vara y media de largo y tres q^{tas} de Altto su artifice Juan snelli flamenco a Veinte y quatro ducados cada Una montan Dos mill treçientos y setenta y seis R^{s} 2376

[2] Dos paises de A tres quartas de Alto y media Vara de Ancho con marcos del mesmo Jenero, a ocho ducados cada Uno montan ciento y setenta y seis Reales 176

[3] Otras quatro Paises pequeños de Terçia en quadro con marcos de El mismo Jenero a tres ducados cada Uno montan çiento y treinta y dos Reales 132

f.319v [4] Cinco Laminas de a terçia de Altto y quarta de ancho La Una de Santa ynes = otra del anjel san miguel = otra del Vautismo de Nuestro Señor con san Juan Bauptista otra de santa teressa y la Otra de Nuestra Señora El niño San Ju^{o} (f.320) y San Joseph todas con marco negro de Peral Labrado = La de la Virjen San Joseph y El niño en çiento y çinquentta Reales = La del Vautismo de nuestro señor en ocho ducados = La de santa teresa en çien Reales = La de san miguel en çien Reales = y la de santa ynes en ocho ducados que todas çinco laminas montan quinientos y veinte y seis Reales 526

f.320v [5] Una Pintura de nuestra senora de la Umilidad en tabla de media bara de Alto y terçia de ancho con El marco tallado dorado y Jaspeado de azul en duçientos Reales Con el marco 200

[6] Seis liencos de Prespectivas de Vara y quartta de largo y Vara de ancho con marcos tallados y dorados Hechos en Ytalia, a Veinte ducados Cada Uno montan mill tresçientos y Veinte Reales 1320

[7] Tres floreros de tres quartas de largo y dos terçias de Ancho con marcos dorados Lisos Angostas a Zien Reales Cada Uno montan tresçientos Reales 300

f.321 [8] Seis Pinturas de bara y quarta de Alto y Una de Ancho con marcos dorados y moldados Una de Santa Ynes = otra de santa Barbara = otra de Santa Agueda = otra de Santapolonia = Otra de s.ta Ursola = Y la otra Ultima de Santa luçia : A diez ducados cada Una que montan todas Seisçientos y Sesenta Reales 660

[9] quatro Pinturas de media Vara de Alto y tres quartas de Largo = Los dos paises y Las dos marinas con marcos tallados y Dorados que a dosçientos Reales cada Una montan ochoçientos Reales 800

f.321v [10] Dos paises pequeños ochavados de dos marinas con marcos tallados y dorados a seis ducados Cada Uno montan Çiento y treinta y dos Reales 130

[11] Otras seis pinturas Peq.ñas de terçia de Altto y media Vara de largo con sus marcos tallados y dorados de Vattallas a quatro ducados cada Una montan duçientos y sesenta y quatro Reales 264

f.322 [12] ocho pinturas Pequeñas ovaladas con marcos tallados y Dorados de pajaros y flores a dos ducados Cada uno montan ciento y setenta y Seis Reales 176

[13] Un Retrato del señor Rey Dôn Carlos Segundo de medio Cuerpo con marco de Peral Labrado y con Bronçes en las esquinas y a los lados en dosçientos Reales 200

f.322v [14] Dos pinturas Cada Una de A bara de largo y tres quartas de Altto con marcos tallados y dorados = El Uno Un frutero y el otro de pescados a çiento y çinquenta R.s Cada Uno azen tresçientos 300

[15] Dos frutericos pequeños de media Vara de largo y Una Terçia de alto con marcos Doradoss y tallados a Tres ducados cada Uno montan sesenta y seis rreales 66

[16] Dos pinturas de Prespectivas de Zinco quartas de largo y media Vara de Altto con sus marcos tallados y dorados Cada Una en çiento y cinquenta Reales montan treçientos 300

f.323 [17] Una Pintura de nuestro señor atado a la coluna de dos Varas de Altto y Çinco quartas de Ancho con su marco dorado y tallado su artifiçe Bartt.me de Cardenas en quatroçientos Reales 400

[18] otro quadro de nuestra señora el niño santa Ana san Juan san Pedro y San diego de mas de dos Varas de Alto y Vara y media de Ancho con su marco tallado y dorado en seisçientos Y sesenta Reales 660

f.323v [19] Otra Pintura de Nuestra Señora y el niño san Juan y san Joseph de Bara y media de alto y çinco quartas de Ancho con su marco tallado y dorado tasado en quatroçientos Reales 400

[20] Otro quadro pequeño en que estan pintados doss gallos de Una Terçia de altto y media Vara de ancho con marco tallado y Dorado en çinquenta Reales 50

f.324 [21] Seis Pinturas de Dos Varas y media de largo de prespectiva y siette quartas de Altto con, marcos negros y media caña tallada y dorada El Uno el Juiçio de salomon = otro de la Uyda de ejicto, otro = El sacrificio de los ynozentes = otro El triumpho de David Con La Caveza del Jigante goliad = otro El Combitte de nro señor en Cassa dellos fariseos = y el Ultimo Las Vodas de Cana y galilea tasolas cada Una a quarenta ducados montan Dos mill seisçientos y quarenta Reales 2640

f.324v [22] Otras dos pinturas asi mesmo prespectivas Un poco mayores con el marco del mismo Jenero A Diez Ducados Cada Una montan ducientos y Veinte Reales 220

[23] Una Pintura de Un pais de Vara de largo y media de Alto con marco negro y media caña dorada en quarenta y quatro Reales 44

f.325 [24] Dos Pinturas de nuestros primeros Padres de dos Varas y media de altto y Vara de ancho Con marco negro ancho y media caña dorada pintadas en tabla a dosçientos Reales Cada Una 400

[25] otra Pintura de Santa ynes de Vara y media de Altto y Vara y quarta de ancho Con Marco negro y media Caña dorada en çiento y çinquenta Reales 150

[26] Tres floreros de tres quartas de largo y dos terçias de Ancho con marcos dorados hizos Angostos a çien Reales cada Uno montan treçientos Reales

f.325v [27] Seis Pinturas de Vara y quarta de Altto y Una de Ancho con marcos dorados y moldados: Una de Santa Ynes

Nota
AdVierttese que esta partida y la Anteçedentte estan duplicadas y Puestas en el pliego treinta y Uno desta tasaçion

[28] Dos pinturas La Una de Un ecceomo = La ottra de nuestra señora del traspasso Copias de El tiçiano de poco mas de Bara de Altto y tres quartas de Ancho con marcos negros y media caña Angosta Dorada y labrada se tasaron ambas en Dosçientos Reales 200

f.326 [29] otras dos pinturas de dos santos penitentes del yermo de medio cuerpo de Zinco quartas de Altto y bara de ancho con marcos negros y medias cañas doradas y labradas = El Uno que esta mexor tratado le taso en zien rreales y el otro por estar Rotto y maltratado en quatro ducados que Hazen ambas partidas çientto y quarenta y quatro Reales 144

f.326v [30] Una Pintura de nuestro señor Cruzificado muerto de dos varas y media de Altto y dos Varas de Ancho con marco negro alquitrave Dorado y tallado en quatroçientos Reales 400

[31] Otra Pintura de nuestro Señor San Joseph y la Virxen y Santa Ana de dos Varas de Alto y Bara y terçia de Ancho Con su marco negro en Cien Reales 100

f.327 [32] Otra Pintura de Un cruçifijo de Vara de alto y dos terçias de Ancho Con marco negro en quarenta Reales 40

[33] Otra Pintura de santa teresa de dos Varas de Altto y Bara y quarta de ancho con su marco negro maltratada en quarenta Reales 40

[34] Otra Pintura de nuestra señora de la soledad de Dos baras de Alto y Bara y media de Ancho Con su marco negro, ordin.º en quarenta R.s 40

f.327v [35] Un ecceomo de Una bara de Alto y tres quarttas de Ancho con su marco negro en quatro ducados 44

[36] Dos Pinturas la Una de La encarnaçion de El Hijo de dios y la otra de la Conzepçion rodeada de Anjeles con suss marcos negros de bara menos sesma de Altto cada Una y Dos terçias de Ancho *Annot: estan m^das*

[37] otra Pintura de santo domingo soriano Con su marco negro, ordinario de Bara y media de altto y Bara y sesma de ancho esta pintura y Las dos antezedentes no se tasan porque dijo La dha señora Dona Elena de benavente estan mandadas por El dho Don Juan de echauz su marido en su testamento *Annot: esta mandada*

f.328 [38] Una Pintura de Unos estranjeros que estan Jugando a los naypes de Vara y tres quartas de Alto y mas de dos Varas de ancho con marco negro, ordin.º en Dosçientos Reales 200

f.328v [39] Otra pintura de dos Varas de Alto y Bara y quarta de Ancho de Un oydor con Una carta en la mano con sobre escrito que Dize Al Lizençiado Don gaspar Vallejo Cavallero del Avito de santiago De El Consejo de Castilla = Con marco negro ordinario en seis ducados 66

[40] Otro Retrato de Cuerpo entero del mesmo tamaño y marco de Un Soldado Armado Con Vaston Calzas y Cuello Con su m.co negro, ordinario en Seis Ducados 66

f.329 [41] Otro Retrato de Cuerpo entero del mismo tamaño y marco de El señor Rey Don Phelipe quarto (q. dios aya) en seis ducados 66

[42] Otro retrato de medio cuerpo de la reyna nuestra señora Doña ysavel de Borbon (q dios aya) y otro del señor Rey Don Phelipe quarto a si mismo de medio Cuerpo con marcos negros ordinarios de Vara menos sesma de alto y tres quartas de ancho Ambos en ocho ducados 88

f.329v [43] quatro Pinturas floreros de Vara menos sesma de Alto y poco mas de media Vara de ancho con marcos negros, ordinarios a Real de a ocho que montan sesenta Reales 60

[44] otras Dos pinturas Con marcos negros ordinarios de dos terçias de Alto y Bara de Ancho El Uno frutero = y en el otro esta pintado perdizes y otras cosas El frutero en dos Ducados y La otra Pintura en quatro q. son seis 66

f.330 [45] Un Retrato de Cuerpo entero del dho Don Juan de echauz siendo moço de Dos Varas y media de Alto y Vara y quarta de ancho Con marco negro en seis ducados 66

[46] Otra Pintura de adonis y Venus de Caza de dos Varas y quarta de ancho y Vara menos quarta de Altto con marco negro, ordinario = es copia de rubenes en çiento y çinquenta Reales 150

[47] Otra Pintada Al temple de monteria de moros de Dos Varas y dos terçias de Ancho y bara y media de alto con marco, negro ordinario en quatro Ducados 44

f.330v [48] Otra Pintura en que estan Dos muxeres la Una escriviendo en Unos arboles y dos niños Con alas de dos Varas de ancho y Bara y quarta de altto Con marco negro ordinario en ocho ducados 88

*todas las Pinturas m^tan^*
Y en este esttado se quedo oy la dha tasaçion por ser tarde con protestaçion de Proseguirle quando convenga y los dhos Vienes quedaron en Poder de la (f.331) dha Señora Doña Elena maria Venavente como depositaria que es de Ellos y lo firmo siendo testigos Don Venitto Vello de Valladares Pedro Aguado y Gabriel martinez Residentes en esta corte = de = dos = doña elena M^a^ de benabente
Geronimo Ezquerras
Ante mi
Ju.^o^ de Balbuena

Prosigue la tass.^on^ de las Pinturas
En la dha Villa de madrid A veinte y Dos dias de El mes de agosto de mill y seisçientos y ochentta y siete años estando en las dhas casas del dho Don Juan de echauz en Presençia de la dicha señora Doña elena maria de Venavente El dho Geronimo de (f.331v) ezquerra Pintor continuo Con la Tasaçion de las Pinturas en La manera siguiente

f.331v [49] Una Pintura de El señor emperador Carlos quinto de medio Cuerpo de Vara y quartta de Alto y Vara de ancho con marco negro ordin.^o^ en quatro Ducados 44

[50] otro Retrato de El Señor ynfante Don fernando de Austria de Cuerpo entero de dos Varas y media de Alto y Vara y quarta de Ancho con m^co^ negro, ordinario en seis Ducados 66

f.332 [51] Otro Retratto de medio cuerpo de Un cavallero de avito de Santiago de Vara y media de altto y Vara y sesma de ancho sin marco en quarenta Reales 40

[52] quatro sivilas y dos emperadores de Roma de tres quartas de Alto y media vara de Ancho Viejos sin marcos y maltratados a Seis Reales cada Uno son treinta y seis R^s^ 36

f.332v [53] Dos Bodegonzillos de tres quartas de Alto y Bara de ancho con marcos negros anchos a çien R^s^ Cada Uno 200

[54] Un frutero de media Vara de Altto y Vara y media de largo Con marco negro en Veinte y dos Reales 22

[55] Dos Retratos de Cuerpo entero de Dos Varas y media de Alto y Vara y quarta de Ancho El Uno de la Reyna nuestra señora Doña Ysavel de Borbon (q. dios aya) y El otro de Persona Real Armado y Con tuson ambos con marcoss negros ordinarios a seis ducados cada Uno son çiento y treinta y Dos rreales 132

f.333 [56] Otro Retrato de Cuerpo entero de Un cardenal de El mesmo tamaño y marco en dos ducados 22

[57] Otro Retrato de Cuerpo entero de su magestad que Dios guarde El señor Don Carlos Segundo siendo niño del mismo tamaño y marco en ocho ducados 88

[58] quatro Bodegones Pintados en Ytalia de dos Varas menos sesma de altto y Dos Varas y terçia de ancho con marcos negros ordinarios en quatroçientos Reales Cada Uno montan mill y seisçientos Reales 1600

f.333v [59] Otro lienço; Pintado en el Dos figuras de muger la Una moça y la otra Vieja Con frutas paxaros y perros de dos Varas de Alto y dos y terçias de Ancho con marco negro, ordinario en dosçientos y Veinte rreales 220

[60] Un Pais Hecho en ytalia Con Un pedaço de Ruinas y diferentes figuras y animales de Vara y quarta de Alto y dos Varas menos Sesma de ancho Con marco negro, ordinario en çiento y çinquenta Reales 150

f.334 [61] Un pais en que esta Un ermitaño de Vara y quarta de Alto y dos Varas y terçia de largo Con su marco negro Viejo en çinquenta Reales 50

[62] Un Retrato de Cuerpo entero de Una señora emperatriz en traje de Viuda de Dos Varas de altto y Vara y quarta de Ancho Con marco negro, ordinario en sesenta y seis Reales 66

f.334v [63] otro Retrato de Cuerpo entero de Una señora emperatriz = digo con un Rotulo en que dize ser sor margarita hija de El emperador maxsimiliano en traxe de Relixiosa françisca del mesmo tamaño y marco en quatro Ducados 44

[64] Una Pintura de nuestra señora y nuestro señor niño Çercado de anjeles que esta en el altar del oratorio con marco dorado y tallado no se taso por que dijo La dha Señora Doña Elena de benavente La mando El dho Don Juan de echauz su marido *Annot: mandada*

f.335 [65] Una Lamina Pintada en Un espexo de quarta de alto y poco menos de Ancho guarneçido de Bronze con el marco de Peral Labrado en çien R^{s} 100

y estas quatro Pinturas Ultimas estan asi en el oratorio

114 Gaspar de Haro y Guzmán, Marqués del Carpio, Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares and Conde de Morente

1687–1688

Don Gaspar's death inventory, taken at Naples in 1687, displays none of the careful attention to attributions and other details that characterized the Roman inventory of 1682 (Doc. 109). Attributions are infrequent, valuations are given only for the pictures sent to Spain, and certain paintings known to have been in the collection are not identified. (For example, Pinacci painted a portrait of Don Gaspar that was subsequently engraved. No mention of Pinacci is made in the 1687 documents.) In addition, some 200 works seem to have been sent to Spain without having been recorded in either the Rome 1682 or the Naples 1687 documents, as we learn from the Escorial shipping lists.[1] Some of these works might actually have been commissioned before Don Gaspar left Rome, others may have been bought by agents remaining behind in Rome, and some may have come from Neapolitan sources. All we know, however, is that Don Gaspar arranged to have them shipped during his viceregal tenure, along with many other of his prized possessions.

Nevertheless, a number of the most famous extant pictures identified among Don Gaspar's holdings were acquired by him in Naples. For example, Don Gaspar managed to obtain Raphael's *Alba Madonna* from the Olivetani fathers – we can only imagine by what combination of threats and offers (no. 84; now Washington, National Gallery 1937.1.24, Fig. 70). This panel was taken to Spain, where it remained in the Carpio-Alba collection until the death of Doña Cayetana, Duquesa de Alba, in 1802.[2]

In addition, the inventory includes large numbers of objects including reliquaries, jewels, statues, silver, and *objets d'art* (Pages (not ff.) 3–18). as well as fine furniture, clocks, vases, bronzes, and crucifixes, etc.(Pages 19–28) (some bear numbers from the 1682 inventory).[3] Pages 28–91 list the paintings, of which nos. 1–1162 correspond to the pictures inventoried in 1682; additional works (purchased after 1682?) bring the total number of pictures to 1,592. The paintings were inventoried from 9 to 23 December 1687.[4]

Pages 91–107 record more silver, textiles, hangings, furniture, precious stones, and a portable chapel with (detachable?) architectural elements. Pages 107–108 list 53 slaves, some of whom are specified as being Christians, and give the names of those responsible for each slave. Pages 108–110 record painted textiles hanging in the garden; pp.110–130 inventory 36 carriages, 3 calesse, as well as saddles, etc. Pages 130–179 record a library of approximately 1,000 titles (many more volumes), inventoried 11 to 20 January 1688. Pages 100–101 describe some sort of portable or demountable theater "per far[e] comedie," with its equipment. The inventory continues with miscellaneous items to p. 187, dated 20 February 1688.

ACAM, caja 217–12, pp.51–58, 68–76, 78–80, 85, 90–91

Leg. 23 Letra Num° 78 Año 1687 Inventario de los Bienes q. quedaron de D^{n} Gaspar de Haro, Marques del Carpio, hecho en Napoles. Estado del Carpio. Traslado primordial, auctorizado de Jayme Antonio Redoutey, Notario de la ciu de napoles, comprobado por otros tres Not^{os} de ella; de el inventario, q. en 17 de Nov^{re} de 1687, se execut^{o}, ante él, de los bienes [illeg.] de [illeg.] Gaspar de Haro y Guzman, Marques del Carpio [illeg.] en el R^{l} Palazio de su havitazion cuio inventario se hizo en presencia de [illeg.] R^{l} Consejo colateral [illeg.] y de el Ill^{mo} S^{or} D^{n} Fran^{co} de Sequeiros y Sotomayor, Obp° de Casño, y D^{n} Joseph de Ledesma, consejero R^{l} como Testamentarios nombrados por segun consta de dho Inventario q. esta en Lengua latina, y Napolitana y la copia, q. se saco de el traducida en la castellana, queda bajo de esta cubierta. Leg° 23. Num° 78 Año de 1687. Aqui van los 3 ultimos pliegos del Ymbentario numerados, Y de todo el solo

me falta La Libreria q. se queda corrijiendo D M. de Aguirre[?] Contador del entrego el de Ynbentario del dho S^{r} Marqués en mi oficio.

inventario dc los bienes que dejo en Napoles el ex^{mo} S^{r} D. Gaspar quando murio siendo ViRey de aquel Reino. Carpio C. .L.23 n^{o} 18. In Dei Nomine Amen Presentij publies Instrumentis Inventarij, et Descriptionis Bonorum [illeg.] repertorum in Palacio Regio hvius Civitatis Neapolis existentium, et in palacio familie, et Pausilipi felicis memorie Exc^{mi} Domini D. Gasparis de Haro, et Guzman Marchionis de Carpio Heliche & Dum viveret Proregis Ducis et Locumtenentis huius Regni ... In Causa Hereditatis q:^{m} Ill^{tis} Marchionis carpij -- Die Decimoseptimo mensis Novembris 1687 - Neap. [illeg.] per Notarium Jacobum Antonium Redoutey, et [illeg.] Scribano Josephum Anastasium ... Il Marquès mi señor has servido nombrar à V.S. por Notario y Maestre d'acta de todos los negocios y dependencias de la Casa y familia [illeg.] concediendole [illeg.] l'autoridad necessaria; confirmandole tambien por Depositario, y Pagador de los negocios, y effectos de la herencia del Defondo D. Mattheo Joseph de Roa y me manda avisarselo para que lo benga enbendido g. Dios i V.S. Palacia á iij. de Maoy 1685. D. Diego Ortiz de Zarate Reg^{do}= S^{l} Jayme Antonio Redoutry g. Dios = Loco + Sigilli S.C. impressis= Et pro faciliori facti intelligentia in Idiomate Italico redactum dicta die qica Supra fuit inceptum huius modi sub tenore uicclicet [vid dicet?].

[p.51]

Pietre, e Quadri
Pietre Rustiche e Lavorate
Quadri nelli q^{li} non vi sono numeri

[1] 1163 Un Quadro di p.^{mi} 7. e 5. con frutti, et Una Giara, et un Moro con Papagallo con Cornice dorata

[2] 1164 Un Quadro di p.^{mi} 5. e 7. nel quale vi è depinto un Cane, e Galli con frutti, e fiori con cornici come sopra

[3] 1165 Un Quadro, che rappresenta Christo morto, e le Marie, et altre figure con Cornice d'oro, et Jntaglio di p.^{mi} 5. e 2. Jnc.^{a}[5]

[4] 1166 Un Quadro, che rappresenta una figura à giacere con Libri, Disegni, et Jstri mattematici di p.^{mi} 6. e 8 con Cornice intagliata, et Jndorata

[5] 1167 Un Quadro, che rappresenta una Donna à sedere con Veste bianca con Ricamo d'oro di p.^{mi} 5. e 8. in circa con Cornice Jntagliata, et Jndorata[6]

[p.52]

[6] 1168 Un Quadro, bislongo, che rappresenta un Paese con una Madonna, et un Angelo di p.^{mi} 5. e 7. et Incirca, mano dell'Albano con Cornice liscia dorata

[7] 1169 Un'altro Quadro simile nel quale vi è un Paese con S. Girolamo, e un Angelo, che Sona La Tromba di misura come sopra con Cornice Simile

[8] 1170 Un Quadro di p.^{mi} 9. in quadro, che rappresenta L'Europa con due puttini Sop.^{a} d'un Toro con Cornice dorata intagliata parte di detta, e mano di Guido

[9] 1171 Un Quadro, che rappresenta Una Ghirlanda di fiori con diversi puttini mano di Monsieur [illeg.], e Li puttini mano di Giordano di p.^{mi} 12. e 10. in Circa con regoli indorati

[10] 1172 Un'altro quadro Compagno come sopra mano del Sud^{o} e misura Simile

[11] 1173 Un Quadro con Cornice negra, e Stragalli intagliati, et indorati, che rappresenta due Cacciatori con Caccia di Polli, e Cane di p.^{mi} 10. e 14. Jnc.^{a}

[12] 1174 Un Quadro con Cornice negra, con Astragalli intagliati indorati, che rappresenta un'altra Caccia come s^{a} con due Donne e frutti, et un Pavone di p^{mi} 10 e 14

[13] 1175 Un Quadro di p.^{mi} 5. e 8. incirca con veduta di Paese con un Martirio di un Santo con molte figure, et uno à Cavallo con bandiera con Cornice Liscia indorata[7]

[p.53]

[14] 1176 Un Quadro di p.^{mi} 3. e 6. incirca con Cornice intagliata e dipinta Color di noce, et indorata, con un Martirio di una Santa con molte figure, copia di Paolo Veronese

[15] 1177 Un'altro di p.^{mi} 6. e 8. incirca con Cornice color di noce, et oro Liscia con La Cena di Galilea copia di Paolo Veronese

[16] 1178 Un Quadro di p.mi 5. e 4. incirca con Cornice dorata, et intagliata, dove rappresenta Bersabia Jgnuda veduta da David

[17] 1179 Un Quadro di p.mi 5. e 3. incirca con Cornice Liscia indorata, che rappresenta una Donna con un Specchio Scritto Omnia Vanitas

Et in questo Stato Resto il presente Jnventario per doversi poi proseguire Ulterior.te

Sessione XII.a
Die Decimo septimo Decembrès 1687
Continuando Jnventarium prefatum Coram Reggis Consiliarijs, et Executoribus Testamentarijs, et dd. Testibus [illeg.] die vi si sono Ritrovate L'infrascrite Robbe Videlicet
Quadri

[18] 1180 Un Quadro, che rappresenta la Regina Regnante di p.mi 3. e 2½ incirca con Cornice liscia intagliata

[19] 1181 Un Quadro, che rappresenta Ritratto di Dama Romana da Testa con Cornice indorata

[20] 1182, 1183 Due Quadri compagni bislonghi, che rappresentano Paesi, e figure di pmi 9 e 1½ incirca con Cornice intagliata, et indorata, uno di esse in tavola, e L'altro in tela

[21] 1184 Un Quadro, che rappresenta il Ritratto del Tecli con Cornice negra con filetto d'oro

[22] 1185 Un Quadro d'una Prospettiva di p.mi 4. e 3. incirca con Cornice liscia indorata

[23] 1186 Un Quadro di p.mi 4. e 6. Jncirca, che rappresenta Santa Catarina mano di Andrea Vaccaro con Cornice Jndorata, et intagliata

[24] 1187 Un Quadro di pmi 3. e 6. in circa bislongo, che rappresenta la Cena del fariseo con la Madonna à piedi di Christo con Cornice dorata, et Jntagliata color di noce

[p.54]

[25] 1188 Un Quadro di pmi 6. e 5. incirca con la fuga d'Egitto con Cornice Liscia dorata

[26] 1189 Un Quadro di pmi 2. e 4. in circa che rappresenta Lot imbriaco con Li figlioli con Cornice Liscia indorata, et intagliata alle Cantonate

[27] 1190, 1191 Due Quadri di p.mi 2., e 5. ogn'uno bislonghi con Paesi, e Veduta di mare con Cornice dorate

[28] 1192 Un Quadro di p.mi 2. e 4. con muli dà Vettura, e Vetturini senza Cornice Copia del Correggio

[29] 1193 Un Quadro di p.mi 3., e 5. incirca con Cedri, frutti, e fiori con Cornice negra, e stragalli Indorati

[30] 1194 Un Quadro di p.mi 3., e 5 incirca con frutti, fiori, e gigli con Cornice Negra, e Stragali d'oro

[31] 1195 Un Quadro di pmi 6. e 2 incirca che rappresenta Paesi, e Veduta di marina con Cornice liscia indorata

[32] 1196 Un Quadro di p.mi 6. e 3 bislongo con la Madonna, il Bambino, che Sposa Santa Catarina, con Cornice indorata, et intagliata

[33] 1197 Un Quadro in Tavola di p.mi 7. e 4. incirca con S. Giovanni Evangelista depinta Sopra Tavola e senza Cornice

[34] 1198 Un Quadro di p.mi 2., e 4. Jncirca con Le Marie al sepolcro con Cornice liscia indorata

[35] 1199 Un'altro Quadro di p.mi 2. e 3. incirca con un Vaso de fiori con Cornice Liscia indorata

[36] 1200 Un Quadro di p.mi 3., e 5. incirca con L'Assunta di N. S. con molte figure Senza Cornice

[37] 1201 Un Quadro di pmi 8. e 5 incirca con Adamo, et Eva, che piangono Abele Senza Cornice

[38] 1202 Un Quadro di pmi 5. in quadro, che rappresenta una Madonna Senza Cornice

[39] 1203 Un Quadro di p.mi 3. e 4. in Circa, che rappresenta una Donna che depinge con Cornice intagliata Jnd.ta

[40] 1204 Un Quadro di p.mi 7. e 4. con un S. Antonio di Padova senza Cornice

[41] 1205 Un Quadro di p.mi 2. e 2½, che rappresenta un Paese, e Marina con diverse figure sotto, mano di Salvator Rosa

[42] 1206 Un Quadro di p.mi 2. e 2½ Jncirca con La Madonna, Bambino, S. Giovanni Copia del Correggio mano del Caracci depinto, con Cornicie intagliata, et Jndorata con fondo d'ebano[8]

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[43] 1207 Un Quadro di p.mi 2. e 2½ del Ritratto del Duca di Mantoa con Cornice liscia Jnd.a

[44] 1208 Un Quadro di p.mi 2. 1½ in Circa con Cornice Liscia Jnd.ta Ritratto del Duca di Mantoa

[45] 1209 Un Quadro di p.mi 2. 1½ in Circa, che rappresenta Paese con Cornice negra, e Stragali indorati

[46] 1210 Un altro Quadro di p.mi 2. e 3. incirca in Tavola con La Madonna, il Bambino con veduta con Cornice liscia indorata

[47] 1211 Un Quadro di p.mi 2, e ½ bislongo, che rappresenta Giuditta, che taglia il Capo ad Oloforne con Cornice Liscia indorata

[48] 1212 Un Quadro di p.mi 1, e 1½ incirca, che rappresenta Paese con Cornice di pero Liscia

[49] 1213 Un Quadro di p.mi 4. e 4½ incirca in tavola, che rappresenta Mutio Secola, che pone il braccio al fuoco con altre figure con Cornice indorata, e intagliata

[50] 1214 Un Quadro di p.mi 2. 1½ in circa col Crocifisso La Madonna, et altre figure in tavola con Cornice negra indorata, et intagliata

[51] 1215 Un Quadro di p.mi 1½, e ½ in tavola bislongo con Lot imbriaco, e la Cornice dorata, et intagliata, e vi Sono ancora depinte le figliole

[52] 1216 Un Quadro di p.mi 2, e 2½ in circa con La Resurrettione del Sig,re e molte figure con Cornice intagliata, et indorata[9]

[53] 1217 Un Quadro di p.mi 2. e 2½ in circa con la Concettione con Cornice negra, et intagliata e indorata, mano di Carlo Maratti

[54] 1218 Un Quadro di p.mi 2. e 1½ in circa con un Vaso di fiori con Cornice liscia indorata

[55] 1219 Un Quadro di p.mi 4. e 3. con un Ritratto d'un Jmperatore con Cornice indorata, e negra

[56] 1220 Un Quadro di p.mi 1., e 1½ con un Martirio di una Santa, et un S. Benedetto con la Cornice indorata

[57] 1221 Un Quadro di p.mi 2., e 1½ con Vasi di fiori con Cornice liscia indorata et intagliata

[58] 1222 Un Quadro di p.mi 2. e 1. Jncirca bislongo con una Civetta, et altri Uccelli con Cornice indorata, et intagliata

[59] 1223 Un Quadro di p.mi 2. e 1½ che rappresenta un Paese, et una figurina con una Cornice liscia Indorata

[60] 1224 Un Quadro di p.mi 2. e 3. Jncirca con meza figura d'huomo con barba negra avolto con manto bianco con Cornice intagliata, et indorata

[61] 1225 Un Quadro di p.mi 2. e 1½ Jnc.a con la Madonna, che allatta il Bambino con Cornice intagliata, et indorata

[62] 1226 Un Quadro di pmi 2. 1½ incirca con S. Carlo Boromeo, e S. filippo Neri di mano di Carlo Maratti con Cornice negra, e intagli indorati

[63] 1227 Un Quadro Un Quadro [sic] di p.mi 2 e 1½ in circa con una Madonna, che piange, et altra figura con Cornice liscia indta

[64] 1228 Un Quadro di p.mi 2. e 1½ Jnc.a con meza figura d'un Christo con la Croce in Collo con Cornice liscia indorata

[65] 1229 Un Quadro di p.mi 4. e 3. Jnc.a, che rappresenta un Ritratto della Regina di Portogallo con Cornice d'ebano negro, et intagli indorati

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[66] 1230, 1231, 1232 Tre Quadri di p.mi 3. e 4. incirca ogn'uno con cornici dorate, et intagliate, con mascaroni, che rappresentano La Musica, La Scultura, e Scrittura

[67] 1233 Un Quadro di p.mi 3. e 4. con prospettive, anticaglie con Cornice Liscia, intagliata, et indorata

[68] 1234 Un Quadro di p.mi 3. e 4., che rappresenta un Paese, che vi è S. francesco con Cornice indorata, et intagliata

[69] 1235 Un Quadro di p.mi 2½ e 3½ in circa, che rappresenta un S. Sebastiano in tavola con Cornice intagliata, et Jnd.ta

[70] 1236 Un Quadro di p.mi 3. e 4. bislongo con due Granati et altri frutti con Cornice indorata

[71] 1237, 1238 Due Quadri di p.mi 3. e 4. Jn circa con Pesci in uno S. Giuseppe col Bambino in braccio nra Sigra, che lava un Panno Senza Cornice, e l'altra con un Sant frà Leoni

[72] 1239 Un Quadro di p.mi 2½ e 4 in circa con frutti d'une melone, et altri frutti, e Conigli, e fontana con cornice liscia indorata

[73] 1240 Un Quadro di p.mi 2 e 1½ con figura di filosofo con Libro in mano con Cornice indorata, et intagliata

[74] 1241, 1242 Due Quadri di p.mi 2. e 1½ con Paesi, e figurine con, Cornici lisce indorate

[75] 1243 Un Quadro di p.mi 2. e 2½ che rappresenta N.ro Sig.re, che và in Cielo Puttini d'in braccio senza Cornice

[76] 1244 Un Quadro di p.mi 1. e 1½ con la Testa d'una Madonna con mento torchino con Cornice negra intagliata, et indorata

[77] 1250, 1245, 1246, 1247 Quattro Quadri di pmi due et uno e mezo di Vasi di fiori, e con sue Cornici lisce indorate

[78] 1248, 1249 Due altri Quadri simili come sopra

[79] 1251 Un Quadro di p.mi 2., e 1. in circa meza figura d'una Madonna con un Libro in mano con Cornici Lisce indorate

[80] 1252 Un Quadro di pmi 2., e 1½ che rappresenta figure d'Angeli con gigli in mano con Cornice liscia indorata

[81] 1253 Un Quadro di p.mi 1. e 1½ d'un Paesino con Cornice indorata, et intagliata

[82] 1254 Un Quadro di p.mi 1, e 1½, che rappresenta la Madonna, il Bambino, S. Giovanni, S. francesco, et altre figure con Cornice intagliata, et indorata

[83] 1255 Un Quadro di pmi 1. e 1½ Jnc.a, la Madonna, il Bambino, S. Giovanni, et un Paese con Cornice Liscia intagliata, et indorata cioè sopra La tela mezzo tonda

[84] 1256 Un Quadro tondo con Cornice di Rame indorata, nel quale vi è una Madonna col Bambino in braccio, S. Giovannino depinto in Tavola di Raffaele d'Urbino Originale istesso, che stava nel Mon.re di PP. Olivietani di Nocera, quale stà in una Cassa tonda di marochino Cremese Lavorato d'oro con L'Arme di S. Ec. Legata attorno con una zagarella rossa, e Sigillata con Cera di Spagna con l'Arme di S. Ec.[10]

[p.57] [85] 1257 Un Quadro di p.mi 2. e 2½ Jncirca con la Madonna, il Bambino, S. Giovannino Originale del Correggio in Tavola, quale stà riposto in una Cassetta di legno bianco legata con Zagarella gialla, e sigillata con Cera di Spagna con il sigillo di S. Ec.

[86] 1258 Un Quadro di p.mi 3. e 2½ con il Ritratto della Rè nr.o Sigre Senza con Cornice

[87] 1259 Un Quadro di p.mi 2 e 3½ Jnc.a bislongo, che rappresenta un Bacco Sostenuto dà Puttini con Cornice liscia indorata

[88] 1260 Un Quadro di pmi 3. e 2½, che rappresenta il Ritratto della Regina nostra Sig.ra Regnante con Cornice Liscia indorata

[89] 1261 Un Quadro di pmi 2., e 2½, che rappresenta un Ritratto d'un fanciullo vestito d'Arme con bastone in mano Senza Cornice

[90] 1262 Un Quadro di pmi 2., e 2½, che rappresenta un Paese che vi sono alcuni soldati armati di ferro con Cornice nera indorata

[91] 1263 Un Quadro di pmi 3., e 2½, che rappresenta il Ritratto del Rè N.ro Sig.re con Cornice liscia Indorata

[92] 1264 Un altro Quadro d'un altro Ritratto della Regina Regnante con Cornice, e misura come s.a

[93] 1265 Un Quadro di pmi 5. e 3. in circa, che rappresenta S. Antonio Abbate, che mette in fuga li Demonij con Cornice liscia indorata

[94] 1266 Un Quadro di pmi 3., e 1½ bislongo, che rappresenta L'Annuntiata con Cornice liscia indorata

[95] 1267 Un Quadro di pmi 2., e 3½ in circa, che rappresenta una Battaglia con Cornice intagliata indorata

[96] 1268 Un altro Quadro di pmi 2., e 1½ in c.a, che rappresenta una Battaglia con Cornice intagliata indorata

[97] 1269 Un Quadro di pmi 2. e 2½ in circa, che rappresenta una Prospettiva d'Architettura, e veduta di Marina senza Cornice

[98] 1270 Un Quadro di p.mi 2., e 2½ in c.a, con la Madonna, il Bambino, S. Giovanni Copia dell'Originale del Correggio notata il n.o 1257 senza Cornice

[99] 1271 Un Quadro di p.mi 3, e 4. un Ritratto vestito di negro con Collare senza Cornice

[100] 1272 Un Quadro di p.mi 4. e 2½ con puttini, alcuni frutti, una scimia, un Cane senza Cornice

[101] 1273 Un altro Quadro di p.mi in quadro con Vascello, e Veduta di Marina

[102] 1274 Un altro Quadro di p.mi 2 e 3 con Ritratto con Barba negra vestito negro mano al fianco, e l'altra ad un libro

[103] 1275 Un Quadro d'un Abbozzo d'una Testa del P.re Resta de Geronimini senza Cornice

[p.58] [104] 1276 Un Quadro di p.mi 2½, et 1 con specchio con giara, fiori, Orologio, libri, et una Cartaella con motto. Vana est Pulcritudo. Senza Cornice

[105] 1277 Un Quadro di p.mi 2., et 1 in circa con la Prudenza con Specchio in mano, serpe, Puttini, e Cervio con Cornice liscia dorata

[106] 1278 Un Quadro compagno della Temperanza con vaso in mano due puttini con Cornice liscia indorata

Et in questo stato resto il presente Inventario per doversi poi proseguire ulteriormente

[p.68] *Die decimo octavo Decembre 1687*
Continuando Inventarium prefatum coram eis d. Regijs Consiliarijs, et Executoribus Testamentarijs, et dd. Testibus, ea d. die si sono ritrovate l'infre Robbe Videlicet

[107] 1279-1286 Primeramte Otto Quadri Compagni di pmi Uno, e uno e mezzo in circa ogni uno con sue Cornici di Ebano, e Tartuca alli quali vi sono depinti diversi ucellami, Cacciagioni, Cani, frutti, et altro

[108] 1287-1292 Sei Quadri Compagni dipinti con diversi fiori in Carta con loro Cornici di pero negro con Stragalli d'oro di pmi uno, e mezzo in circa ogn'uno sbozzati li fiori coloriti

[109] 1293 Un Quadro di p.mi 2 et ½ in circa con Cornice di pero, et intagli indorati, e Listelli di cristallo, nel quale vi è dipinto un Christo morto sostenuto dàgl'Angeli, originale di Caraccio con Cristallo avanti dentro una Cassetta di Legno bianco

[110] 1294 Un Quadro di p.mi 1. et 1½ Inc.ca con Cornice nera, e Stragalli indorati d'un disegno d'una Testa disegnata di Lapis nero in Carta torchina di mano di Guido

[111] 1295 Un Quadro di p.mi 1. et 1½ Inc.ca con Cornice nera sopra d'Avolio, et stragallo d'oro con una Testa di un Giovine disegnata come sopra di Pietro dà Cortona

[112] 1296 Un'altro Quadro come sopra con Cornice di pero nero, et Intaglio indorato con disegno à acquarella lumeggiato di biacca con la Madonna, S. Gioseppe, et il Bambino mano di Rafaele

[113] 1297 Un Quadro de p.mi 1. e 1½ in circa con Cornice d'Ebano con un disegno Sbozzato con pena mano di Rafaele con Cristallo avanti

[114] 1298 Un altro Quadro di p.mi 2. e 1½ Incirca con Cornice di pero, e intaglio indorato d'un disegno d'acquarella lumeggiato di biacca con Christo N. S. e l'Apostoli con Cristallo avanti di mano di Rafaele

[115] 1299 Un altro Quadro di p.mi 2., e 1½ Incirca con Cornice di pero, e intagli indorati con un disegno à acquarella lumeggiato di biacca con il Carro del Sole tirato dà Cavalli mano di Polidoro

[116] 1300 Un Quadro di p.mi 2. e 2½ in circa con Cornice di pero, e intagli indorati con un disegno à penna della strage dell'Innocenti mano di Rafaele con Cristallo avanti

[117] 1301 Un Quadro ottangoli d'un palmo in circa con Cornice dorata et intagliata con la battaglia di Dario depinto in Maiolica di mano di Rafaele

[118] 1302 Un Quadro di p.mo uno in circa con Cornice di pero, et intagli dorati con un quadretto Ricamato della Nra Sig.ra del Carmine con puttini, e baldacchino ricamato d'argento, et oro con Cristallo avanti

[119] 1303 Un Quadro di p.mi 1. e 1½ con Cornice di pero negro, e stragali dorati, che rappresenta mazzi di fiori miniati in Carta Bergamena con Cristallo avanti

[120] 1304 Un Quadro di p.mi 2, e 1.½ con Cornice d'Ebano, et intagli indorati con David, che ammazza il Gigante Golia depinto in pietra di mano di Michel Angelo

[p.69] [121] 1305 Un Quadro Simile depinto à roverso della medema mano, e misura come sopra al n° 1304

[122] 1306 Un altro Quadro di p.mi 2½ in circa con Cornice pero, et intaglio indorato con S. fran.co et un Angelo, che sona il violino

[123] 1307 Un Quadro di p.mi 2., e 1½ in circa con Cornice dorata, et intagliata con La Madonna il Bambino con una Donna con lattuchiglia

[124] 1308 Un Quadro di p.mi 2. et 1½ con Cornice negra, et intagli indorati, che rappresenta Christo morto, e le Marie depinto in Tavola

[125] 1309 Un Quadro di p.mi 2. et 1½ con Cornice negra, et intagli indorati con una Testa di N. Sigra del Carmine depinto in tavola con Cristallo avanti

[126] 1310 Un altro Quadro di p.mi 1 in circa con Cornice negra intagli dorati, e Listelli di christallo col volto di N. S. con cristalli avanti

[127] 1311 Un'altro Quadro d'un p.mo in circa con Cornice negra intagli indorati con un Crocifisso, La Madonna, e S. Domenico depinto in rame

[128] 1312 Un Quadro di p.mo Uno in circa con Cornice negra, con La figura di S.ta Maria in Portico con Cristallo avanti

[129] 1313 Un Quadro di p.mi 1½ In circa con Cornice negra, e stragallo d'oro con La Testa della Madonna, et il Bambino depinto in rame

[130] 1314 Un altro Quadro di p.mo 1 in circa in Rame con Cornice negra, intagli dorati, con La Madonna che tiene un libro un libro [sic] in mano, et il bambino in braccio

[131] 1315 Un'altro quadro di p.mo 1 – in circa in Rame con Cornice d'ebano con La figura di Santa francesca Romana In Rame

[132] 1316 Un'altro Quadro ottangolo d'un p.mo 1 in circa con Cornice d'Ebano con figura di S. filippo Neri In Rame

[133] 1317 Un altro Quadro di p.mo 1½ in circa con Cornice negra, e Stragallo d'oro con La figura di S. Gennaro depinta in Tavola anc. in Rame

[134] 1318 Un Quadro di p.mi 2. e 1½ con Cornice intagliata, e dorata con Paese vi è un Ponte

[135] 1319 Un Quadro di p.mo 1. Inc.a con Cornice intagliata, et indorata con un specchio d'acciaro

[136] 1320 Un Quadro di p.mi 2. e 1½ con Cornice intagliata, e dorata Liscia con il Presepio, e Pastori quadro di notte mano del Pasqualino

[137] 1321, 1322 Due Quadri tondi Compagni di p.mo 1. Incirca con Cornice intagliata, et indorata di Paesi depinti in Rame

[138] 1323, 1324 Due altri Quadri di p.mo 1 – In circa con Cornice Liscia indorata con mazzi de fiori

[139] 1325, 1326 Due Quadri de fiori di p.mo 1. Inc.o con Cornice Liscia indorata con due teste di vecchie

[p.70] [140] 1327-1330 Quattro quadri di p.mi 1., e 1½ In circa con Cornice nera, e Stragalli d'oro ogni una, et in ciascheduno è depinto Ucelli in Carta

[141] 1331, 1332 Due Quadri di p.mi 1. e mezo con Cornice nera, e stragali indorati con due marine

[142] 1333-1336 Quattro Quadri di p.mo 1. e 2. In circa con Cornice d'Ebano, e stragali indorati, due de quali di marine, e due altri di Paesi

[143] 1337, 1338 Due altri Quadri di p.mi 2., e 1½ con Cornice d'Ebano, e Stragalli dorati in uno di essi vi è la Prospettiva di un Tempio, in un'altro un Paese con casamenti

[144] 1339 Un Quadro di p.mi 3. in circa con Cornice nera, et intagli dorati, nel quale vi è un Tondo depintovi la Madonna, il Bambino, S. Giuseppe, et un Angelo di mano del Guercino

[145] 1340 Un Quadro di p.mi 3., e 4 con Cornice dorata, et intagliata nel quale vi è depinto La disputa di N. S. frà Dottori di mano di Palma

[146] 1341 Un Quadro ottangolo di p.mi 5. in circa con Cornice intagliata, et indorata con una nostra Sig.ra con Corona di Stelle mano di Carlino Dolce

[147] 1342, 1343 Due Quadri di p.mi 2. et 1½ inc.a con Cornice negra, et intagli indorati, in uno de quali vi è depinta la Madonna col Bambino, e nell'altro Santa Teresa con un Angelo in'atto di Lanciarli una saetta di mano di Carlo Maratti

[148] 1344 Un Quadro di p.mi 3. e 2½ In circa con Cornice negra, intagli dorati con Christo morto, Le Marie, et altre figure, che Le piangono in Tavola

[149] 1345 Un Quadro di p.mi 2. e 1½ con una Cornice dorata intagliata con un Paese, e fiume

[150] 1346 Un Quadro di p.mi 3. in circa con Cornice intagliata, e dorata con fondo negro, con una Madonna col Bambino in braccio di Lorenzo Lotti

[151] 1347 Un Quadro di p.mi 2., e 1½ con Cornice intagliata, e dorata, con La Sant.ma Annuntiata mano di Agostino Caracci

[152] 1348 Un Quadro di p.mi 2., e 1½ con Cornice liscia dorata con una Donna, e figlio in braccio et alcuni Villani

[153] 1349 Un Quadro di p.mi 2. et 1 incirca con Cornice dorata, et intagliata d'un Paese con un Ponte

[154] 1350, 1351 Due Quadri compagni di p.mi 2. et 1. con Cornice nera, et intagli dorati con Paesi in uno La fuga d'Egitto in altro La Torre di Babilonia

[155] 1352 Un altro di p.mi 2., e 1½ con Christo deposto nella Croce, et altre figure con cornice liscia dorata

[156] 1353-1355 Tre quadri di palmi due, et Uno e mezo in circa ogn'uno con le Sue Cornici Negre con Paesi

[157] 1356, 1357 Due Quadri di pmi 2½ e 2. In circa con la Cornice d'Ebano, e Stragalli dorati con Venere, et Adone con Diverse positure

[158] 1358 Un quadro di p.mi 2, e 1. inc.a con Cornice intagliata, e dorata con una Marina

[159] 1359 Un quadro di p.mi 2. e 1½ con cornice d'Ebano, e Stragalli dorati con Paese

[p.71] [160] 1360 Un altro Quadro di p.mo 1., e 1½ con Cornice d'Ebano, e stragalli dorati con un Paese

[161] 1361 Un Quadro di p.mi 2, e 1.– incirca con Cornice d'Ebano, di una Marina

[162] 1362 Un Quadro di p.mi 1, e 1½ con Cornice negra, e stragalli dorati d'un Paese

[163] 1363 Un Quadro di p.mi 1. e 1½ con Cornice d'Ebano con una Torre, et Anticaglie

[164] 1364 Un altro Quadro di p.mi 1., e 1½ con Cornice d'Ebano, e Stragalli dorati con una Madalena nel Deserto depinto in pietra lavagna[11]

[165] 1365 Un Quadro di pmi 1. e 1½ con Cornice d'Ebano, e Tartuca con una Cesta de frutti, e Cagnolino

[166] 1366 Un Quadro di p.mi 2. e 1½ con Cornice liscia dorata con Christo, e La Sammaritana

[167] 1367 Un Quadro di p.mi 2. e 1½ con Cornice negra e con fiocchi, Meloni, et altri frutti

[168] 1368 Un Quadro di p.mi 2. e 1½ con Cornice liscia dorata con un Paese, e figure

[169] 1369 Un Quadro di p.mi 2. e 1½ con Cornice liscia dorata con la Madonna il Bambino e Santa Catarina

[170] 1370 Un Quadro di p.mi 2. e 2½ con Cornice liscia dorata, con un Vaso de fiori

[171] 1371 Un Quadro di p.mi 2., e 1½ con una Testa di S. francesco da'Sisi

[172] 1372 Un Quadro di p.mi 2., e 1½ con una Madonna con Le mani gionte con Cornice liscia dorata

[173] 1373 Un Quadro di p,mi 2., e 1½, Inc.a con La Madonna, il Bambino, S. Giuseppe, e La Testa d'un Asino con Cornice anzi senza

[174] 1374 Un Quadro di p.mi 2., e 1½ con la Cornice Liscia dorata con la Madonna, et il Bambo

[175] 1375 Un Quadro di p.mi 2. inc.a con Cornice dorata con La Madonna, il Bambino nudo in braccio

[176] 1376 Un Quadro ottangolo di p.mi 3., e 1. con Cornice Liscia dorata con il Padre Eterno meza figura, et una Colomba

[177] 1377 Un Quadro di p.mi 1., e½ con Cornice d'Ebano, e Stragalli dorati, che rappresenta un Paese

[178] 1378, 1379 Due Quadri Compagni di p.mi 1., e 1½ in circa con Cornici negre, e tartuca, In uno vi è una Cesta de frutti con Papagallo, nell'altro Ucellami e Caccia di pelo, et uno Cagnolino

[179] 1380, 1381 Due Quadri di mezo pmo in circa con Cornice negra, e Stragalli dorati con Ucelli dorati anzi miniati in Bergamena

[180] 1382, 1383 Due Quadri di p.mi due, et uno in circa Lisce indorate di due paesi

[181] 1384 Un Quadro di p.mo 1½ in circa con Cornice Liscia dorata d'una testa di S. Francesco d'Assisi

[182] 1385 Un Quadro ovato di p.mi 4, e 2. con La Madonna, il Bambino, e L'Angelo Custode con Cornice dorata, et intagliata

[183] 1386 Un Quadro di p.mi 3. in Circa con Cornice come sopra Liscia dorata d'un Ritratto di Donna Romana

[184] 1387 Un Quadro di p.mi 3. Inc.a con Cornice Liscia d'un Ritratto d'una figliola con un fazzoletto in Testa

[p.72] [185] 1388 Un Quadro di p.mi 4. Jnc.a con la Madonna con il Bambino nudo in braccio, che tiene un braccio alzato, mano del Massimi

[186] 1389 Un Quadro di p.mi 4., e 3. in Circa con Cornice Liscia indorata con Christo al sepolchro, e La Madonna, e due Angeli

[187] 1390, 1391 Due Quadri di p.mi 2., e 1½ in circa con Cornice Liscia indorate con due Madonne con figure mano di Sassoferato

[188] 1392 Un Quadro di p.mi 2. e Inc.a con Cornice Liscia indorata con La Madonna, et il Bambino che dorme di mano di Sassoferato

[189] 1393 Un Quadro di p.mi 2., e 2½ con Cornice liscia dorata con Vaso de fiori mano di Girolamo Solari

[190] 1394 Un Quadro di p.mi 3. Jnc.a con Cornice dorata, et intagliata con una Testa d'un soldato armato con Beretta rossa in Capo

[191] 1395 Un Quadro di p.mi 3. Inc.a con Cornice dorata, d'una Donna vestita all'antica

[192] 1396 Un Quadro di p.mi 2. e 2½ con Cornice Liscia dorata con Madonna mezza figura mano di Sassoferrato

[193] 1397 Un Quadro di p.mi 3. e 4. con Cornice liscia indorata con varij frutti

[194] 1398 Un Quadro di p.mi 3. e 4. incirca con Cornice liscia indorata con la Madonna et il Bambino, che scherza

[195] 1399 Un Quadro di p.mo 1½ incirca con Cornice negra con un Soldato, che dorme in pietra Lavagna

[196] 1400 Un Quadro di p.mo 1½ in circa con Cornice liscia indorata con Testa d'huomo calvo con barba negra, e Collaro à lattuca nel quale vi era il n.o 501

Et in questo stato restò il Presente Jnventario per doversi poi proseguire Ulteriorte

Die Decimo nono Decembres 1687
Sessione XIV.a
Continuando Jnventarium prefatum Corameis d. Regijs Consiliarijs et Executoribs. Testamentarijs, et dd. Testibus ea die d. si sono ritrovate l'Jnfre Robbe Vlt

[197] 1401 Primieramte
Un Quadro di p.mi, 2. e 2½ Jnca con Cornice intagliata, e dorata, di una Madonna col Bambino in braccio

[198] 1402, 1403 Due Quadri di p.mi 3., e 4. Jnc.a con Cornici Liscie dorate, in uno vi è un Vaso de fiori, e nell'altro molti frutti

[199] 1404 Un Quadro di p.mi 4. e 3. Jncirca con Cornice Liscia dorata, con figura di Donna all'Antica, che vi era n.o 307

[200] 1405 Un Quadro di p.mi 3., e 4 Jncirca con Cornice Liscia dorata con Ritratto d'huomo à Lattuca con berretta nera in Testa, e Collare all'antica, che teneva il n.o 570

[201] 1406 Un Quadro di p.mi 6. e 4. Jnc.a con Cornice liscia Jnd.a con Venere, Adone e, le Tre Grazie, e Cupido bendato[12]

[202] 1407-1410 Quattro Quadri di p.mi 4. e 3. Jnc.a con Le quattro Stagioni di mano di Luca Giordano

[p.73] [203] 1411 Un altro Quadro come sopra del sud.o con la fuga in Egitto copia di Giordano ritoccata dà lui

[204] 1412 Un altro Come s.a, e similmte Copia come sopra con una Venere nuda, et un Satiro

[205] 1413-1416 Quattro Quadri dell'istessa grandezza, e copie come sopra con li quattro Elementi

[206] 1417-1420 Quattro altri Quadri dell'istessa grandezza, e Copie Come sopra con L'Aurora, l'altro la Caccia di Diana, Europa, e Proserpina rubbata da Plutone

[207] 1421-1424 Quattro Quadri di palmi sette, e Cinque Senza Cornici mano del sud.o e Copia come sopra di diverse battagle

[208] 1425-1428 Quattro Quadri come sopra senza Cornici, e Copie come sopra con le quattro Parti del Mondo

[209] 1429-1432 Quattro altri Quadri di palmi Sette, e cinque, uno di essi con la Natività, La Concettione, la Cena di Cana Galilea, e la Cena di N.ro Sigre con gli Apostoli come sopra Copie ritoccate

[210] 1433-1438 Sei altri Quadri dell'istessa grandezza, e Copie come sopra con il Giuditio di Paride, il Casamento di Bacco con Arianna, Endimione con figlioli, e li villani convertiti in Ranocchie, la Caduta di fetonte, Apollo, che scortica Martia

[211] Dieci Quadri Vecchi senza Telari con Ritratti, e diverse figure, frà quali vi è uno finito se.to col no 558 – et altri non finiti

[212] 1439-1440 Due Quadri di p.mi 2. inc.a con Cornici Liscie con due Paesi e figure

[213] 1441, 1442 Due Quadri Compagni di p.mi 2. inca con Le Cornici liscie con due Paesi, e figure, con Stragalli d'oro

[214] 1443, 1444 Due Quadri Compagni di p.mi 1., e 1½ con Cornice liscia con il Ritratto della Sapienza, e della Giustitia

[215] 1445 Un Quadro di p.mi 2., e 1½ in circa con Cornice Liscia indorata, S.ta Maria Madalena mezza figura

[216] 1446, 1447 Due Quadri di pmi 2., e 1½ in circa con Sue Cornici negre, e Stragalli d'oro con due Paesi

[217] 1448, 1449 Due Quadri compagni di p.mi 3. incirca con sue Cornici Liscie indorate con ghirlande de fiori, e figure in mezzo

[218] 1450 Un Quadro di p.mi 3. con Cornice dorata, et intagliata della Madalena sopra una morte mezza figura

[p.74] [219] 1451 Un Quadro di p.mi 2. e 2½ inc.a con Cornice dorata, et intagliata, e Stragalli d'oro con ucellami, e un Cedro

[220] 1452, 1453 Due Quadri di pmi 2. e 1½ con Cornice negra, e stragalli d'oro con Paesi

[221] 1454 Un altro Quadro di p.mi 3. incirca con Cornice negra, e Stragalli dorati con Santa Lucia in Tavola

[222] 1455 Un altro Quadro di p.mi 2, e 1½ con Cornice liscia dorata con una Venere, che tiene uno specchio in mano

[223] 1456 Un Quadro di p.mi 1½ Jnc.a con Cornice negra con stragalli, e lavori dorati, la Visitatione di Santa Elisabetta

[224] 1457, 1458 Due Quadri di p.mo 1. e 1½ in circa con Cornice Liscia indorata con varie figurine, Cameli, Pecore, et altri Animali

[225] 1459 Un altro quadro di p.mi 4. e 5. con la Cornice negra, et intagli dorati con un S. Gio: Batta con una mazza in mano mezza figura

[226] 1460 Un altro di p.mi 3., e 5. con Cornice intagliata, e dorata, con un Vascello, che vi è N. Sigre che dorme, e Li Apostoli

[227] 1461 Un Quadro di p.mi 1. e 1½ con Cornice intagliata, e dorata, con la Madonna, il Bambino, S. Gioseppe, S. Giovanni, S.ta Elisabetta, et altre

[228] 1462 Un Quadro di p.mi 2., e 1½ con Cornice negra, e Intagli dorati, con La Madonna, et il Bambino in seno

[229] 1463 Un Quadro di p.mi 2½ e 1½ con Cornice liscia indorata, che rappresenta un Paese con alcune figurine

[230] 1464 Un Quadro di p.mi 6., e 2½ con Cornice liscia indorata con altre figurine, e Paese

[231] 1465 Un Quadro di p.mi 5. e 4. incirca con Cornice intagliata, indorata, con Ritratto d'huomo, barba negra, e berretta dà Prete in Testa depinto in tavola

[232] 1466 Un Quadro di p.mi 5 e½ con Cornice Simile con Ritratto d'huomo, barba negra, e vestito senza berretta

[233] 1467 Un Quadro di p.mi 2., e 1½ con Cornice Liscia indorata con un Ritratto d'una Donna con Collaro à lattuca grande depinto in Tavola

[234] 1468 Un Quadro di p.mi 4. e 5. con Cornice Liscia indorata con un Ritratto d'un Doze Veneto con barba bianca bianca [sic], con manto bianco, e Corno ducale in Testa

[235] 1469 Un Quadro grande di p.mi 16. e 20. con Cornice dorata Liscia che rappresenta un Miracolo mano del Tintoretto

[236] 1470 Un altro Quadro di pmi 12, e 8 incirca d'un Europa portata dal Toro di Luca, Giordano

[237] 1471 Un altro Quadro di p.mi 8., e 10 incirca con la sua Cornice intagliata et indorata con un sacrificio di mano d'Andrea Vaccari

Et in questo stato resto il presente Jnventario per doversi poi proseguire ulteriormente

[p.75]

Sessione XVa
Die Vigesimo Decembris 1687
Continuando Jnventarium prefatum Coram eis d. Regijs Consiliarijs, et Executoribus Testamentarijs, e dd. Testibus ea d. die si sono ritrovate l'infrascritte Robbe Videlicet

[238] 1472 Un Quadro in disegno di p.mi 2., e 1½ inc.a con Cornice negra, e filetti dorati col disegno à pastelli d'una Testa d'un Angelo

[239] 1473 Un Quadro Tondo di p.mi 2. incirca d'un Paese con alcuni Turchi

[240] 1474 Un Quadro in Rametto di p.mo 1. inc.a con S. Antonio, et un Bambino, che L'accarezza senza Cornice

[241] 1475 Un altro Quadro simile al n.o 1474 con S. francesco

[242] 1476 Un Quadro di pmo½ in circa con la Madonna, il Bambino giacente in seno Senza Cornice

[243] 1477 Un Quadro di p.mo 1., e 1½ con Cornice d'ebano, e Tartuca con Ucelli, e due Cani da Caccia

[244] 1478 Un Quadro di mezo p.mo in circa con Cornice nera, e Stragalli dorati con un disegno à acquarella, della Carità con due putti

[245] 1479 Un Quadro in Rame senza Cornice di p.mi 1. inca della Resurrettione di Lazzaro miniato in pergamena Sopra rame

[246] 1480 Un Quadro in tavola di p.mi 1. in circa con Sbozzo d'una Testa senza Cornice

[247] 1481 Un Quadro di p.mi 2. e 1½ in circa con Cornice nera, et intagli dorati con disegni à acquarella lumeggiata di biacca di Pallade, che fulmina Li Vitij di Jacomo del Pò

[248] 1482 Un Quadro di p.mo 1., e 1½ con Cornice nera, e Stragalli dorati disegno d'acquarella lumeggiato di biacca con un Tempio, et un sacrificio

[249] 1483 Un Quadro di p.mo 1., e 1½ con Cornice nera, e Stragalli dorati con disegno lapis rosso di una Donna

[250] 1484 Un altro Quadro Compagno di una Testa di un Giovane

[251] 1485, 1486 Due Quadri Compagni di p.mi 1., e 1 con Cornice nera, e Stragalli dorati con disegni à penna, e acquarella con una prospettiva di Città, et altro con Prospettiva

[p.76]

[252] 1500 Un Quadro, che rappresenta un Christo in Croce con S. francesco, S. Girolamo inginocchioni con un Libro da piedi aperto di p.mi 3½, e 2½ di mano di Agostino Caracci

[253] 1499 Un Quadro, che rappresenta S. Bonifacio con molte figure di p.mi 2½, e 1½ di mano di Ludovico Caracci

[254] 1495, 1496 Due Ritratti d'olben di due huomini di p.mi 1½, e 1. con Loro Cornici negre filettate d'oro

[255] Un Quadro, che rappresenta un Salvatore di mano di Rafael d'Urbino con Cornice intagliata, et indorata–senza numero

[256] 1490 Un Quadro, che rappresenta La Madonna, S. Gioseppe, S. Giovannino, che dorme di mano di Lucdovico Caracci di p.mi 2., e 1½ con Cornice intagliata, e dorata

[257] 1498 Un Quadro, che rappresenta un S. Girolamo con un Paese di pmi 1, e 1½ di mano di Titiano con Cornice indorata

[258] 1491 Un Quadro, che rappresenta un S. francesco con due Angeli di p.mi 1½, e 1 di Ludovico Caracci con Cornice nera, et oro

[259] 1493 Un Quadro, che rappresenta una Madonna con con S. Anna, et il Bambino di pmi 1½, e 1. di mano del Scarzallino di ferrara con Cornice nera

[260] 1492 Un Quadro, che rappresenta un Annuntiata di pmo 1½ di mano del Parmegianino con Cornice nera, e oro

[261] 1503-1507 Cinque Ovati di Diversi Santi con Cornici Intagliate, et indorate piccole di mano di diversi Pittori

[262] 1497 Un quadro che rappresenta la Madonna S. Gioseppe, et il Bambino di p.mo 1½ e 1. con sua Cornice filettata d'oro

[263] Un Quadro che rappresenta l'Arme di s. Ec. di mano di Urbino Bramante

[264] 1494 Un quadro che rappresenta una Madonna ovata in legno di mano di Guido Reni di p.mo 1. e 1. con Cornice Nera, et indorata

[265] 1501, 1502 Due ovatini di Miniature di Battaglie con Christalli avanti, e Cornici nere filettate d'oro

[266] 1500 Quadro, che rappresenta La Madonna il Bambino, Giesù che dorme, e S. Giovanino, che L'adora di mano di Gentile Bellino di p.mo 3., e 1½ con sua Cornice dorata

[p.77] *Baullo Seg.to Quadri dentro al presente Baullo seg.to n.o XI., che comincia dal n.o 515 che dovea andare in Spagna, e sono li seguenti Videlicet*

[267] 1516 Un Quadro che rappresenta La Madonna di mano di Perrin del Vado di p.mo 2½ e 2. con cornice nera filettata d'oro

[p.78] *Baullo Seg.to Quadri dentro al presente Baullo segᵉ n.o XI, che comincia dal n.o 515 che dovea andare in Spagna, e sono li seguenti videlicet*
Quadri No XI

[268] 1515 Un Quadro, che rappresenta una Madalena del Bronzino di p.mi 2., e 1½ con Cornice nera filettata d'oro

[269] 1512, 1513 Due Paesi Compagni di Paesini di p.mi 3., e 2½ di mano del Tintoretto

[270] 1514 Un Quadro d'un Paese di mano di Salvator Rosa di p.mi 3. e 2½

Nel Baullo segnato n.o Xo vi sono l'altri qui segti quadri

[271] 1508 Un Quadro di palmo 1., et 1½ con Cornice dorata, et intagliata con il Salvatore con La Croce in Collo in Tavola mano di Rafaelle[13]

[272] 1509 Un Quadro di palmo 1., e 1½ con Cornice nera, et intagli dorati con S. Girolamo, che scrive e nell'altra mano tiene La Morte quadro di notte in tavola

[273] 1510 Un Quadro di p.mi 2. e 1½ con Cornice nera, intagli dorati con la Madalena di mano di Caracci

[274] 1511 Un altro Quadro di p.mo 1. e 1½ con Cornice nera, et intaglio dorato con un Ritratto d'un giovine in habito da Dottore con berretta in testa

Sessione XVIa
Die Vigesimo primo Decembres 1687 Continuando Jnventarium prefatum Coram ais d. Regijs Consiliarijs, et Executoribs. Testamentarijs, et dd. Testibus ea d. die si sono ritrovate l'Jnfre Robbe Videlicet
Quadri

[275] 1517 Un Quadro di p.mi 2., e 2½ in circa con Cornice intagliata, et indorata con la S.ma Annunciata

[p.79] [276] 1518 Due Quadri di palmi Due, e due e mezzo con La sua Cornice liscia indorate con due Vasi de fiori

[277] 1520 Due Quadri di p.mi 3., e 2. Jncirca con sue Cornici Liscie indorate, con ghirlande de fiori con dentro figure

[278] 1522 Un Quadro di p.mi 4. Jnc.a con Cornice liscia mostra La Madonna, che dà La teta al Bambino mezza figura

[279] 1523 Un Quadro di p.mi 4. Jncirca con intagliata, e dorata con la Madonna, con il Bambino in braccio

[280] 1524 Un Quadro di p.mi 5. e 5½ con Cornice Liscia indorata con Angelica, e Medoro

[281] 1525 Un altro Quadro [illeg.] sa con Rinaldo, et Armida

[282] 1526 Un Quadro in p.mi 2., e 3. in circa con Cornice Liscia con Crocifisso, e la Madonna in piedi

[283] 1527 Un Quadro de p.mo 1 e½ con Cornice intagliata, et indorata con La Pietà di Michel Angelo

[284] 1528, 1529 Due Quadri di p.mi 4. e 6. in circa con Cornice intagliata, et dorata di Battaglie

[285] 1532 Un altro quadro di pmi 2 e 3 con la Cornice liscia indorata con Santo Leonardo et altre figure

[286] 1533, 1534 Due Quadri di pmi 6, e 8 ogni uno in circa con Ritratti delli Schiavi, e schiave di S. Ec.a Senza Cornici

[287] 1535 Un Quadro di p.mi 2., e 4. bislongo con Cornice liscia indorata con due puttini, uno de quali tiene una Cartella in mano

[288] 1536 Un Quadro di p.mi 3., e 5. in circa intagliata, e dorata la Cornice con Paese, e figurine

[289] 1537 Un altro Quadro di p.mi 3., e 4. Jncirca con Cornice color di noce indorata con Paese, e figure

[290] 1538 Un altro Quadro di p.mi 2., e 2½ con Cornice liscia indorata con Paese, e figurine

[291] 1539, 1540 Due Quadri di pmi uno, e mezzo con Cornice intagliata, e dorata di Paesini

[292] 1541, 1542 Due Quadri Come sopra con Cornice intagliata, e dorata, Uno di notte con figurine et altro con una Taverna, e Paesini

[293] 1543, 1544 Due Quadri di p.mi 6. e 9. in circa Uno quando Christo Scaccia Li Venditori dal Tempio, e l'altro con La Cena di Cana Galilea del Bassano con Cornice Liscia dorate

[294] 1545, 1546 Due Quadri di p.mi Tre e Sei con Sue Cornici di noce, et indorate depintovi alcune Battaglie

[295] 1547 Un Quadro di p.mi 3. e 4. Jn circa con Cornice intagliata, e dorata con una Madonna

[p.80] [296] 1548, 1549 Due Quadri di p.mi 5. e 8. in circa con Cornici dorate et intagliate, in uno quando Noè entra nell'arca, e nell'altro quando [illeg.] una figura d'Animali del Bassano

[297] 1550 Un'altro Quadro di p.mi 2. e 2½ con Cornice liscia indorata con Paesino e Ponte

[298] 1551 Un Quadro di p.mo Uno, e uno e mezzo con cornice intagliata, e dorata con battagliole

[299] 1552 Un Quadro di p.mi 2, e 1½ con Cornice Liscia indorata con Ercole, e Dianira in Letto quadro di notte in lavagna

[300] 1553 Un Quadro di p.mi 3., e 2½ con Cornice Liscia indorata con Ritratto d'un Giovine con lattuchiglia mezza figura

[301] 1554 Un Quadro di p.mi 2. in circa con Cornice nera, et indorata con Boscaglie, et una figurina

[302] 1555 Un Quadro di p.mi 2, e 2½ in circa con Cornice Liscia indorata con Paesino, e figurine

[303] 1556 Un Quadro di p.mi 6., e 5. inca con Cornice dorata, et intagliata d'un S. Paolo mezza figura

[304] 1557, 1558 Due Quadri di palmi Cinque, e due e mezzo in circa ogn'uno con sue Cornici dorate, di Paesi, e figurine

[305] 1559, 1560 Due Quadri di palmi 3. e 2½ con Sue Cornici nere, e Lavori dorate, in uno la Concettione, e nell'altro la Madonna col Bambino in braccio di Carlo Maratti

[306] 1561 Un Quadro con Cornice negra, et intagli dorati, con la Madonna, il Bambino, S. Giovannino, e Paese di p.mi 3., e½

[307] 1562 Un Quadro di p.mi 5. e 6. con Cornice Liscia indorata con Paesini, e figurine, che rappresentano La favola di Atlante

[308] 1563 Un Quadro di p.mi 6. e 8. con Cornice liscia dorata con Venere, e Nettuno, che gli porge una Tazza con coralli, e Perle, et altre figure

[309] 1564 Un Quadro come sopra con S. Gioseppe, e la fuga dalla moglie di Putifar

[310] 1565, 1566 Due Quadri di p.mi 5. e 2. con Cornice liscia indorata uno con un Carro tirata da cavalli bianchi, et l'altro con diverse barche

[311] 1567 Un Quadro di pmi 2., e 1½ con Cornice Liscia dorata con Marina, e Torre

[312] 1568 Quattro Quadri di pmi Tre, e due e mezo incirca con Cornici Liscie dorate di Ritratti di Dame Romane

[313] 1572 Un altro Quadro di p.mi 2. e 1 e ½ con Sua Cornice intagliata, dorata con Paese, e Boscaglia

[314] 1573 Un Quadro grande di p.mi 10., e 14 – in circa con Cornice negra, et indorata con La Pianta della Città di Messina e suo Porto

[p.85] *[p.85] Die Vigesimo primo Decembris 1687*
Continuando Jnventarium prefatum coram eis d. Regijs con siliarijs, et Executoribs. Testamentarijs, et dictis Testibus en d. die si sono ritrovate l'infre Robbe Vit

[315] 1593 Un Quadro per sofito dell'Arcoa di Posillipo di p.mi 16., e 12. inc.ta rappresente il Carro del Sole, e L'Aurora con fiore di Luca Giordano

Die Vigesimo primo Decembris 1687
Continuando Jnventarium prefatum coram eis d. Regijs con siliarijs, et Executoribs. Testamentarijs, et dictis Testibus en d. die si sono ritrovate l'infre Robbe Vit

[p.90] [316] 1574, 1575 Sei Quadri de Paesi con diverse figurine, di mano del Caracci con Cornice negra, et oro di p.mi 4., e 3. Jnc.a

[317] 1580 Un Quadro, che rappresenta un huomo all'Antica con il Tosone di mano di Rafaele con Cornice negra, et intaglio dorato di pmi 4., e 3½[14]

[318] 1581 Un Quadro, d'una Madonna col Bambino in braccio dove vi è un Pastore con un Castrato di p.mi 4. e 3 con Cornice intagliata, e dorata

[319] 1582 Un Quadro di mano del Gobbo di Caracci, che rappresenta Cavoli, e sellari, et altre Erbe con Cornice negra, et oro di p.mi 4., e 3.

[320] 1583 Un Quadro, che rappresenta un Ritratto d'un huomo, che tiene una Medaglia nel Cappello, e la spada in mano di Titiano con Cornice negra, et oro di misura di pmi 3½, e 2½

[321] 1584-1587 Quattro Quadri Compagni, che rappresentano le Quattro stagioni dell'Anno con Cornici Jndorata di mano dell'Albano di p.mi 1½, e 1.

[322] 1588 Un Quadro d'un Paese con figure del Caracci di p.mo 2., e 4. con Cornice negra, et oro

[323] 1589 Un Quadro, che rappresenta Lo Sposalitio di Santa Caterina Copia del Correggio di p.mi 3. un quadro con cornice dorata, e negra

[p.91] [324] 1590, 1591 Due Quadri Compagni, che sono Bambocciate di p.mi 2. e 2. con Cornice indorata mano di Luca d'Olanda in pietra Lavagna

[325] 1592 Un Quadro d'un Paese con figure di mano del Viola di p.mi 3 e 1½ con Cornice dorata, et intagliata

1. El Escorial Palace Library, ms. &-IV-25, these works are noted in the transcription in Burke 1984, vol. 2, Document 4.10; when a piece does appear in the 1682 or 1687 inventories, it is annotated there.
2. F. Rusk Shapely, *Catalogue of the Italian Paintings, National Gallery of Art* (Washington, 1979), vol. 1, no. 24, p. 387.
3. Cited by Berwick and Alba 1898 and 1924; cited extensively and published in part in Pita Andrade 1952 and 1960; also cited by Harris 1957 and many others.
4. Apparently all of Carpio's pictures recorded in the Rome 1682 or Naples 1687 documents had inventory numbers and Carpio's monogram painted, carved, or branded on the reverse. Although the 1682 Rome inventory numbers generally match the first 1162 items described in this inventory, there are some differences. At least one picture was recorded with different numbers in the Rome and Naples inventories; this is Domenico Tintoretto's *Venus with the Three Graces*. It is appears as number 465 in Rome and 1406 in Naples. We know this for certain because the picture, now at the Art Institute of Chicago (1929.914), had the numbers *467* (an error for 465) and *1406*, as well as the monogram *DGH* painted on the back of the old lining. Some pictures have surfaced in public collections with the Carpio monogram and an inventory number below 1162 that cannot be found in the 1682 Rome inventory under the corresponding number. These include such works as: Pasqualino de Rossi *Holy Family with St. John the Baptist* (*DGH 194*), Pinacoteca Nazionale, Ferrara (no. 97); and Tintoretto *Portrait of Ramón Llull* (*DGH 6*), Museu Nacional d'Art de Catalunya, Barcelona (no. 24206). One may only surmise that these numbers correspond to the portion of the 1687 Naples inventory that is not transcribed here. See also Carpio's 1651 Madrid inventory (Doc. 49, no. 145) for some evidence of corresponding inventory numbering of Carpio's Madrid collection. Maria L. Gilbert has provided information on this and many other possible identifications of the inventoried objects in the Carpio collection. Other works with the Carpio monogram but no inventory number include: Tintoretto *Portrait of a Cavalier*, Museu Nacional d'Art de Catalunya, Barcelona (no. 24244) and a copy after Ottavio Leoni *Portrait of a Woman*, Musée d'Art et d'Histoire, Chambéry (no. 362). These works have not been conclusively identified with any in the Carpio inventories transcribed here.
5. This picture surfaced at Colnaghi's as Bartolomeo di Giovanni (and Augustino Ciampelli?) as reported by Mauro Natale (written correspondence to the Provenance Index, December 1996).
6. Now attributed to Giovanni Antonio Fasolo, *Portrait of a Lady* (Fig. 69) in The Art Institute of Chicago (1946.382); it has the DGH mark surmounted by a crown with the corresponding inventory number 1167 painted on the back.
7. This picture has been identified by Mauro Natale (written correspondence to the Provenance Index, December 1996) as Scarsellino's *Martyrdom of St. Venantius of Camerino* in the Sarah Campbell Blaffer Foundation, Houston.

8. This picture passed through Christie's, London, on December 15, 1989, lot no. 68, as a seventeenth-century Italian copy after Correggio (Fig. 68). In the following year, it was at Armondi Antichità in Brescia as by Correggio(?). See also Note for no. 988 of Doc. 109.
9. This picture, which has Carpio's monogram and the inventory number 1216, is now in a private collection in England and attributed to Tintoretto.
10. Raphael's *Alba Madonna* (Fig. 70) in the Washington National Gallery (1937.1.24) was passed to Carpio's daughter Catalina, the Duquesa de Alba, and stayed in the family until ca. 1802.
11. *The Penitent Magdalen* (Fig. 71) is now in a private collection in Princeton, and has the Carpio monogram as well as the inventory number 1364 written on the panel's reverse. Although the inventory describes this work as being on slate, it is actually on wood.
12. Domenico Tintoretto, *Venus and Mars with Cupid and the Three Graces in a Landscape* (Fig. 58), The Art Institute of Chicago (1929.914). Inscribed on the reverse of this canvas is the Carpio monogram DGH, as well as the inventory numbers 467 and 1406 (Fig. 59); see also Doc. 109, no. 424.
13. In 1936, this picture was included in R.W. Goulding's *Catalogue of Pictures belonging to the Duke of Portland* as attributed to Raphael. Goulding's description mentions the DGH monogram and 1508 on the reverse.
14. Now called copy after Raphael, *Lorenzo de' Medici* (Fig. 72), in the Szépmüvészeti Muzeum (6783), Budapest. In a letter of 2 March 1994, the curator István Barkóczi describes the Carpio mark and inventory number 1580 as being burnt into the back of the picture.

115 Gaspar de Haro y Guzmán, Marqués del Carpio, Marqués de Eliche, Duque de Montoro, Conde-Duque de Olivares and Conde de Morente

1689

In addition to the posthumous Neapolitan inventory published above (Doc. 114), an inventory of his possessions in Madrid was made in 1689. This document offers valuable information on Don Gaspar's household in the years between his return from exile and internment in Portugal and his departure as Ambassador to Rome. For example, the inventory indicates that, during this period, Don Gaspar occupied four principal residences: the Jardín de San Joaquín, the villa at Moncloa, a house in the parish of San Martín, and a dwelling attached to the Convent at Loeches. The house at San Martín contained only portraits and large decorative pieces, none of which bore attributions. The inventory gives little indication that this house was in daily use in 1689, and the paintings mentioned might merely have been those whose quality did not justify the bother of removing them.[1]

The Jardín, on the other hand, was probably Don Gaspar's principal residence. The inventory describes the contents of several *álcobas*, or bedrooms, along with galleries and a small tower (f. 1030ff.). The Jardín was also the main repository of the art collection; indeed, the density of the hanging scheme suggests a museum more than a home. The villa at Moncloa, apart from the frescoes, held little of interest. Only a few works of quality were recorded at Loeches or as having come from Loeches, although there were many pieces in crates (*lo encajonado*, f. 1042v and ff.). Finally, the inventory describes a "portable oratory" at the end of the list of works at Loeches. This was decorated with Titian's *Via Crucis* (no. 1092) and *Penitent Magdalene* (no. 1098), and possibly with Don Luis's *Cardinals de' Medici*, still attributed to Raphael (no. 1099). Since Loeches was the seat of the Olivares, it is worth asking whether some of these may come from the collection of the Conde-Duque.

It has been noted that the 1689 inventory appears to lack many works present in the inventories of 1648 and 1651. The most probable explanation for this – apart from the difficulties of identifying works from varying written descriptions – is that Don Gaspar was refining his collection. There is evidence that, on at least one occasion, such a winnowing did take place. On 1 June 1674, the Imperial Ambassador, Harrach, visited an *almoneda* at one of the Carpio residences:

> In the afternoon I went *incognito* to visit the Venetian Ambassador, and from him to the *almoneda* of the Marqués de Liche – although there was almost nothing on sale except pictures, and most of them only copies, if from good originals.[2]

Don Gaspar had already been named Ambassador to the Holy See by April 1674, but he had not yet left Madrid. His appointment to Rome may have necessitated a sale to raise money for the embassy. It may have been, therefore, an appropriate moment for a general housecleaning. The exclusion of furniture and the low quality of the works offered for sale support this.

Unfortunately, the lack of a death inventory for his father, Don Luis, makes it impossible to say how many of the works inventoried in 1689 but absent from the inventories of 1648 and 1651 (or the supposed list of 1661) were actually acquired by Don Gaspar. The documentary evidence is further confused because Don Gaspar sent numerous works back to Madrid from Italy before his death in 1687.[3] Occasionally we can trace the history of a picture, such as Veronese's *Susanna and the Elders* (no. 94), which Don Luis inherited from the Conde de Fuensaldaña (1651, no. 32).[4]

Don Gaspar's estate was heavily burdened by debts (some inherited from his father), and, to judge from letters sent by agents from Naples to his daughter and heir, his Italian possessions were in disarray.[5] Sales were ordered in both Naples and Madrid. As we have noted in the Introduction, the Madrid *almoneda*

alone dragged on for seven years and passed through the hands of at least two receivers.[6] Unfortunately, there have been no shipping records located for the period 1687–90; it is therefore difficult to know exactly which pictures were sold in Italy and which were sent to Spain after Don Gaspar's death.

The Madrid *almoneda* is of interest both for its general historical value – the price of silver in *vellón* currency is given, as well as the price of a slave – and for the light it casts on the dispersion of art in seventeenth-century Spain. Many of the transactions in the *almoneda* were not, strictly speaking, sales, but rather transfers of disposable property to creditors of the estate. Thus, close relatives such as the Conde de Monterrey and the Marqués de Almarza (Don Gaspar's brothers) received pictures in payment of claims presumably generated by bequests in Don Gaspar's will.[7] A number of convents, including those of Santa Isabel and San Nicolás in Valladolid, received pictures, perhaps in lieu of bequests or previous obligations undertaken by the Carpios. Other creditors – Antonio de Villanoel, Pedro de Azcona, Azcona's heirs, Isabel Casier, Gabriel de Mesa, Juan Pérez Farinas, Isabel Firmento, and Bartolomé Garrido, to name a few – were apparently trying to collect old debts. The most unusual recipient of Don Gaspar's pictures was Pedro Rodríguez, the Carpio's gardener, who was ceded, among other works, Velázquez's *Philosopher* in lieu of back wages.[8]

One particularly important group of paintings was transferred to the royal collection in payment of claims made by the king's household (*hacienda*). These claims were possibly due to a type of estate tax or perhaps to debts incurred by Don Luis. Among these pictures was a set of panels by Rubens, painted as models for the *Eucharist* tapestries that Isabella Clara Eugenia commissioned for the Convent of the Descalzas Reales in Madrid.[9] Also from Rubens' hand were a *Sacra Conversazione* and a *Mystic Marriage of St. Catherine* valued at 16,500 *reales* each (nos. 264 and 493). Other pieces in the group included a *Nocturnal Nativity*, a *Flight into Egypt*, and four scenes from the life of Christ by Bassano; [10] an unidentified *Pietà* by Annibale Carracci (no. 180, valued at 60,000 R.); a group of flower pieces by "El Teatino" (that is, Daniel Seghers, nos. 394, 395, 402, 403, 404); two works by Ribera; one by Tintoretto (no. 355); five by Titian (nos. 36, 41, 55, 486, 561); and five by Veronese (nos. 371, 473, 477, 483). Of four paintings given to Van Dyck, three were of *St. Rosalia* (nos. 123, 276, 278),[11] and the fourth work was of *St. Francis in Ecstasy* (no. 283).[12]

AHPM, Prot. 9.819, ff.1006–1067

Tasacion de Pintturas que [hicie]ron Claudio Coello pinttor de camara del Rey nro señor y Joseph donosso Assi mismo pintor

En la Villa de Madrid a Treintta y Un dias del mes de De Octubre año de mill seisçienttos y ochentta y nuebe antte mi El scrivano parezieron D.^{n} Claudio Cuello Pintor de Camara del Rey nuesttro señor y D.^{n} Joseph Donosso Maesttro mayor de la santa Yglesia de Toledo y su pintor Vezinos de esta Villa personas Nombradas para Tassar Lo ttocante a Su Arte de las alajas que quedaron Por fin y muerte del Excelenttissimo señor Don Gaspar de haro y guzman Marques del Carpio Duque de Monttoro Los quales devaxo de Juramentto q hizieron a Dios y Una Cruz en forma de derecho Declararon haver echo La ttassazion de las pinturas que avaxo hiran Expresadas en la forma siguiente

f.1006v

Jardin de s^{n} Joachin pieza Primera Vaja

[1] 1 Primeramente Un quadro de las la Reyna ester orig.^{l} de Luqueto de tres Varas de caida y dos y terzia de Ancho marco negro tasado en mill y quinienttos Reales 1500

[2] 2 Un Rettratto de medio Cuerpo de Una muger Vestida de negro forrada En armiño con Una mano en El pecho y en la otra Un guante de Vara y dos terzias en quadro original de Alonso Sanchez en nobeçienttos Reales 900

[3] 3 otro rettrato de Una muger Con Un gallo del mismo tamaño original del cavallero Maxssimo marco negro en Dos mill Reales 2000[13]

[4] 4 otro de Una muger senttada con cuello teniendo Un niño del mismo tamaño orig.[l] de Anttonio Moro Marco negro en Cien Duc[os] 1100

[5] 5 otro de una Jittana con un nino en las brazos del mismo tamano y marco orig.[l] en nobeçient-tos R[s] 900

Pieza Segunda

[6] 6 Un quadro de nra s.[ra] con El niño Jhs En brazos de tres Varas de Caida y dos Varas y terzia de ancho Marco negro de Tintoretto en ochocienttos Ducados 8800

[7] 7 otro de la Diossa Benus que la estan tocando y Cupido Con Una perla en la mano orig.[l] de mano de guido de Reyna de quatro Varas y Dos terzias de Ancho Con marco negro en onze mill y Cien rreales 11100

[8] 8 otro quadro de la samarittana original de Luquetto de ttres Varas y sesma de Caida y dos Varas y terzia de ancho Con marco negro en ttres mill y trecienttos R[s] 3300

[9] 9 otro quadro de siquis y Cupido dormiendo y siquis Alumbrandole Con Un Candil orig.l de Luquetto de Vara y m.[a] de caida y Vara y terzia de Ancho marco negro en Ducientos Duc,[os] 2200

f.1007 [10] 10 Un quadro de Venus vendando los ojos a Cupido original de Luquetto de vara y media de alta y Una terzia de Ancho Con marco negro en Docienttos Ducados 2200

[11] 11 otro quadro del Labattorio original de Tinttoretto de Dos Varas y dos terzias de Caida y Cinco Varas y sesma de ancho Con marco negro en onze mill R[s] 11000

[12] 12 otro quadro que sirve de sobrepuertta del casttillo de Maus orig.[l] de ttintoretto de Vara y dos terzias de Caida y dos Varas y dos terzias de Ancho con marco negro en Cien Ducados 1100

[13] 13 Un quadro de tizio original del tiziano de Vara y media de Caida y Vara y terzia de ancho con marco negro en dozientos Duc.[os] 2200

[14] 14 Un quadro de Venus senttado Con dos palomas delantte teniendo las attadas Con Una zintta original de Luquetto del mismo tamaño q la de arriba Con marco negro en Docienttos Ducados 2200

[15] 15 otro Rettratto de medio Cuerpo de Un orttelano Con Una Naranja en la mano y en la otra la enseña Un poquitto por la partte de attras con Un pañuelo original de tinttoretto de Vara y tterzia de Caida y Bara y quartta de ancho Con marco negro en ochocientos R[s] 800

[16] 16 Otro Rettratto de Un hombre Con Una gabardina forrada em pellejo Con la mano derecha puestta enzima de Un papel y al Lado Unos anttojos original de Pablo Verones de Vara y media de Caida y Vara y terzia de ancho con marco negro en ochocienttos R[s] 800

[17] 17 otro rettratto del mismo tamaño que El de Arriba de Un hombre con Un cuello y Unos guanttes en la mano original de Alonso Sanchez Con marco negro en mill y seiscienttos rreales 1600

f.1007v [18] 18 Una Sobrepuertta de la samarittana que pareze del Vazan de dos Varas de ancho en Dos Mill Settecienttos y Cinquentta Reales 2750

[19] 19 En El ttecho de esta pieza ay Un Lienzo del Dios apolo quittando el pellejo a Un Satiro original de Rivera en ttrezienttos Duc.[os] 3300

Pieza terzera

[20] 20 otro Rettratto de medio Cuerpo de perfil con Una coluna y ottra balusttrada poniendo El brazo enzima y Con Un papel en la mano original de tinttoretto Con marco dorado y tallado de Vara y Terzia de Caida y Vara y quartta de ancho Todas Las pinturas de esta pieza tienen Los marcos de Un mismo genero en dos mill y trezientos Reales esta 2300

[21] 21 Una sobrepuertta de Unas musicas de medio cuerpo original del Palma de Vara y quartta de Caida y dos Varas y media terzia de ancho en quattro mill rreales 4000

[22] 22 otro rettratto de medio cuerpo del Duque de Brochana original de Jolchoni de Vara y terzia de Cayda y Vara y quartta de ancho en dos mill y ttrecienttos Reales 2300

[23] 23 otro rettratto de Una benczíana Vestida a lo antiguo a usso de Benczia de Vara menos sesma de cayda y Vara y dos terzias Y media de Ancho original de tinttoretto en Dos mill rreales 2000

f.1008 [24] 24 otro quadro de nra s.ra con El niño Jhs en brazos sn Joseph santta Cathalina y santta Dorotea original del Palma de Vara de Caida y Vara y quartta de ancho en ttrezienttos Ducados 3300

[25] 25 Un quadro de Una Veneziana de Vara menos Desma de cayda y Vara y dos terzias y media de ancho original de Tintorretto en Dos mill rreales 2000

[26] 26 Otro quadro de nro sor Jesuchristto Con los fariseos en la messa y santta Maria Mag.na Unjiendole Los pies original del Palma en ttrezienttos Ducados 3300

[27] 27 otro Rettratto de Un hombre Con Un pais y la mano Sobre Un Bufette y Un libritto enzima de la messa de Vara y tterzia de Cayda y Vara y quartta de Ancho orig.l de Tinttoretto en Dos mill y trezientos Rs 2300

[28] 28 Un Rettratto de Una muger Veneziana original de Tinttoretto de Vara menos sesma de Caida y Vara y dos terzias y media de ancho en Dos mill Rs 2000

[29] 29 otro quadro de nra s.ra con El niño Jhs em brazos senttada sobre tres gradas de Piedra Con san Roque santta Cath.a santa Margaritta original de Vodon de Vara de Caida y Vara y quartta de ancho en ttrecienttos Ducados 3300

[30] 30 Un Rettratto de Un hombre Vesttido de blanco Con Un monttantte en la mano izquierda orig.l de Pablo Verones de Vara y tterzia de Caida y Vara y quartta de Ancho en ttrezienttos Ducados 3300

f.1008v [31] 31 Otro Rettratto de Una muger Venezziana original de Tinttoretto del mismo tamaño que la que la anttezedente en Dos mill Reales 2000

[32] 32 Un quadro de nra s.ra con las manos puesttas comttemplando en el niño Jhs original de guido Reyna de Vara de caida y Vara y quartta de ancho en Docienttos Ducados 2200

[33] 33 Un pais sobrepuertta Con ganado y Una muger senttada Con Vesttido Amarillo y Un ombre que sube a Un Arbol origl de Tinttoretto de Vara y quartta de Caida y dos Varas y media terzia de Ancho en quattrozientos Ducos 2200

[34] 35 otro quadro de la zena de nro s.or con sus diszipulos original de Andrea Esclabon de Dos Varas de Caida y quattro de Ancho en quinienttos Ducados 5500

[35] 36 otro quadro de nuestra s.ra con El niño Jhs em brazos y san Juan A los pies Con Una flor que esta dando al niño original de Leonardo de Vinza de Vara y Terzia de Cayda y Vara de Ancho en quattrozienttos Duc.os 4400

[36] 37 otro quadro de nra s.ra con el niño echado en sus faldas teniendo El niño Con la mano el belo de nra s.ra y san Juan dando Unas flores a nra s.ra en Un pais de Vara y quartta de Caida y dos Varas y sesma de ancho original del tiziano en mill Ducados 11000 *Annot: S Mgd*

[37] 37 otro quadro de nra s.ra Con El niño Jhs Con Unas flores en la mano y nra s.ra Con Un libro original de Leonardo de Vinza de Vara y terzia de Caida y Vara da ancho en ttrecienttos Ducados 3300

[38] 39 Una sobrepuertta Con nra s.ra y el niño santa ysavel s.n Joan san Joseph y otros dos santtos original de Palma de Vara y cuartta al Caida y dos Varas y media de ancho en siette mill R.s 7000

f.1009 [39] 40 otro quadro del salbador Con El mundo en la mano y Angeles Alrrededor Con la ziu.d de Venezia de Vajo Con sn Roque sn fran.co original del tiziano de dos Varas de caida y quattro de ancho en nobecienttos Ducos 9900

[40] 41 otro quadro de nra s.ra Con El niño Jhs s.ta Ysavel y san Juan original de Andrea del Sartto de Vara y Tercia y Vara de ancho en ttrez Ducados 33

[41] 42 otro quadro de nra s.ra con El niño en las faldas sn Ger.mo s.n fran.co y s.n Jorje original del Tiziano de Vara y quartta de Caida y dos Varas y Sesma de ancho en Diez y seis mill y quinientos Reales 16500 *Annot: Su Mg*

[42] 43 otro quadro de nra sra con El niño Jhs; dando Una palma a sn Jorje armado y Un Angel tocando Un ynsttrumento original de Leonardo de Vinza de Vara y tterzia de Caida y Vara de Ancho en ttrezienttos Ducados 3300

[43] 44 Un quadro de la Coronazion de Espiñas de nro sor Con diferenttes figuras y Un muchacho con Una acha enzendida en la mano original de Jacome Vazan de Vara y quartta de Caida y dos Varas y media terzia de ancho en ochocienttos Ducados 8800

[44] 45 Un Rettratto de Un hombre Vesttido de negro Calbo original del tiziano de Vara y terzia de caida y Vara y terzia de ancho en dos mill y ttrecienttos rreales 2300

[45] 46 otro Rettratto de Una muger Beneziana Con Una garganttilla de Corales original de Tintto-retto de Vara menos sesma de Caida y Vara y dos terzias y media de ancho en dos mill Reales 2000

f.1009v [46] 47 Un quadro de nra s.ra Con El niño Jhs sn Joseph y santta Catthalina Con Un Canastico de frutta y nra s.ra con Un [illeg.]ito en la mano original de Vordonon de Vara de Caida y Vara y quartta de ancho en quattrozientos Ducados 4400

[47] 48 Un Rettratto de Un ombre anziano Con Una Sartta de Perlas en la mano original de Tintto-retto de Vara y terzia de caida y Vara y quartta de ancho en dos mill y trecientos rs 2300

[48] 49 Un quadro de Una beneziana con Unas flores en la oreja con Velo colorado a las espaldas original de Tinttoretto de Vara menos sesma de Caida y Vara y dos terzias y media de ancho en Dos mill Rs 2000

[49] 50 Un quadro de nra s.ra Con El niño Jhs san Joseph y sn Juan Con su cordero en Un pais orig.l del Palma de Vara de Caida y Vara y quarta de ancho en mill Ducados 11000

[50] 51 Un Rettratto de Un hombre Con Una barba grande y Con Libro en la mano original de Tint-toretto de Vara y terzia De caida y Vara y quartta de ancho en dos mill y ttrezienttos rreales 2300

[51] 52 Un quadro de Una beneziana Con Una garganttilla de perlas y Un belo sobre los pechos Vesttida de Verde original de Tinttoretto de Vara menos sesma de Caida y dos terzias y media de ancho en dos mill Rs 2000

f.1010 [52] 53 otro quadro de nra s.ra Con El niño Jhs echado en sus faldas poniendo Una sorttija a Santta Catthalina y sn Joseph Con las manos Junttas original del Palma de Vara de Caida y Vara y quartta de ancho en ttrecienttos Ducados 3300

[53] 54 Un Rettratto de Un hombre Calbo Vesttido de Clerigo agarrando El mantteo Con Una mano original de Tinttoretto de Vara y terzia de cayda y Vara y quartta de ancho en dos mill y ttrezient-tos Rs 2300

[54] 55 Un quadro de Una beneziana con Un paño azul en los pechos Con Una Cadena de Perlas Con diamanttes y Rubies orig.l de Tinttoretto de Vara menos sesma de Caida y Vara y dos terzias y media de ancho en dos mill rreales 2000

[55] 56 Un quadro de nra s.ra Con el niño Jhs y Santta Catthalina Con Una Almoadilla y el niño esta echado en ella y sn Juan Vessandole El pie original de Tiziano de Vara de Caida y Vara y quarta de ancho en mill Ducados 11000 *Annot: S. Mgd*

[56] 57 Un quadro de Una Caveza de Un ombre Con Una oreja descubiertta original de Alonsso Sanchez de tres quarttas En quadro En mill Reales 1000

f.1010v [57] 58 otro Con Una Caveza de Un hombre Con Una gorra puestta y Con Una Sartta al cuello y Una pendiente a la oreja original de mano de Reymbram olandes de tres quarttas en quadro en mill Reales 1000

[58] 59 otro de Un hombre con Una Valona Vesttido de negro original de Alonso Sanchez de tres quarttas en quadro en mill Rs 1000

[59] 60 Un quadro de noli me ttangere orig.l de Luquetto de Dos Varas y terzia algo mas de Cayda y dos de ancho Con marco en dos mill Rs 2000

[60] 61 otro quadro de noli me ttangere Con El sepulcro original del Vazan de Vara de Caida y Vara menos media quartta de ancho en ttres mill y ttrezienttos rreales 3300 *Annot: S Mg.d*

[61] 62 Un quadro del mismo tamaño que El de arriba del Castillo de Maus original del Vazan en ttres mill y quinienttos Rs 3500 *Annot: Su Mg.d*

[62] 63 Un quadro Con Un Rettratto de Un ombre Con Un Cuello grande original del griego de tres quarttas En quadro en mill Rs 1000

[63] 64 otro Con Un hombre Vestido de negro Con su gorra Con Un Cuello Pequeño original de Alonsso Sanchez de tres quarttas En quadro en mill Rs 1000

[64] 65 Un Rettratto de Un hombre Vesttido de negro Con su Cuello blanco de Vigottes grandes original del griego de tres q.tas en quadro en mill rreales 1000

[65] 66 Un quadro de Santta Margaritta de Cuerpo enttero original del Tiziano de dos Varas y terzia algo mas de Caida y dos de ancho en onze mill Reales 11000[14]

f.1011

[66] 67 Un quadro de la zena Con los Apostoles original de Jacome Vazan de Vara y media quartta de Caida y Vara y dos terzias de Ancho en dos mill y Dozienttos Reales 2200

[67] 68 Un quadro Con Una caveza de Un hombre con Un Cuello Vestido de negro Con Un quadritto del deszendimientto de la Cruz orig[l] de Melchor Cubarga de ttres quarttas En quadro en mill Reales 1000

[68] 69 Un quadro de Un muchacho con la Voca abiertta con Una Breba En la mano orig[l] de Joseph de Rivera de tres quarttas en quadro en mill rreales 1000

[69] 70 otro de Un hombre Vestido de negro Con Vigote Grande original de herrera el Viejo de tres quarttas en quadro en mill Reales 1000

[70] 71 Un quadro de la Magdalena original de Luquetto de Dos Varas y tterzia y Algo mas de cayda y dos Varas de ancho en dos mill settezienttos y Cinquentta rreales 2750

[71] 72 Un quadro del nazimientto de nro s.[or] orig.[l] del Vazan de Vara de Caida y Vara menos media quartta de ancho en ttres mill y ttrezienttos rreales 3300 *Annot: S Mg[d]*

[72] 73 Un quadro de la Coronazion de Espinas de nro s.[or] original del Vazan de Vara de Caida y Vara menos quartta de Ancho en ttres mill y ttrecienttos R[s] 3300 *Annot: S Mg[d]*

[73] 74 Una Caveza sobre Venttana de Un Cavallero Con Vesttido picado original de Anttonio Guo de ttres quarttas en quadro en mill R[s] 1000

[74] 75 otra Caveza sobrepuertta de Un hombre Con Su Cuello Vesttido de negro original del griego de Tres quarttas en quadro en mill Reales 1000

f.1011v

[75] 76 Un Rettratto de Un mozo Con Una Valona Vestido de Amarillo original de Diego Velazquez de Tres quartas en quadro en mill R[s] 1000

[76] 77 Un Lienzo de Santta Sussana con los Viejos orig[l] de Andrea Vacario que esta En El techo en Docienttos Ducados 2200

[77] 78 Una sobrepuerta que es cleopattra echado En Una Cama Con Una muger Expurgandosse y Con la vivora q la matto orig[l] del Cavallero Cairo de Vara y tterzia de Caida y dos Varas y quartta de ancho Marco dorado en dos mill y quinienttos R[s] 2500

[78] 79 otro Lienzo de Diana En El techo Con la llubia de oro en Un pais en queros el hado Enzima de Un manto colorado orig[l] de tintoretto en Diez y Seis mill R[s] 16000[15]

[79] 80 otro Lienzo del Dios apolo Dormido con las nuebe mussas alrrededor tocando orig[l] del buido en el ttecho en diez y seis mill y quinienttos Reales 16500

[80] 81 otro Lienzo de Una muger desnuda echada sobre Una Cama buelttа de espaldas y Cupido teniendo Un espejo donde se le bee La cara de la muger original de Diego Velazquez en el techo en Diez y seis mill y quinienttos R[s] 16500[16]

[81] 82 Un Lienzo de Lott y Sus hijas dandole de beber original de Andrea Vacario en El techo en Docienttos Ducados 2200

quarta Pieza
Marcos dorados

f.1012

[82] 83 Una muger Veneziana Vestida al Usso de Venezia Antiguo de blanco y negro original del Tiziano de Vara y terzia de Caida y Vara y quartta de ancho Con marco Dorado y ttallado en dos mill y ttrezienttos Reales 2300

[83] 84 Una sobrepuertta de la Anunziazion del Angel a los Aposttoles del nazimientto de nro s.[or] Con mucho ganado original del Vazan de Vara y quartta de Caida y Vara y media terzia de ancho Con Marco en dos mill y Docienttos Reales 2200

[84] 85 Un Rettratto de la Duquesa de ferrara Vesttida a lo Anttiguo Con su mono guarnezido de Perlas y ottras Piedras Con Un collar de perlas y el Vesttido escarolado original del Tiziano de Vara y terzia de Caida y Vara y quartta de ancho en Dos mill y ttrezienttos rreales 2300

[85] 86 Un Rettratto de Un hombre que pareze Teattino original de Andres del Sartto de Vara menos sesma de Caida y los mesmo de Ancho Con Su marco en Mill R[s] 1000

[86] 87 Un quadro de nra s.ra con El niño Jhs sn Juan s.n Joseph y santta Martta Con sus pollos en pie original de Jullio Romano de Vara y sesma de Caida y Vara menos sesma de ancho Con Su marco en Cinco mill y quinienttos Reales 5500

f.1012v [87] 88 Un retrato de Un hombre Con Cuello Con la mano puestta en El pecho Vesttido de negro orig.l de Luquetto de Vara menos sesma de Caida y Vara y dos terzias y media de ancho Con su marco en mill Reales 1000

[88] 89 Un quadro del deszendimientto de la Cruz orig.l del Vazan del mismo tamaño que El anttezedente en quattro mill Rs 4000

[89] 90 Un quadro del Nazimientto de nro s.or Con Un muchacho desnudo soplando Un ttizon original de Jacome Vazan de Dos Varas menos sesma de Caida y dos Varas y Ter.a de ancho con Su marco en Veintte y dos mill rreales 22000

[90] 91 En quadro donde adan Pone Nombre a los animales y Dios Padre En El Cielo dando La zienzia ynfussa original de Jacome Bazan de dos Varas menos media quarta de Caida y ttres Varas y terzia de ancho Con Su marco En Veintte y dos mill rreales 22000

[91] 92 otro quadro de la embajada del Angel a los Pasttores con Una muger y espalda desnuda Vesttida de colorado echada Sobre Un barreño original de Jacome Vazan de Dos Varas menos media quartta de Caida y tres Varas y Una Terzia de ancho en Veintte y Dos mill Reales 22000

[92] 93 otro quadro de Santta Maria Mag.na en El desiertto Con Un Angel Una mano puestta En el pecho y Un Libro enzima de las Rodillas original de Pablo Verones de Vara y media de Caida y dos Varas y Terzia de ancho con marco en Diez mill Reales 10000

[93] 94 otro quadro del Partto de Venus originl de Pablo Verones de Vara y dos Terzias de Caida y tres Varas y tercia de ancho con Su marco en ttreze mill y ttrezientos Reales 13300

f.1013 [94] 95 otro quadro de Santta Susana Vesttida de Amarillo Con Un perrillo y los Viejos Vesttidos de Colorado, original de Pablo Verones de Vara y media de Caida y dos Varas y terzia de ancho con marco en Diez mill Rs 10000

[95] 96 Un Rettratto de Una Esclava Colgado Un Rottulo de Una Coluna original del Tiziano de Vara y Terzia de waida y Vara y q.ta de ancho Con marco Dorado y Tallado en dos mill y ttrezienttos Reales 2300

[96] 97 Una sobrepuertta de Europa sobre Un ttoro y sus ninfas clamando y mercurio y con mucho ganado original de Jacome Vazan de Vara y quartta de Caida y dos Varas y media de ancho Con marco en tres mill setecienttos y Cinquentta Rs 3750

[97] 98 Un Rettratto de Una Turca Vesttida de blanco Con Una Rossa en la mano y Un Clabel en el pecho original del Tiziano de Vara y terzia de Caida y Vara y quartta de Ancho Con marco en ttres mill y seiscienttos Reales 3600

[98] 99 Un Rettratto de Un hombre Calbo acompañado Vesttido de Colorado Con Un Ropon negro original del Tiziano de Vara menos sesma de Caida y la mesmo de ancho en mill y quinienttos rreales 1500

[99] 100 Un Rettratto de Un hombre barbon Vestido de negro original del Tiziano de Vara y sesma de Caida y Vara menos sesma de ancho en mill y quinienttos Reales 1500

[100] 101 Un Rettratto de Un hombre Con Una gorra En la Caveza Con Un Cuello Pequeño y Unos guanttes en la mano original de Andres del Sartto de Vara menos sesma de Caida y lo mismo de ancho Con marco En mill y dozienttos Reales 1200

f.1013v [101] 102 Un Rettratto de Un hombre con cuello Vestido de negro de mano de Tinttoretto del ttamaño q el anttezedentte en mill y dozientos Reales 1200

[102] 103 Un quadro de Un filosopho con Un papel en la mano original de Joseph de Rivera de Vara y terzia de Caida y media Vara de ancho Con marco en mill Reales 1000

[103] 104 Un Rettratto de Un soldado Armado Con su Valonzitta original de Tinttoretto de Vara menos sesma de Caida y media Vara de ancho Con marco en mill Reales 1000

[104] 105 Un quadro de San sebastian de medio Cuerpo original de Pedro Perassimo de Vara de Caida y media Vara de ancho Con marco en Cien Ducados 1100

[105] 106 Un quadro Con Una muger Con su cuello Vestida de Morado que sirve de sobre Venttana original de Alonsso Sanchez de tres q.tas en quadro Con marco en mill rreales 1000

[106] 107 Un Rettratto de D.[n] Luis de gongora que sirbe de Sobre Venttana original de Diego Velazquez del mismo tamaño que El de Arriba en mill rreales 1000

[107] 108 Un quadro de Una muger con Un Cuellezitto pequeño Vestido de negro Con mangas blancas Listtadas q sirve de Sobre Venttana orig[l] de Alonso Sanchez del mismo tamaño q El antezedentte in mill R[s] 1000

f.1014 [108] 109 Un Retratto de Un Senador Veneziano Con Un Ropon Colorado forrado en Arminos original de Tintoreto de Dos Varas de Caida y Vara y media sesma de ancho Con marco en dos mill y ttrezienttos Reales 2300

[109] 110 Un quadro de Cleopattra de mas de Vara de Caida y mas de ttres quarttas de ancho con Un niño de mano del Corezo en Doze mill R.[s] 12000

[110] 111 Un Rettratto de Una gallega original de Diego Velazquez q sirve de sobre Venttana de ttres quarttas en quadro en mill Reales 1000

[111] 112 otro Rettratto de Un hombre con su Cuello Vesttido de negro picadas Las mangas Con Votones de oro al tipo Anttiguo q sirve de sobre Venttana del mismo tamaño que El antterzedentte original de Alonsso Sanchez en quinienttos y cinquentta Reales 550

[112] 113 Un quadro de Una muger Romana q sirve de sobre Venttana de tres quarttas en quadro con marco original de Alonso Sanchez en mill Reales 1000

[113] 114 Un quadro de Una muger Con Velo negro Con punttas En la Caveza Con su Valona Vesttido de Amarillo Listtado negro original de Diego Velazquez de Vara y tterzia de Caida y media Vara y sesma de ancho Con marco en mill R[s] 1000

[114] 115 Un quadro de Una muger con Un Cuellezitto y Una Sartta de perlas Vesttida de negro original de Alonsso Sanchez de Vara menos Sesma de Caida y media Vara de ancho Con marco en mill R[s] 1000

[115] 116 Un quadro de Un hombre sin pelo de Barba Con Una gorra en la Caveza Vesttido de Colorado Con Un Ropon negro original de Andres del Sartto Con marco en mill R[s] 1000

[116] [missing] un quadro de lott y sus hijas de mano de Jenttilesqui en tres mill rreales 3000[17]

f.1014v *quinta Pieza*
Marcos dorados

[117] 117 Un Rettratto de Una muger Vesttida de negro Con mangas blancas y guardapies blanco Con Una cadena de oro y Un Abanico original de Vandique de Vara y dos Terzias de Caidas y Vara y tterzia de Ancho Con marco dorado y Tallado y ttodos Los marcos de las que se siguen en esta pieza Son del mismo genero en ttres mill y ttrezienttos R[s] esta 3300

[118] 118 Una Caveza de Un hombre Con la boca Abiertta y los ojos Cerrados original de Vandique de media Vara de Cayda y dos terzias de ancho q sirve de Sobrepuertta Con marco en cien Ducados 11000

[119] 119 Una caveza de Un niño mirando azi arriba Con la Voca Abiertta y el pelo rrizado orig[l] de Vandique q sirve de Sobre puertta del mismo Tamaño que El de arriba en zien ducados 11000

[120] 120 Un Sattiro Con la Espalda de fuera original de Vandique que Sirve de Sobre puertta del mismo Tamaño q las anttezedenttes Con marco en Cien Ducados 11000

[121] 121 Un Rettratto de Un muchacho Con Una flautta en la mano original de Vandique de Tres quarttas de Caida y dos Terzias de Ancho Con marco en mill y quattrozienttos R[s] 1400

[122] 122 otro Rettratto de Un hombre Mozo Con Su gorra en la caveza original de Vandique de media Vara de Caida y dos terzias de ancho Con marco en mill y cien R[s] 1100

[123] 123 Un quadro de Santta Rosolea q la lebanttan Los Angeles en El aire original de Vandique de Vara menos Sesma de Caida y menos de Vara de ancho con marco en Cattorze mill y ttrezientos R[s] 14300 *Annot: su Mg[d]*

f.1015 [124] 124 Un Rettratto de Un yngles Vesttido de blanco forrado en Colorado Con Capa negra y la mano Sobre La espalda original de Vandique de Vara y dos Terzias de Ancho Con marco en ttrecienttos Ducados 3300

[125] 125 Un quadro de Romana Vestida de Colorado con Unas fruttas y Una hoz En la mano abrazada Con Una Vieja Con Un paño blanco en la Caveza y Un Cupido Con su Arco y flecha buelta

de Espaldas haziendo señal Con El dedo original de Vandique de Dos Varas y sesma de Caida y ttres Varas y terzia de ancho Con marco en ttreze mill y dozienttos r^{s} 13200

[126] 126 Un Rettratto de Un hombre Vesttido de negro Con sus buelttas y La mano Sobre La espada y la otra Sobre La Caveza de Un perro original de Vandique de Vara y dos terzias de caida y Vara y terzia de ancho con marco en trezientos Duc^{os} 3300

[127] 127 Una Caveza de Un hombre Con Vigottes grandes y Valona Caida Vesttido de negro original de Vandique de Dos terzias de Caida y media Vara de Ancho Con marco en mill y zien R^{s} 1100

[128] 128 Un quadro Con Un hombre Armado Con su cuellezitto original de media Vara de Caida y poco mas de ancho Con marco en Cien Ducados 1100

[129] 129 Un quadro de Una muger Con Su moño y Valonzitta Con su gargantilla Negra original de Diego Velazquez q sirve de sobrepuerta de media Vara de Caida y dos Terzias de Ancho con marco en mill rreales 1000

[130] 130 Un Rettratto de herrasano Rotedano de Leonardo de Vinza q sirbe de sobrepuertta del mismo tamaño En Cien Ducados 1100

[131] 131 Un Rettratto de Una muger flamenca Con El pelo Rubio y Un plumajitto en la caveza Con Una sartta de Perlas En la gargantta y Valona Con punttas Caidas Vesttida de negro Con sus Buelttas y Un Abanico de pluma con Un perrico original de Vandique de Vara y dos terzias de Caida y Vara y dos terzias de Ancho Con marco en ttrecienttos Ducados 3300

f.1015v [132] 132 Una Caveza de Un mozo Con Su Valona original de Vandique de Dos quarttas y media en quadro Con marco en Cien Ducados 1100

[133] 133 Un quadro de la Asumpcion de nra s.^{ra} Con los Aposttoles devajo original de Vandique de Vara de Caida y dos quarttas y media de Ancho con Marco en ttrezienttos Ducados 3300

[134] 134 Un quadro de Una Jittana Con zinttas Coloradas en El ttocado y Un belo q se le Cae por las espaldas de Dos Terzias de Caida y media Vara de ancho original Con marco en mill y quattrozienttos R.^{s} 1400

[135] 135 Un Rettratto de Un Cuerpo entero de Un Cav^{o} flamenco mozo Rubio Con Una Cadena de oro y la espada Con su guarnizion dorada Vesttido de negro y Con Una Corttina Verde original de Vandique de Dos Varas y dos Terzias de Caida y dos Varas menos quartta de Ancho con marco en trezientos Ducados 3300

[136] 136 Un quadro q sirve de sobrepuerta Con El Rettrato del Marques de Crezenzio original de Diego Velazquez de media Vara de Caida y dos Terzias de Ancho Con marco en zien Ducados 1100

f.1016 [137] 137 Un quadro de Una muger flamenca ttoda al Uso flamenco Vestida de colorado original de Vandique que sirve de sobrepuertta de media Vara de Caida y dos Terzias de Ancho Con Marco En mill y Zien rreales 1100

[138] 138 Un Rettratto de Morantte original de Diego Velazquez que sirve de sobrepuertta del mismo tamaño q El de Arriba Con Marco en zien Ducados 1100

[139] 139 Un Rettratto de Un muchacho Vesttido de colorado Con guarnizion Negra Con Un perrillo orig^{l} de Vandique de dos Varas y dos Terzias de Caida y dos Varas menos quartta de ancho Con marco en ttres mill y ttrezienttos R^{s} 3300

[140] 140 Un quadro Con Unos buyes y Una mula con Un hombre Echado y Una Jittana Caminando con Un chiquillo y el Sepulcro de neron original de Vandique de ttres quarttas y media de Caida y Vara y tterzia de ancho con marco En Dos mill R^{s} 2000

[141] 141 Un Lienzo de la Caridad original de Andrea Vacario en El ttecho en dos mill y quinienttos Reales 2500

Pieza de mano dra de la quinta m.^{cos} Dorados

[142] 142 Un quadro de nra s.^{ra} Con El niño Jhs dormido Con Santta Ana y San Josseph original de Rubenes de dos Varas y quartta de Caida y Dos baras menos quartta de ancho Con marco En seiscienttos Ducados 6600

[143] 143 Un quadro de San Sevasttian de Cuerpo Entero con Una flecha en el pecho y Dos Sayones attandole original de Michael Angel Caravacho del mismo tamano que El de Arriba en Seis mill R^{s} 6000

f.1016v [144] 144 Un quadro de nra s.ra con El niño Jhs senttado con Una Escudilla En la mano Tomando Agua y San Joseph dandole Unas guindas origin.l de federico Varrozio de Vara y quartta de caida y Vara menos sesma de ancho Con marco en mill y quattrocienttos Rs 1400

[145] 145 Un quadro de nro señor y san Juan Ambos en pie haziendo fiestta a Un Cordero y con Una fuentte original de Pedro Pablo de Rubenes de dos Varas y quartta de Caida y Vara y tterzia de Ancho Con marco en trezienttos Ducados 3300[18] *Annot: S Mgd*

[146] 146 Un quadro de Judiq quittando La Caveza a olofernes original de guido Reyna de dos Varas y quartta de Caida y dos Varas menos quartas de ancho Con marco en dozienttos Ducados 2200

[147] 147 otro quadro de Santta Catthalina Vesttida de Amarillo forrada en Armiño blanco Con Una corona en la Caveza y la mano yzquierda en el pecho y en la derecha la palma Con dos Angeles A los lados del mismo tamaño q El de Arriba en dozienttos Ducados 2200

[148] 148 Un bamboche de Unos hombres que estan bebiendo en Una bodeda Con Una Vieja ylando de media Vara de Caida y dos terzias de ancho original de Vamboche Con marco en mill Rs 1000

[149] 149 Un quadro de Una muger y Una Cabra con Un ombre enzima con calzones colorados original de Michael Angel de la Vattalla del mismo tamaño q El de Arriba en mill R.s 1000

f.1017 [150] Un quadrito de Unos Soldados que estan tomando Tabaco original de David Teniers del mismo tamaño que la anttezedenttes en mill Rs 1000

[151] Un quadro de orfeo de Benitto Casteleon En El ttecho En mill y dozienttos Rs 1200

[152] otro quadro de Andromeda y perseo de mano de Buido en El ttecho en dos mill Rs 2000

[153] otro quadro de zirze El Mano de Benitto Casteleon En El techo en mill y dozienttos Rs 1200

Pieza Sestta marcos Dorados

[154] 156 Un quadro de nuesttro s.r en El Sepulcro nra s.ra La Mag.na Abar y Mattia de dos Varas y ma de Caida y dos Varas y dos Terzias de ancho original de Joseph de Rivera Con marco en ochocienttos Ducados 8800

[155] 157 otra quadro de sobrepuertta de la disputta En el Templo original de Joseph de Rivera de Vara y dos Terzias de Caida y dos Varas de ancho Con marco dorado y tallado y todos los de mas Son Como estos marcos en Cinco mill y quinienttos Rs 5500 *Annot: S Mgd*

[156] 158 otro quadro de Arquimedes Con Un Compas en la mano original de Joseph de Rivera de Vara y quartta en quadro Con marco en mill y quinienttos Rs 1500

[157] 159 otra quadro de Un Philosopho Con Una pluma en la mano original de Joseph de Rivera del mismo tamaño q el de Arriba en mill quinienttos Rs 1500

[158] 160 otro quadro de Una muchacha Con Una Rosa en la mano original del guarchino de ttres quarttas de Caida y menos de media Vara de ancho Con marco En Cien Reales 100

f.1017v [159] 161 Un quadro de Un Cordero original de Pedro orrente del mismo Tamaño y marco que El de Arriba en docienttos R.s 200

[160] 162 otro quadro de s.n Elias dormido Con Un Angel que tiene Un Jarro y Un panezillo original de Alonsso Cano del mismo tamaño que los de Arriba Con marcos en mill Rs 1000

[161] 161 otro quadro de la recsureccion de nro s.or Con muchos soldados original del Vazan de Vara de Caida y Vara menos quartta de ancho Con marco en ttrecienttos Ducados 3300

[162] 162 otro quadro del Robo de las Savinas q sirbe de Sobrepuertta original de Anibal Corache de Tres quarttas De ancho Con marco en dos mill y Docienttos rreales 2200

[163] 163 otro quadro de la huida a exiptto Con sn Joseph Con Una acha enzendida en la mano orgl del Vazan de Vara de Caida y Vara menos media quartta de Ancho Con marco en trecienttos Ducados 3300

[164] 164 otro quadro de nro s.r Con la Cruz a cuesttas y la Santta Veronica Con Un paño en la mano original del bazan del mismo tamaño en ttrecienttos Ducados 3300

[165] 165 Un quadro de la adorazion de los Reyes Con Un muchacho Vesttido de blanco y calzas Verdes Con Una fuentte de oro y Un Capon en ella original del Vazan de Vara de Caida y Vara menos media quartta de ancho Con marco En trecienttos Ducados 3300

f.1018 [166] 166 Un Rettratto de Un horttelano de Vara y tterzia algo mas en quadro original de Josseph de Rivera Con marco en dos mill Rs 2000

[167] 167 otro quadro de s^{n} Pedro de cuerpo enttero Con las llaves en la mano original de Josseph de Rivera de dos Varas y tterzia y media de Caida y ottro Tantto de ancho con marco en dos mill y quinienttos R^{s} 2500

[168] 168 Una caveza q sirve de sobrepuertta de Una muchacha Con su cuello original de Alonsso Sanchez de terzia de Caida y dos de ancho Con marco en quattrozienttos R^{s} 400

[169] 169 Una Caveza de Un hombre Con la Varba larga Con Una Cadena de oro original del Caballero Cairo que es sobrepuertta del mismo tamaño q la de Arriba Con marco En quattrozienttos R^{s} 400

[170] 170 otra Caveza de Un muchacho Con su cuello y Vottones de oro original de Alonsso Sanchez del mismo tamaño q los de arriba q sirve de sobrepuertta Con marco en quattrozienttos R^{s} 400

[171] 171 Un quadro de San Pablo Con Su monttantte y Un Libro original de Joseph de Rivera de dos Varas y terzia y media de Caida y Vara y dos Terzias de ancho Con marco en dos mill y quinientos R^{s} 2500

[172] 172 Una sobrepuertta de Una muger Vesttida de negro Listtado de oro Con Un Cuellezitto orig^{l} de Alonsso Sanchez de Una Terzia de Caida y dos Terzias de ancho Con m^{co} en quinienttos R^{s} 500

f.1018v [173] 173 otra sobrepuertta de Una Caveza de Un hombre Con Su Cuello Escarolado original de Diego Velazquez del mismo tamaño que el de Arriba en quinienttos R^{s} 500

[174] 174 otra sobrepuertta de Una Caveza de Una muger Con Su Cuello y ttoca q le llega a la frentte original de Alonsso Sanchez del mesmo tamaño q las dos de Arriba en quinienttos R^{s} 500

[175] 175 Un quadro de nra s^{ra} Con las manos Junttas Contemplando al niño Jhs Sobre Una Almoada orig^{l} de Josseph de Rivera de Vara y quartta En quadro en quattro mill R^{s} 4000 *Annot: S Mg^{d}*

[176] 176 Un quadro de Un Philosopho Con Un Compas En la mano Con las punttas Aziarriba y Un libro devajo de la mano orig^{l} de Joseph de Rivera de Vara y m.^{a} en quadro En dos mill R^{s} 2000

[177] 177 Un quadro de San fran.^{co} en las zarzas Con Un Angel Vesttido de Colorado original de Pedro Orrentte En El ttecho en mill y quinienttos R.^{s} 1500

[178] 178 otro Lienzo de s^{n} estevan quando le apedreaban original del dho Pedro Orrentte En el techo en mill y settecienttos R^{s} 1700

[179] 179 otro Lienzo de fray Juan Guarin de Rodillas en Cueros con dos muchachos y dos perros original del dho Pedro Orrentte en mill y quinienttos R^{s} 1500

orattorio, m^{cos} dorados

[180] 180 Un quadro de nro s^{or} muertto q le ttiene la Virgen y Un Angel original de Anibal Corache de dos Varas y media Terzia de Caida y dos Varas de ancho en sessentta mill R^{s} 60000 *Annot: S Mg^{d}*

[181] 181 Un Lienzo de s^{n} Lorenzo En las Parrillas En el ttecho en Cinquentta Ducados 550

f.1019 *Pieza de la tribuna*
Marcos negros

[182] 182 Un quadro sobrepuertta de nra s.^{ra} Con El niño Jhs Con El Despossorio de s.^{ta} Catthalina original de Luquetto de Vara y terzia de Caida y Vara y quartta de ancho Con marco negro en mill y dozienttos R^{s} 1200

[183] 183 otro quadro de s.^{n} Bar.^{me} original de Joseph de Rivera de dos Varas y Terzia de Caida y dos Varas y sesma de ancho en quatrozienttos Duc^{os} 4400

[184] 184 Un quadro de s^{n} Pablo hermittaño desnudo Con la pierna derecha sobre la Yzquierda Con los brazos Lebanttados al zielo y Un Rottulo enzima de los muslos y Con la Caveza Arriba y Una calabera en El suelo original de Joseph de Rivera del mismo tamaño q El anttezedentte en ttrezienttos Ducados 3300

[185] 185 Un quadro sobrepuertta de tres Angeles Vestidos de blanco q Venian a donde Estaba abrahan Vesttido de Colorado original de Pedro perchino q fue Maesttro de Rafael de Vara de Caida y Vara y quartta de Ancho Con marco negro en mill y quinienttos R^{s} 1500

[186] 186 otro quadro del Marttirio de San estevan orig^{l} del Vazan de Vara y tterzia de Caida y Vara de ancho Con marco negro en trezienttos Duc.^{os} 3300

[187] 189 Un Bodegon q Sirve de sobrepuertta Con dos pichones y Un Caldero de Cobre original del Corcobado de Napoles de Vara y quarta de Caida y Vara y media de ancho en mill R.s 1000

[188] 190 Un quadro de la pressenttazion de nra s.ra Con El niño En El ttemplo Con diferenttes figuras original del Vazan de Vara de Caida y Vara menos quartta de ancho Con marco negro en ttrecienttos Ducados 3300

f.1019v [189] 191 Una Prespectiva original de Vibiano Con Un palazio y muchos escalones de Piedra Con diferenttes figuras de Dos tterzias y m.a de Caida y Vara de ancho Con marco en Nobecienttos R.s 900

[190] 192 otra prespecttiva flamenca de Un aposentto Con forme se Ussa en flandes adornado Con nro señor La Mag.na y Martta orig.l de franco franco de ttres quarttas de Caida y Vara y sesma de ancho Con mco en nobecienttos R.s 900

[191] 193 otra pespectiva del Viviano de Dos palazios Uno en frentte de otro Con muchas estattuas y el pais Con Unos Cipreses y Diferenttes figuras del mesmo tamaño en nobecienttos R.s 900

[192] 194 Un Lienzo del prendimientto de nro s.or Jesuxpto original del griego En el ttecho en Dozientos Ducados 2200[19]

Pieza Septima que Sale Al campo

[193] 195 Un quadro de Un Cierbo En El Agua Con diferenttes Perros y su pais original de fran.co Ysneire de Vara y dos tterzias de Caida y ttres Varas y quartta de Ancho Con marco negro en dos mill y quinienttos R.s 2500

[194] 196 Un quadro de Un Circulo Con Un Razimo de Ubas y abellanas original de Labrador de terzia en quadro Con marco negro en dozienttos R.s 200

[195] 197 otra sobrepuertta de prespectiva en lamina original de esnech muh de la Prision de San Pedro con El Angel q le saco de ella y Unos guardas dormidos del mismo tamaño q El de Arriba Con marco negro en dozienttos rreales 200

f.1020 [196] 198 otra Sobrepuertta del mismo tamaño de Un Razimo de Ubas y Unas Vellottas avajo de mano del Labrador Con marco negro en Docienttos y quarenta Reales 240

[197] 199 Un Lienzo de Cazeria con Un Jabili persiguido de perros original de fran.co Yznaire de Vara y dos terzias de Caida y quatro Varas y Sesma de ancho Con marco negro en dos mill y quinienttos R.s 2500

[198] 201 Un quadro de Un pais Con Una Caida de Agua y Una flamenca y Un hombre Con Capa Colorada original de Artois de Vara y ma de Caida y dos Varas de ancho Con marco en docienttos Ducados 2200

[199] 202 Un Pais de Un hombre a Cavallo y Unas Damiselas Bailando con Un hombre tocando Una guitarra y Unos muchachos Cargados Con Una merienda y Una muger Senttada poniendo la mesa En El suelo y Un perrillo original de Claudio berones Con diferenttes figuras originales de Michael Angel de la Vattalla de Vara y media de Caida y dos Varas de Ancho marco negro en mill y nobecienttos R.s 1900

[200] 203 otro pais en que estan pescando orig.l de Artois de Vara de Caida y Vara y quartta de ancho Con marco negro y filette de oro ttallado en dos mill R.s 2000

f.1020v [201] 202 otro pais con Un castillo soldados y Una fagrua avajo con Un hombre que se estta haziendo La Varba y ottras Diferenttes figuras de Vamboche de Vara de Caida y Vara poco mas de Ancho Con Su marco y filettillo de oro tallado en mill R.s 1000

[202] 204 Un quadro Pais Con Un hombre Vesttido de Colorado Con Una Caja En las Espaldas y Un perritto original de Artois del mismo tamaño q El de Arriba Con marco negro y perfil detalla dorado en mill y dozienttos R.s 1200

[203] 205 Una prespecttiba original de Vibiano Antigualla Con Un hombre Vesttido de Azul de tres quarttas de Caida y dos terzias de ancho Con marco negro en Nobecienttos R.s 900

[204] 206 otra prespectiva del Vibiano Anttigualla con Un hombre senttado a dibujar Vesttido de Azul y Colorado del mismo tamaño que El de Arriba Marco negro en nobecientos R.s 900

[205] 207 Un Lienzo de Venus bueltta Las Espaldas en cueros original de Luquetto en El ttecho en mill y docienttos R.s 1200

Sacristia

[206] 208 Un Santto xptto Cruzificado Con Una Calabera A los pies de la Cruz y la Ciudad de Jerusalem en prespecttiba original de Rubenes con marco dorado y tallado de Vara y mas de Caida y Vara menos terzia de ancho en dos mill R.s 2000

Aposento detras de la Sacristtia

f.1021 [207] 210 Un Rettratto de Un obpo de medio Cuerpo orig.[1] de Vandique de Vara y media de Caida y Vara y terzia de ancho Con marco negro en mill y quinienttos R.s 1500

[208] 211 Un quadro de s.n herasmo debandole Las tripas de Dos Varas menos sesma de Caida y Vara y tterzia de ancho original de Gaspar Pusin Con marco negro en dos mill R.s 2000

[209] 212 Un quadro de Una muger Con Un Velo blanco en la Caveza original de dos terzias, en quadro Con marco negro en dozientos y Veintte R.s 220

[210] 213 Un Rettratto de Un hombre Armenio con Un Ropon aforrado empellejos Con Una gorra negra y Un Lienzo al pescuezo de mas de Vara de Caida y Vara de ancho Con marco negro en ochozienttos R.s 800

[211] 214 Un quadro de Un Philosopho Con Un globo Esttandosse Riyendo original de Diego Velazquez de mas de Vara de Caida y b.a y sesma de ancho Con marco negro en mill R.s 1000[20]

[212] 215 Un quadro de nra s.ra Con El niño Jhs dormido Con El s.n Juanico en tabla original de Rafael de Urbina de Dos Varas menos quarta en obalo Con marco negro en cinco mill y quinientos Reales 5500

[213] 216 Un Rettratto de Un hombre Vesttido de negro Con Un Cuello en Una mano Un guante Con su gorra y Venera que pareze esbozo original de Tinttoretto de Vara y quarta de Caida y mas de bara de ancho Con marco negro en settezienttos R.s 700

f.1021v [214] 217 Un Rettratto de Una muger Vesttida de negro Con Un Cuello y muchas Joyas y sortijas en las manos de mas de vara de Caida y menos de Vara de ancho Con marco negro en ochozienttos R.s 800

[215] 218 Una prespectiva en tabla pareze Yglesia con Un sacristan Ablando con Un hombre Vesttido de Colorado y ottros hombres Juntto a Una fuentte de mas de tres quarttas de Caida y Vara de ancho Con marco negro en Cien Ducados 1100

[216] 220 Un quadro pais con Un Nabio y Una Cuidad q que Se esta quemando Con Una puentte en medio de tres quarttas de Caida y mas de bara de ancho Con m.co negro en Cien Duc.os 1100

[217] 223 Un quadritto de Un pais de Una muger Con dos niños q Pareze santa que la tentaban los diablos en lamina de mas de ter.a de Caida y media Vara de ancho Con marco de peral y Un perfil de bronze dorado en quinienttos R.s 500

f.1022 *Pasillo de la Repost.a*

[218] 229 Un pais de menos de Vara de Caida y dos Varas y media de ancho con Unos Caçadores y Unos ombres Con marco dorado en ocho Ducados 88

f.1022v [219] 230 otro pais de poco mas de media Vara de Caida y dos de ancho Con Unos Caçadores y un Javali Con marco dorado en ocho Ducados 88

[220] 231 otro pais con Unos hombres del mismo genero y tamaño Con Unos hombres Cazando y Una muger Ylando en ocho Ducados 88

[221] 232 otro pais del mismo genero y Tamaño con Unos ombres y Una puentte Con marco dorado en ocho Ducados 88

Pieza de la Escalera que Sube Al quarto nuebo

[222] 233 Un quadro de Un bodegon Con Una Lengua de baca en Un platto y Un relox con Una zintta azul y ottras Cosas original echo en flandes de Vara y tterzia de Caida y dos terzias de ancho Con marco de pino dado de negro en dos mill y quinienttos R.s 2500

[223] 234 Un pais sobrepuertta muy oscuro original de Brugen de Vara poco menos de Caida y mas de Vara de ancho Con marco en nobecientos R.s 900

[224] 235 Un bodegon del mismo tamaño Con Una langostta en Un platto de la china y Un Capon En otro y ottras Varias cossas original echo en flandes en dos mill y quinienttos R^{s} 2500

[225] 236 otro bodegon Con Una Liebre y Una Canasta de frutta y ottra Volatteria Con Un perro y Un gatto original echo en flandes de Vara y terzia de Caida y dos terzias de ancho Con marco negro en dos mill y quinientos R^{s} 2500

[226] 237 Un pais Con Un olmo hueco a modo de Vosque original echo en flandes de Vara menos sesma de Caida y poco mas de Vara de ancho Con marco negro en nobecienttos Reales 900

f.1023 [227] 238 Un Bodegon con Un Arcabuz y Un galgo Con manchas negras y Una Caveza de Un perro Rubio y Un liebre Colgada del Arcabuz Con perdizes y ottra Volatteria de Vara y terzia de Caida y dos terzias de Ancho Con marco en dos mill y quinienttos R^{s} 2500

[228] 239 Un quadro de Una tempesttad de mar Con Un Nabio a donde echan a Juanas al mar original de Pablo bril de media Vara en quadro q sirve de Sobrepuertta Con marco negro en quinienttos R^{s} 500

[229] 240 Un pais con Un carro y Una Casseria en prespectiba del mismo tamaño q El anttezedenttc original del olandes q sirve de Sobrepuertta Con marco negro en quinientos R^{s} 500

[230] 241 otro pais con orfeo tocando A los animales con Un cavallo blanco original de brugel del mismo tamaño que El de Arriba y sirbe de Sobrepuertta con marco negro En seiscienttos y Cinquentta R^{s} 650

[231] 242 Un quadro que esta A los primeros Escalones para Subir ariva de Un pais Con Unos Salteadores de Camino que desnudan a Un hombre original de Pablo bril de vara y terzia de Caida y Vara y dos terzias de ancho con marco negro en dos mill R^{s} 2000

[232] 243 244 En El techo de esta pieza Un Lienzo de Pais Anttigualla de Unos Salteadores de Camino q han muertto a Un hombre y otro que le tiran del Cavallo Con Un perro original de Salbador de Rossa en mill R^{s} 1000

[233] 245 Un Lienzo pais Con Unos Arboles muy Alttos y santta Maria Mag.^{na} echada Con Una mano en la Caveza leyendo Vestida de Amarillo orig^{l} de Gaspar Pusin En El techo en Cien Ducados 1100

f.1023v [234] 246 otro Lienzo pais Con Una Cassa donde ay Ramo de Taberna dos ombres a Cavallo y Un Alcon sobre La mano y Un Tabernero con Un Jarro en la mano que les da de beber orig.^{l} de Salbador de Rojas en El techo en Cien Duc^{os} 1100

En la Escalera

[235] 247 Un Rettratto del Marques de Aytona En Un Cavallo blanco Armado Con El bastton en la mano en Un pais con Un Arbol grande y Un tronco original de Anttonio Vandique de quattro Varas de Cayda y tres Varas y sesma de ancho Con marco negro En Cinquentta y Cinco mill R^{s} 55000[21]

[236] 248 Un quadro de Benus y adonis con Un benablo en la mano Vesando a benus y abrazados Y Venus em pie y adonis senttado con un paño azul y Un cupido Volando original de Lorenzo Lot Diszipulo de Corezo de dos Varas y dos Terzias de Caida y menos de dos Varas de ancho Con marco negro en dos mill R^{s} 2000

[237] 249 Una sobre Venttana de Un pais con Unas flamencas original de Artois de Vara y quartta de Caida y Vara y media de ancho Con marco negro en mill y quinienttos R^{s} 1500

[238] 250 Un quadro En Tabla de la fabula de ganimedes Lebanttada de Una Aguila en El Aire En Un pais Con Un perro avajo que pareze Estar ladrando original de Michael Angel de bonarrotta de dos Varas y media de Caida y Vara y Algo mas de ancho Con marco negro En mill R^{s} 1000

f.1024 [239] 251 Un Pais Con Un bosque y dos Arboles que reberberan En El Agua original de Artois de dos Varas menos quartta de Caida y Vara y quartta de ancho Marco negro en nobecienttos R^{s} 900

[240] 252 Un Rettratto de Plinio[?] Senttado En El Suelo Con Una balona Caida Vesttido de negro Con Una gabardina Colorada Guarnezida de passamanos de oro y solo se ben Las Suelas de Los zapattos Con Un Jaro a Un lado original de Diego Velazquez de Vara y media de Caida y Vara y quartta de ancho Con marco negro en mill R^{s} 1000

[241] 253 Un Rettratto de D^{n} Rodrigo Calderon Con Un Cuello Armado Con Calzas atacadas Coloradas y debajo La Villa de Ambers en prespectius original de Pedro Pablo de Rubenes de tres Varas y media de Caida y Dos Varas y dos terzias de ancho Con m.^{co} negro en Seiscienttos Ducados 6600[22]

Recibim^{to} del q^{to} de Arriba
Marcos Negros

[242] 254 Un quadro de la adorazion de los Reyes Con Un Caballo blanco y silla negra y muchas figuras a cavallo original del Tiziano de dos baras y quartta de Caida y dos baras de ancho con marco negro en quattro mill R^{s} 4000

[243] 255 Una Sobrepuertta de Un Rettratto de Un hombre Vesttido de negro con Su Cuellezitto y la mano derecha puesta Sobre un muchacho Vestido de colorado y gabardina Morada y la mano yzquierda Sobre Un Libro y con Una pluma En la otra original de Pablo Verones de Vara y dos terzias de Caida y Vara y terzia de ancho Con marco negro en dos mill y quinienttos R^{s} 2500

f.1024v [244] 256 Un quadro de s^{n} Juan En El desiertto Sentado en Cueros enzima de Un Tronco donde Sale Una Rama haziendo Cruz la mano derecha enseñado La Cruz y en la Yzquierda Un Rotulo que dize Agnus dey original de Rafael de Urbina de Vara y mas de Caida y Vara y quarta de ancho Con marco dorado Lisso en ttrezienttos Duc.^{os} 3300

[245] 257 Un quadro de la muger adultera Con Un ombre Vesttido de blanco Con Una A la barda En la mano y ottro hombre armado de mas de tres quarttas de Caida y Vara y Sesma de ancho Con marco de Ebano en dos mill R^{s} 2000

[246] 258 Un quadro de la Ydolattria de Salomon Con muchas figuras El Alttar del Ydolo donde estan otras tocando Diferenttes ynsttrumenttos y ottras danzando original del Jorjion de Castelfranco de dos Varas y sesma de Caida y ttres Varas y media de ancho Con marco negro en quattrozienttos Ducados 4000

[247] 259 otro quadro sobrepuertta de Un hombre Vesttido de negro Con su gorra En la Caveza y Unos guanttes En la mano derecha Con Un nabichuelo y Vela tendida original del Palma de Vara y quartta de Caida y mas de Vara de ancho Con marco negro en ochocienttos R^{s} 800

f.1025 [248] 260 Un Rettrato de Una muger Veneziana de pelo Rubio Una manga Amarilla guarnezida de negro original de Palma de Vara y quarta de Caida y menos de Vara de ancho Con marco negro en ochocientos R^{s} 800

[249] 261 Un quadro de la Anunziazion de nra s.^{ra} Con el Angel quatro Colunas y Un pais con zipreses original de Pablo Verones de dos varas de Caida y quattro Varas menos terzia de ancho Con marco negro En quatrozienttos Ducados 4400

[250] 262 Un Rettratto de [N.B. "Una muger" crossed out] Un hombre con Una gorra en la caveza y Valona Caida Vestido de negro con Vottones de oro La mano dra poniendose Una Sorttija en la Yzquierda en ttabla de vara y quartta de Caida y Vara y Sesma de ancho Con marco negro original del Palma en Sesenta Ducados 660

[251] 263 otro Rettratto de la hermosa Judich En tabla Con la Espada en la mano para quitar La cabeza a olofernes Vestida de Amarillo guarnezido de negro y mangas blancas y doradas con Un belo azul atada La Caveza Con zinttas de oro original de Pedro Peresino de Vara y mas de Caida y ttres quartas de ancho Con Marco negro en mill y trecienttos R^{s} 1300

[252] 264 Un pais Con Unos Arboles huecos por de denttro y Unas yerbas de flores del campo y Unos Conejos de Yndias y Unos pajaros o pattos en el agua y Un buho en la Rama de Un Arbol con dos pajarittos Juntto a el original de Barringuen de dos Terzias de Caida y Vara de ancho Con marco negro en mill R^{s} 1000

[253] 265 Dos Ramilleteros yguales pintados en ellos Unas Rossas y Tulipanes de Tres quarttas de Caida y dos Terzias de Ancho q sirven de Sobrepuertas Con sus m.^{cos} de Peral en mill R^{s} 1000
Annot: S Mg

f.1025v [254] 266 Un pais Con Unas Arboledas Un hombre Con Un Cavallo blanco que ba a enttrar en Un bosque por Una portada de menos de media Vara de Caida y Cerca de Tres quarttas de ancho con marco de Ebano en quinienttos R^{s} 500

[255] 267 otros Dos ramilletteros pinttados en Una portada en prespectiba de menos de Tres y quarttas de Caida y dos terzias de ancho Con marco de pino negro en mill R^{s} 1000

[256] 268 Un quadro del Vaquillo del Tiziano de Cerca de Tres quarttas de Caida y mas de media Vara de ancho Con marco de Ebano de porttugal en mill y quinienttos R^{s} 1500

[257] 269 En El ttecho de esta pieza Un Lienzo de la Caida de hicaro y dedalo Su Padre Con Un pais y Un mar donde Un nabichuelo ba caminando Con Unos hombres q Reman y Uno bestido de colorado original de Tintoretto en quinienttos Ducados 1500

En El Alcoba del quartto Altto

[258] 270 Un quadro de nra s.^{ra} y el niño y Santta Cathalina y Un hombre Con Un Cuellezillo en la mano yzquierda y Un Libro en la mano dra de Una bara de Caida y Vara y quartta de ancho Con marco de palo Santto ondeado original del Palma en Seiscientos Ducados 6600 *Annot: esta en la casa de Barrio nuevo*

[259] 271 Un quadro de nra s^{ra} senttada en El Suelo y el niño Jhs la Una pierna Sobre sus Rodillas y la otra en pie agarrado de nra s.^{ra} con la mano mirando Arriba El nino a san Juan que esta Con santta Ysavel original de Andrea del Sartto de Dos Varas y Sesma de Caida Y Vara y media de Ancho Con marco de nogal tallado y dorado em partes en quinienttos Ducados 5500

f.1026 [260] 272 otro quadro de nra s.^{ra} y El niño Jhs Con s.^{n} Juan y Un Angel con Un pagayo en la mano y dando a la Virgen Una zesta de flores puestto enzima Un Libro original de parmesiano de Vara y quarta de [N.B. "Ancho" crossed out] Cayda y mas de Vara de Ancho Con marco negro en Seiscienttos Ducados 6600

[261] 273 Un quadro del tiempo agarrado a la fee destruyendo La heregia que es de Rubenes de Cerca de Vara de Caida y mas de Vara de ancho Con marco de Peral y perfil dorado en quinienttos Ducados 5500[23] *Annot: S Mg.^{d}*

[262] 274 otro quadro de David quando Le dieron el pan de Vendizion de menos de Vara en quadro original de Rubenes Con marco de nogal dado Un perfil dorado en quinienttos Ducados 5500[24] *Annot: S Mg.^{d}*

[263] 275 Un quadro de nra s^{ra} El niño Agarrado Con nra s.^{ra} Santta Ysavel y san Juan de Vara y quartta de Caida y Una Vara de ancho Con marco de palo Santto en mill Seiscienttos y Cinquentta R^{s} 1650 *Annot: S Mg^{d}*

[264] 276 otro quadro de nra s.^{ra} con El niño Jhs senttada Con Santta Margarita s.^{ta} Cathalina y s^{n} Jorje Armado s^{n} Juanico y ottros Angeles Con El Cordero y s^{n} Joseph dormido en prespectiva ttodo en pais original de Pedro Pablo de Rubenes de Vara y quarta de Caida y Vara y media de Ancho Con m.^{co} negro en diez y seis mill y quinienttos R^{s} 16500[25] *Annot: S Mg^{d}*

f.1026v [265] 277 Un quadro del triunfo de la fee Una muger En Un Carro q lleba Un Caliz En la mano y otra agarrada de la Cruz q Tiran El carro Dos Angeles de Cerca de Tres quarttas de Caida y mas de Vara de ancho original de Rubenes Con marco de peral Con un perfil dorado en quinientos Ducados 5500[26] *Annot: Su Mg^{d}*

[266] 278 otro quadro del Nazimientto de nro s.^{or} con San Joseph Vestido de Colorado capa Amarilla Con Un buy y Una mula y pastores orig.^{l} del Tiziano de Vara y media de Caida y otro ttantto de ancho Con marco negro en diez y Siette mill y seiscienttos R^{s} 17600

[267] 279 otro quadro con Unos Corderos y dos hombres echados y Un perro y Un Asno y Un mozuelo original de Pedro orrente de Vara poco mas de Caida y Vara y Terzia de ancho Con marco negro q sirbe de Sobrepuerta En dos mill R^{s} 2000

[268] 280 otro quadro del mismo tamaño q El de Arriba de Una muger Senttada Sobre Un Cavallo blanco Vesttida de Colorado y diferenttes ombres que ban Caminando orig^{l} de Pedro orrentte Con m^{co} negro en dos mill Reales 2000

[269] 281 Un quadro del Sacrifizio del [N.B. "Abra" crossed out] Toro orig.^{l} de Rubenes de Vara de Caida y mas de bara y sesma de ancho Con marco negro y Un perfil dorado en dos mill R^{s} 2000[27] *Annot: S Mg^{d}*

[270] 282 Un quadro de la orazion del guerto Con Un xptto delantte de mas de media Vara en quadro Con marco de Ebano y perfil de marfil en ttres mill R^{s} 3000

[271] 283 Dos floreros yguales Con flores blancas azules y Coloradas de mas de media Vara de Caida y ttres quartas de Ancho Con marcos negros en mill y ochocienttos Reales 1800

f.1027 [272] 284 Un pais Con Un tronco seco de zerca de media Vara de Caida y mas de dos Terzias de ancho en lamina Con marco de Ebano En Sesenta Ducados 660

[273] 286 En El ttecho de esta Pieza Un Lienzo de moysen y faraon Con Una muger echada de Espaldas y Un muchacho q la Abraza y con dos borricos El Uno Tiene Un muchacho Agarrado y Un Arbol a modo de Palma original del Cavallero Cayro en dos mill y quinienttos R^{s} 2500

Galeria nueba Alta

[274] 287 Un Rettratto de Una Ynglesa Vesttida de Raso blanco y Unas Joyas en El pecho y Una perla colgada original de Vandique de Vara de Caida y Vara menos sesma de Ancho Con marco negro en dos mill y quinientos R^{s} 2500

[275] 289 Un Rettratto de Una flamenca Con Una balona Con puntas medio Caida gabardina negra y mangas blancas original de Vandique del mismo tamaño que la de la primera de esta pieza en dos mill y quinienttos R^{s} 2500

[276] 290 Un quadro de Santta Rossolea Con muchos Angeles y Un Angelico Tapando Las narizes original de Vandique de mas de Vara de Caida y Una quartta de ancho Con m.^{co} negro en mill Ducados 1100 *Annot: S Mg*

f.1027v [277] 291 otro quadro de Una Ynglesa Con los pechos descubierttos Con Una Valona y Un Lazo amarillo y ottro de la misma Color en la zintura Vesttida de Verde original de Vandique del mismo tamaño y marco q la de Santta Rossolea antezedentte en ttres mill R^{s} 3000

[278] 292 otro quadro de Santta Rosolea yncada de Rodillas yncada de nra s.^{ra} y nro s.^{r} Jesu christto em pie Los brazos Abierttos y Dios P.^{e} Mirando Con Unos Angelicos Con Unas guirnalda de Rosas y Una Calabera y Un Libro original de Vandique del mismo tamano q la de Arriba en diez y seis mill y quinienttos R^{s} 16500 *Annot: S Mg.^{d}*

[279] 293 Un florero en Una Jarra perfilado de Unas Sortijas y Joyas sobre Un bufette orig.^{l} de Brugel de Vara de Caida y Vara menos quarta de ancho Con marco negro en dos mill y quinienttos R.^{s} 2500

[280] 294 Un quadro de la tenttazion de s^{n} Antton En lamina original de David tenier Con marco de Ebano muy Labrado de bara menos Sesma de Caida y Vara poco mas de ancho en trecienttos Ducados 3300

[281] 295 Un florero en Un barro Colorado Con Unas piedras y ottras Cossas enzima de Un Bufete y puesta La firma de Bruejen de Vara menos sesma de Caida y Vara menos q.^{ta} de Ancho Con marco negro en mill y quinienttos R^{s} 1500

f.1028 [282] 296 Un quadro Sobrepuerta de Un mozo Corcobado Vestido de Amarillo y Cuello largo Castaña de media Vara en quadro Con marco negro y Un perfil dorado En mill R^{s} 1000

[283] 297 Un quadro de San fran^{co} Arrobado Con la mano Yzquierda en El pecho y en la derecha Una Calabera y Un libro tocandole El Angel Un ynstrumento original de Vandique de Vara y media En quadro Con marco negro en quatrozienttos Ducados 4400 *Annot: Su Mg^{d}*

[284] 298 Un pais Sobrepuertta de media Vara de Caida y dos terzias de Ancho Con marco negro y perfil dorado en quinientos R^{s} 500

[285] 299 Un florero pinttada En el Unas Rosas y Un Tulipan de tres quartas de Caida y dos Terzias de ancho Con marco negro en mill y Docienttos R^{s} 1200

[286] 300 otro florero del mismo Tamaño y Con El mismo Marco en mill y dozientos R^{s} 1200

[287] 301 Un Rettratto de la Reyna Madre Maria de Medizis original de Vandique de Vara y terzia de Caida y dos de ancho Con marco negro en ttres mill R^{s} 3000

[288] 302 Un florero en Una garrafa de Vidrio orig.^{l} de mario de flor de Vara menos Sesma de Caida y poco mas de Tres quarttas de ancho Con marco negro en mill y quinienttos R^{s} 1500

[289] 303 otro florero del mismo tamaño y marco que el de Arriba en mill y quinienttos R^{s} 1500

f.1028v [290] 304 Un quadro de Dos Cavezas de negros de menos de tres quarttas de Caida y mas de ttres quarttas de ancho Con marco negros y Un perfil dorados en Cien Ducados 1100

[291] 305 Un Rettratto de Una muger flamenca Con Una borla en la Caveza Con Una Cortina Verde

de Thomas Veleborch de Vara y media de Caida y poco mas de Vara de ancho Con marco negro en dos mill y quinienttos R.s 2500

[292] 306 Un Rettratto de Un hombre flamenco Con Una balona Caida Vesttido de negro Con Contramangas blancas de Vara de Caida y ttres quarttas de Ancho Con marco negro en dos mill y quinienttos R.s 2500

[293] 307 Un Rettratto de Un hombre Con la Valona Caida y la mano Sobre Un globo orig.l de Vandique de Vara de Caida y Vara menos sesma de ancho Con marco negro en ttres mill R.s 3000

[294] 309 Un Rettratto del Prinzipe Thomas Armado original de Vandique de Vara de Cayda y Vara menos sesma de ancho Con Marco negro en dos mill y quinienttos R.s 2500

f.1029 [295] 310 En El techo de esta pieza Un Lienzo de Una Reyna que la dan Veneno original de Pedro Pablo de Rubenes en ttres mill R.s 3000

[296] 311 Un Lienzo de la Caridad Con quattro niños y Un perrillo orig.l de Rubenes En quatro mill R.s 400

[297] 312 otro Lienzo de bersabe y Una muger que la esta peinando Con Un brazo puesto sobre Una fuente y Un negrillo que le trae Un papel y Un perillo devajo original de Rubenes en quattro mill R.s 4000

[298] 313 otro Lienzo de la Caridad Con Una Camissa y Un puño azul y las faldas coloradas ynclinada La Cara Aziarriba con tres muchachos Alrededor orig.l de Vandique en mill Ducados 1100

[299] 314 otro Lienzo de las hedades Con Una mug.r q tiene Una guirnalda de flores en la caveza y Un paño Alisttado morado de oro con Un nudo q le cae sobre el ombro con camissa blanca y Unas flores en las faldas y en la otra mano Un niño dormido sobre Un paño azul y Un hombre buelto de Espaldas y Un biejo orig.l de Vandique en diez y seis mill y quinienttos Reales 16500[28]

En el pasillo despues de la galeria m.cos dorados

[300] 315 Un quadro de nra s.ra de La leche Vestida de blanco con s.n Joseph y el niño Jhs mamando original de Luqueto de menos de Vara de Cayda y Vara de ancho Con marco dorado y tallado en mill y dozienttos R.s 1200

[301] 316 Un quadro de Un banboch de Un hombre En Camissa Con Una Cestta Cojiendo flores y Un hombre y Un perro y Una Vieja con Una zestta de Tres quarttas poco mas o menos de Caida y mas de Vara de ancho marco dorado y ttallado en quinientos R.s 500

f.1029v [302] 316 otro quadro del deszendimientto de la Cruz de nro s.or q le tiene nra s.ra en las Rodillas Vajado de Abar y Maria Con la Savana Tendida y nra s.ra desmayada y s.ta Maria Mag.na, A los pies y san Juan teniendo a nra s.ra y las dos Maria orig.l de Pablo Verones Con marco dorado y tallado de Vara y Sesma de Caida y Vara y quartta de ancho en ochozientos Duc.os 8800 *Annot: S Mg.d*

[303] 317 otro quadro de la Vaquilla de Brigil de ttres quarttas de Caida original del bazan y Vara de ancho Con marco dorado y tallado en Seiscienttos R.s 600

[304] 318 Un quadro de nra s.ra Con El niño Jhs En brazos embuelto en Un Lienzo blanco original de Luqueto de menos de Vara de Caida y Vara de ancho Con marco dorado y Tallado en mill R.s 1000

[305] 319 Un San Ger.mo en El desiertto Con Un Silizio por El Cuerpo arriba y Una Piedra En la mano derecha de medio Cuerpo abajo besttido de blanco adorando a Un Santo xptto pegado a Un Arbol origin.l de Pedro Perosino de Vara y m.a de Caida en quadro Con m.co dorado y ttallado en dozientos Ducados 2200

f.1030 [306] 320 otro quadro del pasmo de nra s.ra pequeño que esta en palazio El orig.l Sacado de Jullio Romano de Vara y media de Caida y Vara y Sesma de ancho Con marco Dorado y tallado en quinienttos Ducados 5500

[307] 321 otro quadro de nra s.ra Con El niño en Una nube agarrando a Un pajaro que le Alcanza San Joseph y al otro lado S.n Ger.mo Leyendo en Un Libro de Penittentte colgado El capelo y el Vestido en Un Arbol Con Un Santto xptto Cruzificado pendientte del mismo Arbol y dos Angeles teniendo el mantto de nuestra s.ra de tres quarttas de Caida y Vara menos Terzia de Ancho original de Pedro Perosino Con marco dorado Lisso en dos mill R.s 2000

[308] 322 Un quadro en Tabla Con Una guirnalda de flores Con la Caridad en medio orig.l de Brugen de Vara y sesma de Caida y Vara de ancho Con m.co dorado y tallado en ttres mill R.s 3000

[309] 323 Un quadro de nra s.ra Con El niño Jhs Sentado en Una nube s.n Juan y s.n Roque orig.l de Pedro Perosino de Tres quarttas de Caida y Vara menos terzia de ancho sin marco en ochocientos R.s 800

[310] 324 otro quadro de nra s.ra con El niño dormido sobre Un mantto azul teniendole nra s.ra y s.n Joseph Con Una zesta de frutta y s.n Ju.o El dedo En la boca con su bidrio de cristal delante de mas de dos Tercias de Caida y ttres quartas de Ancho Con marco dorado y tallado en mill R.s 1000

f.1030v [311] 325 Un quadro de s.n Juan En El desierto sentado en Un penasco y el cordero Con Su cristal delante de Cerca de Tres quartas de Caida y media Vara de ancho Con marco dorado y Tallado en nobezienttos R.s 900

[312] 326 Dos dibujos de papel El Uno de Una Europa de mano de Luquetto y el otro Con Una muger Con Una barquilla de mano de Rafael Con marcos Dorados y tallados de Terzia de Caida y media Vara de Ancho En cientto y beinte R.s 120

El Aposento de la Escalera que Va A la torrezilla

[313] 327 Una Vatalla de falconete de Vara poco mas de Caida y Vara y media de Ancho marco negro en Cien Ducados 1100

[314] 328 otro Vattalla Companera de la Antezedentte del mismo tamaño y marco en Cien Duc.os 1100

[315] 329 Un quadro de la Cuidad de Pamplona original de Juan Baupta del mazo de Vara y quarta de Caida y Vara y dos terzias de ancho Marco negro en dos mill R.s 2000

[316] 330 Un pais de Arboledas Con Un pedazo de madera Corttada y Con Un hombre Vesttido de Colorado original echo en flandes de menos de media vara de Caida y dos quartos de anchos Con marco negro en mill y Seis.os Reales 1600

[317] 331 Un quadro en Tabla de los ynocenttes de Una nevada y con muchos Soldados orig.l de Brugen El Viejo de Vara y media de Caida y dos Baras y quartta de ancho Con marco negro en mill y ttrecienttos R.s 1300

f.1031 [318] 332 Un pais con Unos Labradores dormiendo orig.l de Brugen de media Vara de Caida y lo mismo de Ancho en mill y seis.os Reales 1600

[319] 333 Un quadritto de la adorazion de los Reyes en lamina original de Leonardo Lanoch de media Vara de Caida y dos terzias de ancho Con marco dorado a mate Liso En mill y Seiscienttos R.s 1600

[320] 334 otro quadritto del mismo tamaño de nro s.r Con la Cruz a cuesttas En lamina Con m.co dorado a mate liso en mill y seiscientos R.s 1600

[321] 335 En la Escalera de la ttorrezilla Un quadro Con Unos perros y gattos y Un perro agarrado a Un gatto del pescuezo Con muchas manchas blancas y negras original de Pedro de Vos de dos Varas y tterzia en quadro Con marco negro en mill y dozientos R.s 1200

[322] 336 otro quadro que esta en frente En la misma Escalera de perros y gattos Colgado Un gatto a la gargantta de Un perro y otro perro mordiendo de la Cola Al gatto original de Pedro de Vos de dos Varas menos Sesma en quadro Con marco negro En mill y Dozientos R.s 1200

[323] 337 Un pais que pareze de Brugen Con Unos Arboles enttre secos En Un pedazo de marina Con Unas figuras de Tres quartas de Caida y Vara de Ancho con marco negro en mill R.s 1000

Torrezilla

[324] 338 Un Rettratto del Rey Phelipe quarto que este en gloria de medio Cuerpo original de Diego Velazquez de Vara poco mas de Cayda y Vara menos Sesma de ancho Con m.co negro en Cinquentta Ducados 550

f.1031v [325] 339 Un quadrito Con Unas ninfas original de Agustin Corache de Terzia poco mas de Caida y ttres quarttas de ancho Con marco negro en Seiscienttos R.s 500

[326] 340 otro quadro del mismo Tamaño q El antezedentte Con Unas zenttinelas de noche y Una Luz que La ttiene Un Soldado En la ttorre y Unos palenques original de Ju.º de Toledo Con marco negro en ssos Rs 600

[327] 341 Un Rettratto de la Reyna nra s.ra de Vara y mas de Caida y Vara poco mas de Ancho original de Diego Belazquez Con m.co negro en Cinquentta Ducados 550

[328] 342 Un Rettratto del Prinzipe Prospero de dos Varas menos quartta de Caida y Vara y terzia de ancho Con marco negro en zinquenta Ducados 550

[329] 343 Un Rettratto q sirve de Sobrepuertta de medio Cuerpo de Da Maria Theressa de Austria original de Diego Velazquez de Vara poco mas de Caida y Vara menos sesma de ancho Con mco negro en mill y quin.tos Rs 1500

[330] 344 Un Rettratto del Prinzipe Dn Baltthasar a Cavallo Vesttido de negro Con Sombrero negro y plumas Blancas Con Una banda Colorada y Con El Conde Duque original de Diego Velazquez de Dos Varas poco menos de Caida y Vara y Terzia de ancho Con marco negro en quinienttos Ducados 5500[29]

f.1032 [331] 345 Un Rettratto del Rey nro s.or D.n Carlos segundo Vesttido de Lutto Con Su Valona Caida Con guanttes y Un Arcabuz En la mano y Un perrillo Con Su Corttina Colorada de Dos Varas y quartta de Caida y ottro Tantto de Ancho marco negro en Cinquenta Ducados 550

[332] 346 Un Rettratto del Ynfante Cardenal de medio Cuerpo original de Rubenes de Vara menos Sesma de Caida y Vara y Sesma de ancho Con marco negro en Cinqta Ducados 550

[333] 347 Un quadro Con Unos pajaricos muertos Con brebas y hubas origl de Michael Angel de la Vattalla q Sirve de Sobrepuertta de Terzia de Caida y dos de ancho Con mco negro en quinienttos Rs 500

[334] 348 Un Rettratto de Una muger Senttada en Una silla Con Una Mantilla Colorada y a los pies Un Lettrero de Lettras Antiguas de Vara y quarta de Caida poco menos y Vara de ancho Con mco negro en Cinquenta Ducos 550

[335] 349 Un quadritto Con Unas Castañas y Un basso con Vino del Labrador de Terzia de Caida y dos Terzias de Ancho Con marco negro en Cinquentta Ducados 550

[336] 350 Un Rettratto de Da Margaritta de Austria Emperattriz de Alemania original de Diego Velazquez de Vara y terzia de Caida y Vara y quarta de ancho Con mco negro en quinienttos Rs 500

f.1032v *Seg.da Pieza de la torrezilla*

[337] 351 Un quadro de Un Cestton Con flores y Unas zinttas Coloradas de Tres quarttas de Caida y Vara y Terzia de ancho Con mco negro en trezienttos Rs 300

[338] 352 Un quadro de Una Embarcazion de Soldados en Una galera en la mar original de Comelio de Vara menos quartta de Caida y Vara y tterzia de ancho Con marco negro en mill y quinienttos Rs 1500

Pieza detras la Alcoba de la galeria Altta

[339] 353 Un pais Con Unos Arboles aparttados Unas Ramas de otras Con Vaziadero de Agua que Viene de Una montaña y Con Unas figuras y Una nube q lluebe enzima que es de dos terzias de Caida y ttres quartas de ancho Con marco en mill y ttrezienttos Rs 1300

[340] 354 Un quadro de la Ciudad de zaragoza La puente quebrada q El rrio pasa por medio Con muchas Varcas y Jente de Una parte y otra original de Diego Belazquez de Vara de Caida y dos de ancho Con marco negro En dos mill y quinienttos Rs 2500

[341] 355 otro quadro Pinttado em pizarra de Un ombre Vesttido de Colorado original de Leonardo Lanoch de media Vara poco mas de Caida y tterzia de Ancho Con m.co negro en dozienttos y Cinquentta Rs 250

[342] 356 otro quadro de Una batalla origl de falconete de dos terzias de Caida y Vara de ancho Con marco negro en mill y quinienttos Reales 1500

f.1033 [343] 357 otro quadro del milagro de los Cinco pezes y dos panes en lamina original de leonardo Lanoch de media Vara de Caida poco mas y dos Terzias de ancho Con mco negro en mill y docienttos Rs 1200

[344] 358 otro quadro Pais Lamina Con Unos ombrezittos y Un perrillo en Tabla original de David Tenier Con marco de Ebano de media Vara de Caida y dos Terzias de ancho en mill y dozienttos R.s 1200

[345] 359 otro quadro de nro s.or Cruzificado entre los dos Ladrones Lebanttando La Cruz del Buen Ladron Con mucho ombres y Un Cavallo blanco Con Un hombre Vestido de Colorado en lamina original de Leonardo Lanoch de media Vara de Caida y dos terzias de ancho marco Dorado en mill y dozienttos R.s 1200

Galeria Vaxa

[346] 360 Un Rettratto de Un hombre anziano Vestido de negro forrado en Martta Senttado en Una Silla de felpa y Clavazon Dorado Con las dos manos puesttas Sobre Los dos brazos de la Silla Con Una Sortija y Un Rubi en ella original de Tintoretto Con mco Dorado y tallado de Vara y dos Terzias de Caida y Vara y tterzia de ancho en trezientos Ducados 3300

[347] 361 Un Rettratto de Un Senador Veneziano Con Un Ropon Colorado forrado en martas blancas Con las dos manos La Una fuera del Ropon y la otra señalando Con El dedo origl de Tintoretto del mismo tamaño y marco que la Antezedente en trezienttos Ducados 3300

f.1033v [348] 362 Un Rettratto de Un hombre Vesttido de negro con Un Cuellezitto muy pequeño Con la mano derecha Sobre Un Bufette y la otra metiendo El dedo por la pettrina origl de Tinttoretto Como Las antezedentes en trezientos Ducos 3300

[349] 363 otro Rettratto de Un hombre Vesttido de negro Con Un Ropon forrado en martas Con guanttes en ambas manos senttado en Una Silla forrada de Colorado Clavazon dorado original de Tinttoretto del mismo tamaño y marco q El de Arriba en trecienttos Ducados 3300

Seg.da Pieza de la galeria Vaxa

[350] 364 Un quadro de la Emperatriz siendo niña y Damas y Diego Velazquez pinttado Un perro echado poniendo Un muchacho La pierna enzima del original de Velazquez de Vara y dos terzias de Caida y mas de Vara y Terzia de ancho Con marco Dorado y tallado en quattro mill R.s 4000[30]

Pieza de la chiminea

[351] 365 Un florero de Mario de mas de Vara y quartta de Caida y Una Vara y mas de ancho Con mco Dorado y tallado en mill y quinientos R.s 1500

[352] 366 otro del mismo genero y tamaño y marco q El de Arriba en mill y quinientos R.s 1500

[353] 367 otro florero de mario del mismo Genero tamaño y marco que el de Arriba en mill y quinienttos R.s 1500

f.1034 [354] 368 otro quadro de Siquis y Cupido y Venus Senttada Con Un basso en la mano y Uno Satiro buelto de Espaldas y ottro Satiro Lebanttando Una Vandeja Con frutta original del Tiziano de Vara y media de Caida y dos Varas de ancho con marco Dorado y Tallado en Seis.os Duc.os 6600

Alcoba

[355] 369 Un quadro Labandose Las manos pilatos de medio Cuerpo y nro s.r Con las manos atadas y Unos Soldados original de Tintoretto de Vara y mas de Caida y Vara y m.a de ancho Con marco Dorado y Tallado En quinienttos Ducados 5500 *Annot: S Mg*

[356] 371 Un quadro de nra s.ra de medio Cuerpo Con El niño Jhs em pie abrazado Con la Virgen Con Un pie Lebanttado Con la mano de la Virgen original de guarchi del zenato de Vara y terzia de Caida y Una bara de ancho Con marco Dorado y ttallado en Dos mill y quinienttos R.s 2500

[357] 372 Un quadro de Una muger Vestida de blanco con Cuello y Cadena de oro origl de Alonso Sanchez de Vara de Caida y ttres quarttas de ancho Con marco Dorado y tallado en mill R.s 1000

[358] 373 Un quadro de nra sra y santta Cathalina poniendole Una sorttija El niño a Santa Cathalina Santta Ana Santta Ysavel y sn Juan original del mudo de tres quartas en quadro Con m.co dorado y tallado en dos mill R.s 2000

f.1034v [359] 374 Un quadro de Una marina con Unos Vajeles original de Pablo brill poco menos de media Vara de Caida y tres quartas de ancho Con marco dorado en nobezienttos R^{s} 900

[360] 375 Un quadro de la orazion del huerto Con El Angel y el Caliz en la mano y los diszipulos dormiendo orig.^{l} del Vazan de Dos Terzias de Caida y tres quartas de ancho Con marco dorado y tallado en mill y dozienttos R.^{s} 1200

[361] 376 Un Rettratto de Una muchacha Vestida de blanco de menos de Vara de Caida y tres quartas de ancho con m^{co} Dorado y tallado en mill R^{s} 1000

[362] 377 Un quadro pais de Unos Angeles original de Pablo brie poco menos de media Vara de Caida y tres quarttas de Ancho Con m^{co} Dorado y tallado en nobecienttos R^{s} 900

[363] 378 Un quadro del nazimientto original del Vazan de Dos tterzias de Caida y ttres quartas de ancho Con marco Dorado y Tallado en mill y Dozienttos R^{s} 1200

[364] 379 Un quadro de Una Santta Con las manos en cadenadas y Un paño Colorado,Sobre Los pechos y mangas blancas Mirando Al zielo orig.^{l} de guarchin del zintto de Vara y quarta de Caida y tres quartas de ancho en dos mill y quinienttos R^{s} 2500

[365] 380 Un quadro de s^{n} fran.^{co} y s.^{n} Gregorio original del mudo Con marco dorado y Tallado de ttres quarttas en quadro en dos mill R^{s} 2000

[366] 381 Dos paises Pequeños Con Sus marcos dorados tallados de Tres quarttas de Caida y Vara de ancho originales de Ph.^{e} Napolitano El Uno La histori de Abrahan Con los ttres Angeles y el otro de la Criada de Agar y la hija de Ysmael en mill y seiscienttos R^{s} 1600

Pieza despues de la chiminea

[367] 382 Un quadro de Cleopattra de medio Cuerpo Con la Vivora En El pecho Vestida de Azul original de guido de Vara y media de Caida y Vara poco mas de ancho Con marco dorado y tallado en dos mill y quinienttos R^{s} 2500

f.1035 [368] 383 Un quadro del mismo tamaño que El de arriba de Un moscobitta Con Una Cadena de oro y Una llave dorada Vesttida de azul Con Un mantto dorado forrado en Armiños con Su bonete en la caveza forrado en lo mismo orig.^{l} de Pedro Pablo de Rubenes Con m^{co} dorado y tallado en ttres mill R^{s} 3000

[369] 384 Un florero de mario de Cerca de Vara de Caida y tres quartas de ancho Con Su marco dorado y tallado en mill R^{s} 1000

[370] 385 otro quadro de otro florero de mario del mismo Genero q el antezedente en mill R^{s} 1000

[371] 386 otro del zenturion orig.^{l} de Pablo Verones de dos Varas poco mas de Caida y dos Varas poco menos de ancho Con m.^{co} dorado en mill Duc^{os} 11000[31] *Annot: S Mg.^{d}*

[372] 387 otro quadro del mismo tamaño que El antezedente de la adorazion de los Reyes Con Un pajezitto Vesttido de blanco orig^{l} de Pablo Verones Con marco dorado en quatrozienttos Ducados 4400

[373] 389 otro quadro de la fragua de bulcano Con Una mug.^{r} buelta de espaldas y Un Cupido y Un perro y muchas Calderas orig.^{l} del Bazan de dos Varas y mas de Caida y tres Varas de ancho Con m.^{co} Dorado Liso en mill Ducados 11000

[374] 390 Un quadro Sobrepuerta Con nra s.^{ra} Sentada Con Un Libro en la mano y el niño Jhs echado en sus faldas s^{n} Joseph y s^{n} Juan Con El cordero [N.B. "y tallado" crossed out] original del Palma Con marco dorado y tallado de Vara menos sesma de Caida y Vara de ancho en tres mill R^{s} 3000

f.1035v [375] 391 otro quadro de nra s^{ra} Con El niño Jhs dormido Santta Cathalina y s^{n} Juan Besandole El pie de Vara y media de Caida y Vara y quarta de ancho original del Tiziano Con m.^{co} dorado y Tallado en dos mill y trezienttos R^{s} 2300

[376] 392 Un Retrato de Un Senador Veneziano Vestido de colorado pintada Una Marina Con Unas galeras Cerca de dos Varas de Caida y Vara y m^{a} de ancho poco menos marco dorado y tallado en mill R^{s} 1000

[377] 393 Un quadro de nro s.^{or} Con la Cruz A cuestas ayudandose la llebar Simon zirineo original del Tiziano de Vara y media de Caida y Vara y quartta de ancho Con su m.^{co} dorado y tallado en siette mill R^{s} 7000

[378] 394 otro quadro de nra s.ra Con El niño Jhs em brazos abrazado de sn Joseph y sn Juan buelto de Espaldas mostrando El Cordero que esta echado con Sta catha orig.l del Palma de Vara y Terzia de Caida y dos Varas y media de ancho poco mas o menos en ochocientos Duc.os 8800

[379] 395 Un quadro de la orazion del huerto Con Judas en El primer Termino Con Unos Soldados y achas orig.l de Tintoreto de Vara menos sesma de Caida y Vara y Sesma de ancho Con marco dorado y Tallado en mill y quin.tos Rs 1500

[380] 396 Un quadro de nra s.ra Con las manos puestas Comtemplando al niño Jhs abiertos Los brazos mirando a la Virgen orig.l del Tiziano de dos terzias de Caida y tres quartas de ancho Con mco dorado y tallado en dos mill Rs 2000

f.1036 [381] 397 Un quadro de nro s.or Jesu christo echado q le tienen En la Savana Joseph Abar y Matia con una acha En Un blandon y nra s.ra de Rodillas llorando y Santta Maria Mag.na Teniendola original del Vazan de Vara menos Sesma de Caida y menos de Vara de Ancho Con mco Dorado y Tallado en ttrecientos Ducos 3300

[382] 398 Un quadro de nra s.ra Senttada Con El niño Jhs em brazos Con muchos Angelicos en Una nube y Santta Catthalina sn Gregorio Maldiziendo Al diablo original de Parmessano de Vara de Caida y ttres quartas de Ancho Con mco Dorado y ttallado en dos mill y quinienttos Rs 2500

[383] 399 Un quadro de nra s.ra y El niño Jhs echando la Vendizion al mundo enttre dos Colunas original de Pablo Verones de Vara de Cayda y dos quartas de ancho Con mco Dorado Lisso en dos mill Rs 2000

Aposento mas adelante

[384] 400 Un pais q Sirve de Sobrepuertta Con Una Caida de Agua orig.l de claudio de Dos Terzias de Caida y Vara y Terzia de Ancho Con su m.co negro en mil zien Rs 1100

[385] 401 Un quadro Con dos melones Sobre Un bufette de Piedra con diferentes frutas y Un gato que Va ttras de Un pajaro y ottra diferente Volateria original de Adrean Buatrache de Vara y quartta de caida y Vara y dos terzias de ancho Con mco negro en mill y quinienttos Rs 1500

f.1036v [386] 402 Un quadro de orfeo y muchos animales alrrededor Dos pattos y Un Conejito dc las Yndias orig.l echo en Napoles de la misma medida m.co Y ttamaño q antezedentte en nubezienttos Rs 900

[387] 403 otro quadro Con nutres y perros tras ellas original de Pedro de Vos de dos Varas y terzia en quadro Con mco negro En Cien Ducos 1100

[388] 404 Un quadro de Cazeria Con Un puerco espin y perros orig.l de Pedro de Vos de dos Varas y quartta en quadro Con mco negro en zien Ducados 1100

[389] 405 Un quadro de Cazeria de dos tejones y perros del mismo genero y marco q El antezedentte origl de Pablo de Vos en Cien Ducados 1100

[390] 406 otro pais Con Un s.n Ger.mo y Una Caida de Agua que esta Sobre La chiminea origl de Claudio Loren de Vara de Caida y Vara y Terzia de ancho Con mco negro en mill y trezientos Rs 1300

[391] 407 otro quadro de Cazeria Con Un perro q tiene agarrado Una Liebre echada En El Suelo y otro perro Corriendo tras otro origl de Pablo de Vos de dos Varas y quarta en quadro en Cien Ducados 1100

[392] 408 otro quadro de Un bodegon y Una Anade Colgada y Un Jarron en la Caldera de Vara y quarta de Caida y menos de Vara de Ancho con mco negro en mill y Dozienttos Rs 1200

[393] 409 Un Rettratto del Rey D.n Sevastian de portugal Armado Con Su Cuello y Una medalla al pecho orig.l de tres quartas en quadro Con m.co negro en Cinquenta Ducados 550

Pasillo del patinejo

[394] 410 Un quadro de Un Ceston de flores Con zintas azules origl del Teatino de media Vara de Caida y Vara menos Sesma de Ancho Marco dorado y Tallado en mill Rs 1000 *Annot: S Mgd*

f.1037 [395] otro zeston del mismo tamaño y Con el mismo Marco orig.l del Teatino En mill R.s 1000 *Annot: este Mgd*

[396] 411 otro quadrito Con Unas Alfombras y almoadas Con Vorlas de oro con diferenttes Trasttos

de Armas y Un perrillo y Una Jarra Con flores original de Urigona[?] de media Vara y Sesma en quadro Con m.co Dorado y Tallado en mill y Docienttos R^{s} 1200

[397] 412 otro quadrito del mismo tamaño y altto q El antezedente Con Un Bufette y sobre mesa enzima y Unas empanadas queso parmesano Con Su m^{co} Dorado y Tallado en mill y docienttos R^{s} 1200

[398] 413 otro quadritto Con Unos ombrez q estan a la Lumbre Canttando orig^{l} de David Tenier de menos de media Vara de Caida y tres quarttas de Ancho Con m.co Dorado y Tallado en mill y dozienttos R^{s} 1200

[399] 414 otro quadro del mismo Tamaño que El antezedentte de Unos hombres q Estan tomando Tavaco orig^{l} de David Thenier Con marco Dorado y Tallado en mill y dozienttos R^{s} 1200

[400] 415 otro quadro Con Un Alcon enzima de Una perdiz Con Una Canasttilla Con pajaros original de Esmaysel de media Vara de Caida y dos Terzias mas de ancho Con Su m^{co} Dorado y Tallado en nobecientos R^{s} 900

[401] 416 Un quadrito Con Unas mugeres Vañandose orig^{l} de Banbolen de media Vara de Caida y dos Terzias de Ancho Con m^{co} dorado y Tallado en mill y Docienttos R^{s} 1200

[402] 417 Un quadro de Una guirnalda de flores que Sirve de Sobrepuerta Con Unos muchachos En medio Jugando de claro y oscuro orig^{l} del Teatino de Dos Terzias de Caida y menos de Vara de Ancho Con m^{co} Dorado y ttallado en mill y quinientos R^{s} *Annot: S Mg^{d}*

f.1037v [403] 418 Un zestton de flores Con Sus zinttas azules Con su marco dorado y Tallado de media Vara de Caida y Vara menos Sesma de Ancho orig.^{l} del Teatino en mill R^{s} 1000 *Annot: S Mg^{d}*

[404] 419 otro Cestton de flores Con sus Cintas azules de media Vara de Caida y Vara menos Sesma de Ancho original del Teatino Con su m.co dorado y Tallado en mill R^{s} 1000 *Annot: S Mg^{d}*

[405] 420 Un quadrito En lamina del Triunfo de la paz Con dos hombres atadas Las manos atras por los Despojos de la guerra orig.^{l} de Rubenes de poco mas de media Vara de Caida y Vara y Sesma de ancho Con m^{co} dorado y Tallado en dos mill R^{s} 200

[406] 421 Un quadro de nra s.ra Senttada dando El pecho al niño orig.^{l} de Albertto de dos Terzias Largas de Caida y mas de media de ancho Con Su m^{co} Dorado y Tallado en mill y ochozienttos R^{s} 1800

[407] 422 Un quadro En lamina de Unas mugeres desnudas de media Vara de Cayda y Vara de ancho orig.^{l} del Teatino y Con El mismo marco en dos mill R^{s} 2000

[408] 423 Un zestton de flores Con Sus zintas azules orig.^{l} del Teattino de media Vara poco menos de Caida y menos de dos Varas de ancho Con m.co Dorado y Tallado en mill R^{s} 1000 *Annot: S Mg^{d}*

[409] 424 Un quadro de la Asumpcion de nra s.ra en tabla Con los Apostoles orig.^{l} del Tiziano de dos Terziad de Caida y m.a Vara de ancho Con marco Dorado y tallado en tres mill R^{s} 3000

f.1038 [410] 425 otro quadro de Un florero Luminado de Vitela firmado En Abrebiatura de mas de m.a Vara de Caida y media Vara de Ancho m.a dorado y Tallado en mill R^{s} 1000

[411] 426 otro quadro de Un Exeomo Con mucha gentte y fariseos a Cavallo orig.^{l} de oelbren de media Vara de Caida y mas de m.a de ancho Con m^{co} Dorado y Tallado en mill y Settezienttos R^{s} 1700

[412] 427 Un quadro En Tabla de Santa Maria Mag.na Con Un Libro en la mano Con Un Angel q tiene Una Cruz orig.^{l} de porneracho de Vara y mas de Caida y Vara y quartta de ancho Con m^{co} Dorado y Tallado en mill y Settezienttos R^{s} 1700

[413] 428 Un quadro En tabla de Un hombre que le estan sacando Una Espina del pie Con la Voca Abiertta y Una Vieja llorando orig^{l} de Adrian Braura de media Vara de Caida y poco menos de media de ancho Con Su m.co Dorado y Tallado en mill y Dozienttos R^{s} 1200

[414] 429 Un Lienzo de Una gloria que esta en El techo Con muchos Santtos q Es El Vorronzillo que esta pinttado En El Coro de s.n Ph.e orig^{l} de D^{n} fran.co de herrera en mill y ochocienttos R^{s} 1800

En El pasillo Sig^{te}

[415] 430 Un quadro de Cazeria Con Un Lobo desttrozando Un Cordero Con Unos perros orig^{l} de Pedro de Vos de Dos Varas menos sesma de Caida y Dos Varas y quarta de Ancho Con marco negro en mill R^{s} 1000

f.1038v [416] 431 otro quadro q Sirve de Sobrepuertta En lamina Con Una Langosta en Un platto y Un Limon y ubas original del flamenco de Dos Terzias de Caida y menos de tres quarttas de Ancho Con marco de Ebano en mill y dozienttos R^{s} 1200

[417] 432 Un pais q Sirve de Sobrepuertta orig.^{l} l de Ytalia de media Vara de Caida y dos Varas y m.^{a} de ancho Con Su marco negro en quatrozienttos R^{s} 400

[418] 433 otro quadritto En lamina de dos terzias de Caida y ttres quartas de ancho Con m.^{co} de Ebano en mill y dozientos R^{s} 1200

[419] 444 Un quadro de Una prespectiva de Un turco Con Recado de Scrivir y Un Esclavo q Esta Sacando Un Tesoro original de Michael Angel de la Vattalla de Vara de Caida y dos Terzias poco mas de ancho en dos mill y quinienttos R^{s} 2500

En la libreria

[420] 445 Un quadro de s^{n} Sevastian enzima de la Puertta de la enttrada orig.^{l} de Caravacho de Vara y media de Caida y dos Varas y Terzia de Ancho Con m^{co} negro en quinientos Ducados 5500

[421] 446 Un quadro del Nazimientto de nro s.^{or} orig.^{l} del Vazan de tres Varas Largas de Caida y Cinco Varas de Ancho Con marco negro en Cinquentta y Un mill R^{s} 51000

f.1039 [422] 447 Un quadro de Un bodegon Con Una Liebre Colgada y Pichones y Volatteria orig^{l} del Corcobado de Napoles de Vara y dos Terzias de Caida y Vara de Ancho Con m^{co} negro en doz mill R^{s} 2000

[423] 448 Un quadro de s.^{n} Cosme y san Damian que Sirve de Sobre Venttana orig.^{l} de Joseph de Rivera de Vara y quarta de Caida y dos Varas y tterzia de Ancho Con m^{co} negro en dos mill R^{s} 2000

[424] 449 otro quadro de Un bodegon Con Unos pezes y Una Caldera de Cobre orig.^{l} de Corcobado de Napoles de Vara y dos tterzias de Caida y Vara de Ancho Con m^{co} negro en dos mill R^{s} 2000

[425] 450 Un Rettratto de Un hombre Vestido de negro Con Una Calabera En El ombro yzquierdo de mas de Vara de Caida y Cerca de Vara de Ancho Con m^{co} negro en mill R^{s} 1000

[426] 451 otro Rettrato de Un hombre Vesttido de negro Con Un Cuellezitto y Una Sorttija en la mano yzquierda Con Marco negro en mill R^{s} 1000

[427] 452 Un Rettratto de Un niño desnudo que dizen es de ttres meses gordo Con m^{co} negro de Vara y terzia de Caida y Vara de Ancho en mill y setezienttos R^{s} 1700

[428] 453 Un quadro de la fragua de bulcano orig.^{l} del Vazan de tres Varas y quarta de Caida y cinco Varas de Ancho Con marco negro en Cinquentta y Un mill R.^{s} 51000

[429] 454 Un Rettratto de Una muger Vesttida de negro Con las manos Sobre Una piedra orig.^{l} del Palma de Vara y Terzia de Caida y Vara y quarta de ancho Con m.^{co} negro en mill y Settezientos R^{s} 1700

f.1039v [430] 455 otro Rettratto de Un hombre Con Una gorra que dizen que es Varbon de Vara y terzia de Caida y Vara de ancho Con m^{co} de Ebano en dos mill R^{s} 2000

[431] 456 Un Cupido dormido Sobre Un Peñasco de Vara y Terzia de ancho y menos de Vara de Caida Sin M.^{co} en mil y quinienttos R^{s} 4500

[432] 457 Un quadro del nazimiento; de Joseph de Rivera de tres Varas menos quarta de Caida y quatro baras de Ancho Con marco negro en treinta y ttres mill R^{s} 33000

[433] 458 Un Lienzo de Lucrezia orig.^{l} de guido que esta en el techo en quatrozientos Ducados 4400

Seg^{da} Pieza de la Libreria

[434] 459 Un quadro de la Abundanzia de Rubenes Con muchas figuras de Su familia origin.^{l} suyo de Dos Varas y media de Caida y quatro Varas de ancho Con m^{co} negro en Cinco mill Ducados 55000[32]

[435] 460 Un Bodegon de Diferenttes Abes y pezes Con Un ombre Con Una Liebre en la mano y con Un borrico Cargado de Conejos original de Ju.^{o} feitto de dos Varas y quarta de Caida y tres Varas y Terzia de ancho m.^{co} negro en quatrozienttos Ducados 4400

[436] 461 Un quadro del Castillo de maus orig.^{l} de Michael Angel Caravacho de dos Varas y quarta de Caida y quattro Varas y media de Ancho Con m.^{co} negro en dos mill Ducados 2200

[437] 462 Un Rettratto del Ynfante Cardenal a Cavallo en Un pais donde ay Un Arbol grande donde esta Colgado Un Letrero orig.l de Vandique de quatro Varas y quarta de Caida y ttrez Vars y terzia de Ancho Con Su m.co negro en ttreinta y ttres mill R.s 33000

f.1040 [438] 463 Un quadro de las Vodas de Cana original de Caravacho de dos Varas y quartta de Caida y quattro y media de ancho Con marco negro en Veinte y Siette mill y quinienttos R.s 27500

[439] 464 Un Bodegon Con Un Cisne y ottras Abes de Volateria y Un pabo R.l y fruttas Con Una fuente dorada y Un muchacho echando El agua En Una garrafa original de Juanes felt de Dos Varas y quarta de Caida y tres Varas y terzia de ancho marco negro en quinientos Ducados 5500

[440] 465 Un quadro sobrepuertta de neptuno Con Unas mugeres en Un Carro y Cav.os Con galeras donde El Cardinal Ynfante pasa a milan orig.l de Rubenes de Tres Varas de Caida y tres Varas y dos terzias de Ancho Marco negro en diez y seis mill y quinienttos R.s 16500[33]

[441] 466 Un quadro de Cazeria Con Uons perros destrozando Un benado orig.l de Pedro de Vos de dos Varas y quartta de Caida y tres Varas y Terzia de ancho Con m.co negro en dos mill R.s 2000

[442] 467 Un quadro de Cazeria Con Un benado Colgado y Una banasta de fruta Con Una Langosta en Un platto de la china y ottra Volateria orig.l de esnaira de dos Varas de Caida Con m.co negro en quattro mill y quinienttos R.s 4500

[443] 468 Un pais que Sirve de Sobre Ventana orig.l echo en Ytalia de Vara menos quarta de Caida y tres Varas de ancho Con su m.co negro En mill R.s 1000

f.1040v [444] 469 En quadro Con muchas frutas y Un papagayo y Un negro Vesttido de colorado Con Sus mangas blancas orig.l de Michael Angel de la Vattalla de Dos Varas de Caida y tres Varas y quarta de ancho marco negro en quatro mill y quinientos R.s 4500

[445] 470 Un quadro de Monteria y Un Javali y perros q le tienenando original de Pedro de Vos de dos Varas y quarta de Caida y tres Varas y terzia de ancho Con m.co negro en tres mill quin.tos R.s 3500

[446] 471 Un Lienzo de quatro Philosofos en El techo muy Rotto y descocido disputando Con diferentes Libros y papeles en las manos en quatro mill R.s 4000

[447] 472 otro Lienzo del Jigante Goliat y David que le Cortta La Caveza original de Lucas Jordan en El techo en dos mill R.s 2000

[448] 473 otro Lienzo de Judiq que le Corta la Caveza a olofernes orig.l de Lucas Jordan en El techo en dos mill R.s 2000

[449] 474 otro quadro de Piranio y Tisbe orig.l del cav.o Maxsimo En [N.B. "medio" crossed out] dos mill y quin.tos R.s 2500

[450] En medio de estas quatro Pinturas del techo ay otra de Siquis y Cupido Con Una mugr q le alumbra Con Un Candil de garabato en ttre mill R.s 3000

Terzera pieza de la libreria

[451] otro quadro de s.n Andres orig.l del tadeo suquer en tabla de tres Varas y quarta de Caida y dos Varas y quartta de ancho Con m.co negro En quattro mill R.s 4000

[452] otro quadro del Nazimiento de nro s.or orig.l de Pedro Pablo de Rubenes de tres Varas de Cayda y quatro Varas y m.a de ancho Con m.co negro en diez mill R.s 10000

f.1041 [453] Un quadro de la Caridad Romana q sirve de sobrepuerta de medio Cuerpo orig.l de Pedro orente de Vara y quarta de Caida y Vara y media ancho Con Su m.co negro en tres mill R.s 3000

[454] Un quadro prespectiva q Sirve de Sobrepuerta Con muchas figuras orig.l del Vibiano de dos Varas y terzia de Caida y quatro Varas de Ancho m.co negro en mill Ducados 11000

f.1041v *Galeria Alta*

[455] 457 Un quadritto de paisage Y figuras de Una terzia Con m.co dorado en quarenta Ducados 440

[456] 458 Un niño Jhs En El descansso de Una Escalera dando La Vendizion Al mundo de Vara de Caida y dos Terzias de ancho orig.l Con marco negro en ttrezienttos R.s 300

f.1042 [457] 459 Un quadro En lamina de la zena de nro s.r con m.co negro orig.l de Leonardo Lanoch de dos Terz.s de Caida y ttres quarttas de ancho en treintta Ducados 330

[458] 460 otro quadro del mismo tamaño q El de Arriba del prendimientto de nro s.r y es del mismo Mro y mano en treintta Ducados 330

[459] 461 Un quadro en pizarra con Un hombre à Cavallo de media Vara en quadro Con mco negro orig.l de Leonardo Lanoch en Veinte Ducados 220

[460] 462 Un pais Con Un pastor y muchas Cabras de Vara y quartta dc Caida y Vara y media de ancho Com poca diferenzia Con marco dorado y tallado esta Juntto Al balcon de la galeria Alta en Sesentta Ducados 660

[461] 465 Un quadro de la Europa de dos Varas y media en quadro sin marco en mill y Duzientos rs 1200

[462] 465 Un Retratto de la s.ra Da Anttonia Maria de la zerda Marqsa q fue del Carpio de tres quarttas en quadro con m.co Dorado y tallado en sessenta Ducados 660

[463] 467 Un quadro del s.r Marques del Carpio Con Retrato de la s.ra D.a Ant.a Maria de la zerda Con Un Lettrero q Dize Mardoqueo ques de Vara y q.ta de Caida y Vara y m.a dc Ancho Sin marco de mano de Andres Esmit en dozientos R.s 200

f.1042v [464] 468 otro quadro donde ay Un rettrato de Santto Domingo del mismo tamaño que El antenzedente en dozienttos Rs 200

[465] 469 otro dibujo en que esta Comenzada a Rettratar La s.ra Da Maria Anttonia de la zerda de mas de Vara y m.a de ancho sin marco de mano de Andres Esmit y el antezedente en Cinquentta Rs 50

[466] 467 Un pais pintado en El Una puentte Unos ombres y Un perro blanco dc mas de vara de caida y Vara y quartta dc Ancho sin marco en dozienttos Rs 200

[467] 468 Un quadro de Borquexo en que esta Un ombre Escribiendo y Una perrilla echada de Vara y tterzia de Caida y dos Varas de ancho sin marco en Veinte y dos R.s 22

Lo encaxonado

[468] 1 Un quadro de nra s.ra Con Su hijo en los brazos y Una Canastica de Paxa en El Suelo dc Vara y media de largo de Tintoretto En Seis mill R.s 6000

[469] 2 Lucrezia y Tarquino en Tabla de Una bara del Tiziano en setecientos Ducados 1700

[470] 3 La Veneziana dc Perlas del Tiziano de Una Vara en Setecienttos Ducados 7700

[471] 4 Lucrezia y Tarquino deTras del Tiziano dc Una bara Con perlas En las orejas en dos mill y quinienttos R.s 2500

[472] 5 Un quadro de Dos mugeres la Una Con Un niño en los brazos de Vara y m.a de largo del Tiziano en ochozienttos Ducados 8800

f.1043 [473] 8 Un quadro dc Vara dc Altto y tres quartas dc ancho de la adorazion de los Reyes de P.o Pablo berones en mill Ducados 11000 *Annot: S Mg.d*

[474] 9 Un quadro Pais de la Escala de Jacob de Vara de Rubenes en dos mill Setecienttos y Cinq.ta R.s 2750

[475] 10 Una Tabla de nra s.ra Con El manto azul forrado en dorado de Vaxo del de Vara de [N.B. "ancho" crossed out] Leonardo de Vinza En Seiscienttos Duc.os 6600

[476] 11 Un quadro En Tabla de Una nra s.ra en Triunfo de la Caridad de Vara de Rubenes en quinienttos Ducados 5500[34] *Annot: S Mg.d*

[477] 12 Un Borron de blanco y negro de Un martirio de Un Santto Con gloria Arriba Con m.co de Ebano y marfil de Pablo Verones en dozientos Ducados 2200 *Annot: S Mg.d*

[478] 13 Un Lamina de la Mag.na Con m.co dorado de ttres quartas en quatro mill R.s 4000 *Annot: Dupp.da y sea de estas a la Ultema tasa*

[479] 14 Una Tabla de nro s.r q Va Al calbario a donde esta Cruzificado Con la Mag.na a los pies del Tiziano en Siette mill R.s 7000

[480] 15 Un Lienzo dc Cerca de Vara y media de largo y Cerca de Una de Alto Con Un ombre a Cavallo perros de Caza y Unas obejas con Una Liebre del Vazan en mill Ducados 11000

[481] 16 Una Ymagen de nra s.ra Con El niño en los brazos y s.n Joseph dando Una manzana a nra s.ra en Tabla de Vordonon en dos mill y quinienttos R.s 2500

[482] 17 Una tabla del Triunfo de la Yglesia Con Una muger de Vara y m.a de Rubenes en Cinco mill y quinienttos R.s 5500[35] *Annot: S Mg*

f.1043v [483] 18 Un Lienzo pegado en Tabla de la Mag.^{na} con Un Cruzifijo de Verones de Vara y m.^{a} en ttreze mill y dozienttos R.^{s} 13200 *Annot: S Mg.^{d}*

[484] 19 Una nra s.^{ra} En Tabla de Cerca de Vara de Alto Con El niño en los Brazos y s.^{n} Juan Abrazandole s.^{n} Joseph y santta Ysavel del Parmessano en diez y seis mill y quin.^{tos} R.^{s} 16500

[485] Una Lamina Con Una muger puesta en admirazion Con Una Estufilla Con Lumbre y Vidrio christalino deLante de guido en quattro mill R.^{s} 4000 *Annot: Dupp.da en la Ultima P.te de la tasaz.on y sea de esta raquelta*

[486] 20 Un Lienzo Cerca de Vara de xptto Cruzificado de mano del Tiziano en ochocientos Duc.^{os} 8800 *Annot: S Mg.^{d}*

[487] 21 Un Lienzo echado de Vara de Largo del nazimientto del Vazan en quinienttos Duc.^{os} 5500

[488] 22 Un Lienzo de Vara de Largo de nra s^{ra} Con El niño dandole el Pecho de Rivera en mill y quinienttos R^{s} 1500

[489] 23 Una Tabla de Cerca de Dos Terzias de Largo de Un hombre Mozo Con Cuello del Teatino de Vandiq en Cien Ducados 1100

[490] 24 Una Tabla de la de Rubenes en que esta santo Domingo s.^{n} Ger.^{mo} s.^{ta} Clara Y ottros Santtos en quinienttos Ducados 5500[36] *Annot: S Mg*

[491] 25 Una Tabla del Nazimientto de noche de poco mas de tres quartas de Alto del bazan en Setecienttos Ducados 7700 *Annot: S Mg.^{d}*

[492] 26 Una Tabla de los Aposttoles de Vara en ochozienttos y ochentta R.^{s} 880

[493] 27 Una tabla del desposorio de s.^{ta} Cath.^{a} de Rubenes de mas de Vara en diez y Seis mill y quinientos R.^{s} 16500[37] *Annot: Su Mg^{d}*

f.1044 [494] 27 Una Tabla de la Coronazion de Espinas de noche de Cerca de Vara de Vandiq en dos mill y Doz.^{tos} R.^{s} 2200

[495] 28 Un Retratto de Un Viejo Con Varba grande de tres quartas de Vandiq en Cien Ducados 1100

[496] 29 Una tabla de mas de Vara de Alto del Sacrifizio de Abrahan de Vara y quarta de Jullio Romano en nobecientos Ducados 9900

[497] 30 Un Lienzo de Una muger Rubia Con Una fuente en las manos y dos melos en ellas de mas de Vara en mill y quinientos R.^{s} 1500

[498] 31 Una Sobre Venttana Pequeña en que ay Cinco Conejos en Cientto y Cinquenta R.^{s} 150

[499] 33 Una Tabla Rettrato de Un muchacho Con Calzas atacadas de Vara y m.^{a} en treintta ducados 330

[500] 34 Un Lienzo en Vosqueja de Moisen Ablando Al pueblo de Vara y tres quartas de largo del Parmesano en trecientos Ducados 3300

[501] 35 Un pais sobrepuertta Con ttres Religiosos franziscos de Vara y quarta de largo en mill y Seiscienttos R.^{s} 1600

[502] 36 Una sobre Venttana Con tres Cavezas de mug.^{res} de Vara y quarta de Largo de Verones en Dos mill y quinientos R.^{s} 2500

[503] 37 Un Lienzo de Lucrezia de mas de Vara Con collar de Perlas en ochocienttos R.^{s} 800

f.1044v [504] 38 Un Lienzo de Jesu christo deszendiendo em brazos de Su madre y ottras Santtas de Vara y m.^{a} de Largo en dos mill R.^{s} 2000

[505] 39 otro Lienzo de Vara de la huida de aegiptto y Santta Catth.^{a} Arrodillada del Bazan En Seis mill R.^{s} 6000 *Annot: S Mg.^{d}*

[506] 40 otro Rettratto de Un hombre Vestido de negro Con Un Libro En las manos de mas de Vara en nobecienttos R.^{s} 900

[507] 41 Un Lienzo de Vara de Alto y dos Terzias de ancho Con paisaje y figuras Pequenitas en Settezienttos R.^{s} 700

[508] 43 Un Lienzo en Vosquexo Con Diferenttes ombres q se despeñan de Cavallos y Uno que Viene despenado de lo superior en quarentta Ducados 440

[509] 44 Una sobre Venttana de Una sobre bentana de Una marina Con Una Varca Con gentte y a lo lejos descubre Unos Navios y a la orilla Unos ombres Vesttidos de Colorado de Vara y m.^{a} de largo en ochozientos R.^{s} 800

[510] 45 Un quadro Largo y angosto de la Asumpcion de nra s.^{ra} que esta en bosquexo de Cerca de dos Varas de Altto del Bazan en mill R.^{s} 1000

[511] 46 otro quadro Largo Y angostto de diferentes figuras y enttre ellas Una muger y Un niño Comparando Una Esfera de dos Varas de Altto de federico Barrozio en ochozientos Ducados 8800

[512] 47 Una tabla de Vara de los quatro ebanjelistas de Rubenes en quinienttos Ducados 5500[38]
Annot: S Mg.[d]

f.1045 [513] 48 Un Rettratto de Un hombre de medio Cuerpo Con La mano En El pecho Vesttido de negro Con bonette y Cuello Blanco Alechugado de Tinttoretto en ochozienttos R.[s] 800

[514] 49 otro Rettratto de medio Cuerpo de Un hombre anziano Con Ropon blanco acuchillado y deVajo ottro encarnado La mano En la Pettrina y Una birriola Alta que pareze Veneziano en mill R.[s] 1000

[515] 50 otro En la misma forma q tiene por Rotulo Nicola Cintarero de Tintoretto en dos mill Reales 2000

[516] 51 Un Rettratto de Un hombre Con Una ropa negra a modo de garnacha y Un Cuello blanco Con guanttes q Dize a las Espaldas sev.[an] cazer en ochozienttos R.[s] 800

[517] 52 otro Lienzo de nra s.[ra] Con su hijo en las faldas y s.[n] Juan Santta Ana y s.[n] Joseph y Unas Colunas de Piedra de Cerca de Dos Varas de Altto en quattro mill R.[s] 4000

[518] 53 otro Lienzo de nra s.[ra] Con El niño en las Rodillas s.[ta] Catth.[a] y s.[n] fran.[co] de Cerca de Dos Varas de Altto en nobecienttos R.[s] 900

[519] 54 Un Rettrato de Jacob Tintoretto de medio Cuerpo en Cien ducados 1100

[520] 55 otro de Una muger q el mas del Cuerpo Tiene descubierto en Seiscienttos R.[s] 600

[521] 56 otro de Un hombre Mozo Con Cuello grande y Una pluma en la mano derecha de Tintoretto en mill y quinienttos R.[s] 1500

[522] 57 otro de Un biejo forrado en blanco y cuello blanco de Tinttoretto en Cien ducados 1100

[523] 58 otro que parece flamenca Con Un Collar de perlas y Unas flores en la Caveza en Seiscientos R.[s] 600

f.1045v [524] 59 otro de Un hombre aCaponado que pareze Tiene Capilla en quinienttos R.[s] 500

[525] 60 otro Con Cuello y Una Cadena y pendiente della Una medalla de Alonso Sanchez en mill y quinienttos R.[s] 1500

[526] 61 otro de Un hombre q Pareze emperador en ocho Ducados 88

[527] 62 otro de Un hombre Viejo que pareze Retrato de s.[n] Pablo en ochozienttos R.[s] 800

[528] 63 otro de Un Clerigo Con Su Vonette en quinientos R.[s] 1500

[529] 64 otro de Una Damsela Con Vestido blanco mono Rubio y Cuello alochugado en seiscienttos R.[s] 600

[530] 65 otro de un hombre q[e] tiene por Nombre tadeus tocalus en quatrozienttos R[s] 400

[531] 65 otro q Pareze Retrato Retrato de Cardenal en ttreintta Ducados 330

[532] 66 otro de Un hombre Con Ropon negro bueltas pardas y Cuello blanco de Tintoreto en Cien Duc.[os] 1100

[533] 67 otro q tambien pareze Cardenal que es Retrato de s.[n] Ger.[mo] Siendo Mozo Con Un perro en ochozienttos R.[s] 800

[534] 68 otro Rettratto de Un hombre Viejo Vestido de negro Con cuello Alochugado Calba y Varba blanca en ochozientos R.[s] 800

[535] 69 otro Retrato de Un hombre Casi aCaponado de mala Cara con Ropa negra Pelado de Tintoretto en Nobecienttos R.[s] 900

[536] 70 otro de Un florentin Con havito Colorado en ttreinta Ducados 330

f.1046 [537] 71 otro de Un barbon Con Vestido Negro Cuello blanco y selebe Sola Una mano en nobecientos R.[s] 900

[538] 72 otro de Un Cardenal q Tiene por Rotulo petras en ochocienttos R.[s] 800

[539] 74 otro de Tres medios Cuerpos dos de muger y Uno de hombre en mill R.[s] 1000

[540] 75 Un Lienzo del deszendimientto de la Cruz en ochentta Ducados 880

[541] 76 Un Pais de Un Rio Con Una fuente y puentte Con Unos Carros en Seiscienttos R.[s] 600

[542] 77 otro Pais en Vosquexo Con Una Labandera y Una muger en Cueros pescando y ottra echada en Cien Ducados 1100

[543] 78 Un pais Con ttres abujeros y Un s.^{n} fran.^{co} en ttrezienttos R.^{s} 300

[544] 79 Un Lienzo Con Una muger peinandose y Un mozo a las Espaldas en Cien Ducados 1100

[545] 80 otro Lienzo en Vosquexo Con Un barco en que ban Unos Cupidos y Cinco mugeres en Cueros en Cien ducados 1100

[546] 81 otro Con Un Cazador y diferentes Abes muerttas Una Viva y Un pitu en Un Arbol en Nobecienttos R.^{s} 900

[547] 82 otro de Jupiter y damne Con la plubia de oro en mill y quinienttos R.^{s} 1500

[548] 84 Un Exceomo Con dos fariseos Con manto blanco en Docienttos R.^{s} 200

[549] 85 otro Ecce omo Con la Caña En la mano y Vestidura EnCarnada en Cinquenta Duc.^{os} 550

f.1046v [550] 86 Un pais obscuro Con Unas Ruinas a lo lejos y s.^{n} Pedro Marttir en Cien ducados 1100

[551] 87 Un Bosquejo en que esta s.^{n} Juan Escribiendo asistido del Espiritu santto en quinientos R.^{s} 500

[552] 88 Un Lienzo Con Un Gallo y Una gallina y Unas berduras en El Suelo en docienttos R.^{s} 200

[553] 89 Una tabla Con Una Caveza de Una muger tomando El pelo Con hilo de Perlas m.^{co} Dorado de Vandique En Cien Ducados 1100

[554] 90 otro Tabla Con Una muger atado El pelo Con Una Cinta enCarnada de Vandique En zien Ducados 1100

[555] 91 Dos Laminas Yguales Con m.^{cos} de Ebano y mucha gente en que ay figuras de Autores estranJeros y la otra la predicazion de s.^{n} Juan del Burgo en Siette mill Reales 7000

[556] 92 otra de s^{n} Ger^{mo} del mismo tamaño y m^{co} en que esta nra s^{ra} y la Mag^{na} Con Vidrio delantte de Albero en ttres mill ochozientos y Cinquentta R^{s} 3850

[557] 94 Un Lienzo de tres quartas de Alto y Una Terzia de ancho de Jan Andres en Cien R.^{s} 100

f.1047 [558] 98 Un Lienzo de Dos Terzias de Ancho Con Un nabio y diferentes figuras pequenas en mill y quinienttos R.^{s} 1500

[559] 99 Una Lamina de media Vara de largo Con Jonas y la Vallena en mill ochosienttos R.^{s} 1800

[560] 100 Un Lienzo de media Vara de largo Con muchas figuras Una de Un sacrifizio a Jupiter y ottra de Un hombre que lleba Robada Una muger en Seiszienttos R.^{s} 600

[561] 101 Una prespectiva en que esta nro s.^{r} y Santa Cathalina adoradole de Vara y m.^{a} de Alto del Tiziano En dos mill Ducados 22000[39] *Annot: S Mg.^{d}*

[562] 102 Un Rettratto de medio Cuerpo Con m.^{co} de Ebano de David Teneriens en ochocienttos R.^{s} 800

[563] 103 Una Lamina de Una pais Sin figura Alguna Con m^{co} negro y christal delante en ochocienttos R.^{s} 800

[564] 104 Una Lamina de la orazion del huerto m.^{co} negro con perfil de marfil y Armas detras en mill y quin.^{os} R.^{s} 1500

[565] 108 Un quadrito de dos muchachos Rinendo en docientos R.^{s} 200

[566] 109 Un Rettrato de Ph.^{e} Primero a Cavallo de quatro Varas de Alto y tres de ancho Copia de Vandique en ttres mill R.^{s} 3000

[567] 110 otro Rettratto del Marq.^{s} de Aitona a Cavallo de poco mas de tres Varas de Caida y dos Varas y m.^{a} de ancho en dos mill R.^{s} 2000

[568] 111 Dos Lienzos de Cosa de dos Varas y m.^{a} de Alto y otro tantto de Ancho de los Vaños de Diana con ninfas en queros Con Rettrato de Ph.^{e} Primero a Cavallo

[569] 112 Dos Rettratos de los Reyes Ph.^{e} quarto y D.^{a} Ysavel en traje antiguo Con m.^{co} negros en trezientos R.^{s} 300

Pinturas que binieron de loeches

f.1047v [570] 113 quatro Lienzos de dos Varas y media de Largo en que esta pinttada La Cabalgatta quando El s.^{or} Marq.^{s} del Carpio presentto la a. Canea a su Santtidad En ttreze mill y quattrozienttos R.^{s} 13400

[571] 119 quattro quadrittos de m.^{a} Vara y en cada Uno tres figuras en obalo de Rettrattos m.^{co} negro y perfil dorado en [N.B. "Cien" crossed out] Cinco mill R.^{s} 5000

[572] 119 quattro Paisittos de a quartta Con m^co dorado en mill y quatrozienttos R^s 1400

[573] 120 Dos quadrittos de a quartta escasa Con m.^co de Ebano Con Unas figurittas y flores doradas en mill R.^s 1000

[574] 121 Nuebe Laminicas en obalo Con sus marquitos dorados de Cogollos en tres mill R.^s 3000

[575] 122 Una Lamina de A quartta Marco de Ebano en que esta pintado Un hombre Curando Una pierna en quinienttos R.^s 500

f.1048 [576] 123 otra pinttura de mismo tamaño dc Un Retrato de Un Mozo Con Ropon Montera y Un libro En la mano Marco negro y perfil dorado cn quinienttos R.^s 500

[577] 124 otro en obalo de dos medios Cuerpos Con m.^co dorado y ttallado de Una quarta en quadro En Seis.^os R.^s 600

[578] 125 otra Pintura en Tabla de Una Venus Echada Con m.^co dorado y Tallado de mas de Una quarta en quattrozienttos R.^s 400

[579] 129 Una Lamina de nra s.^ra de Una quarta de Altto m.^co de bronze dorado Con Un Angel por rremate en mill y dozienttos R.^s 1200

[580] 130 otro quadrito de zucaro de Una quarta Con dos pinturitas del niño Jhs y s.^n Juan en obalo m.^co negro y perfil dorado en ochocientos R.^s 800

[581] 131 otro quadritto en pizarra de Unas figuritas en obalo de Una quarta en quarentta Ducados 440

[582] 141 Dos Pinturas Una de la Mag.^na en piedra Agata Con m^co dorado y negro de Una quarta otro de s^n Ju^o del mismo genero y tamaño anbos en ochozienttos Reales 800

[583] 142 otro quadrico Con m^co de Ebano de Una sesma y Un Rettratto de Un hombre con cuello en obalo [missing]

f.1048v [584] 143 Otra Pintura dc nra s.^ra y el nino de Una quarta Con Vidrio y m.^co Pintado de oro que dizen es de parmessano cn Seiscienttos R.^s 600

[585] 144 Un quadritto de Una quarta Con ttres Rettrattos de mugcres Con Cuello en nobczienttos R.^s 900

[586] 145 otra Pintura de nra s.^ra de Una quarta Con marco dc Ebano en Seiscienttos R.^s 600

[587] 146 otra de Un pais en obalo de Una Sesma Con m.^co negro y perfil dorado en ttrecienttos R.^s 300

[588] 147 otra pintura de Un hombre y Una muger Con Unas Colunas de Una quarta marco de peral en Seiscienttos R.^s 600

[589] 148 Una Lamina de nra s.^ra El niño s.^n Joseph y s.^n Juan de media Vara m.^co negro dorado y Tallado En mill y docienttos R.^s 1200

[590] 149 Una pintura de Un niño echado de Una Sesma Sin m.^co en dozienttos r.^s 200

[591] 150 otra Pintura de Una quarta de dos figuras En obscuro en dozienttos y Cinquentta R.^s 250

[592] 151 otra Pintura en Lienzo de media Vara de nro s.^r del Combitte en Cassa del fariseo Sin m.^co en nobecienttos R.^s 900

[593] 152 Una pieza En lamina de Una quarta m.^co dorado en trezienttos R.^s 300

[594] 153 Un Lienzo de nra s.^ra El niño y s.^n Juan de m.^a Vara de Altto Sin m.^co En Setentta Ducados 770

[595] 154 Un pais en obalo de poco mas de quarta Con Algunas figuras y m.^co Dorado Redondo en Cien Ducados 1100

[596] 155 Un quadritto de Una quarta en que ay Un niño y Una figura m.^co negro y dorado en treinta Duc.^os 330

[597] 156 otro de Una Terzia m.^co negro y perfil dorado en treintta Ducados 330

[598] 157 Tres quadritos de Animales de Una Terzia en dozienttos y ochentta R.^s 280

[599] 158 Un quadrito en obalo m.^co de Caoba con Unas figuarillas en treinta Ducados 330

f.1049 [600] 159 Otro en obalo marco negro con tres figuras [missing] [cinqu]enttos R^s 500

[601] otro en obalo de s.^n Antt.^o Abbad

[602] 160 otro en obalo de Un Rettrato m.^o de Palo en zientto y Veintte R.^s 120

[603] 161 otro en obalo de otro Rettrato Con Cuello m.^co de Ebano en Cientto y Veinte R.^s 120

[604] 162 otro en obalo de Un Castillo y Marinajes con M.^co de nogol en Ciento y Veinte R.^s 120

[605] 163 otro en obalo de Un pais m.co de negol en Cien R.s 100

[606] 164 otro en obalo de Un Jhs em pi[illeg.]a en Veinte Duc.os 220

[607] 165 otro quadritto quadrado de Una Sesma de m.co negro en que ay Un retrato en obalo En Ciento y Veinte R.s 120

[608] 166 otro quadrito de Un Retrato del Conde Duque En obalo en Cientto y Veinte R.s 120

[609] 167 otro quadrito de Una Sesma de largo de Un pais y Una figurilla pintado en obalo en Ciento y Veinte R.s 120

[610] 168 otro de Una quarta en quadro de Un pais y dos figurillas en obalo m.co negro y dorado en Veinte Du.os 220

[611] 169 otro quadrito de mas de m.a quarta de Un Retrato de Una muger Con Cuello en Ciento y ochenta R.s 180

[612] 170 otro de mas de Vara en que ay Un pez en obalo Dorado m.co de madera negra y Colorado en Cientto y Veintte R.s 120

[613] 171 otro de Una terzia de Una mug.r y Un nino y Una Vieja en ttreinta Ducados 330

[614] 172 otro del mismo tamaño de la samaritana En quarenta Ducados 440

[615] 173 otro de Una quartta de nr s.ra en Comtemplazion en trecienttos R.s 300

[616] 174 otro de m.a Vara en Tabla de nra s.ra El niño y s.n Juan en Cien Ducados 1100

[617] 175 otro de Un florero de m.a Vara m.co negro y dorado en Cinquentta Ducados 550

[618] 176 otro de mas de m.a Vara de nra s.ra y el niño Jhs Con Unos Serafines en quatrozienttos R.s 400

[619] 177 otro de m.a Vara en que ay muchas figuras Con Una prespectiva y Un s.ta de rrodillas En doz.tos R.s 200

f.1049v [620] 178 otro de Dos Terzias de Una figura de Una mug.r Con Una Espada en la mano en mill R.s 1000

[621] 179 otro de m.a Vara de Un Rettratto de Un ombre Con Cuello y punos alechugados en quatroz.tos R.s 400

[622] 180 otro de Dos Terzias en quadro de la anunziazion en quatrozienttos R.s 400

[623] 182 Dos quadrittos de miniatura de dos Paxaros de media vara mco negro y dorado en quintos Rs 500

[624] 183 Una Tabla de Una Terzia de Alto y quatro de dos de ancho de mercurio Con m.co negro en ttreszienttos y Sesentta R.s 360

[625] 184 otro de nra s.ra y El niño Jhs de Una Terzia m.co negro y dorado en treintta Ducados 330

[626] 185 otro de Una quarta de Una Caveza de Un ombre Cano en trecienttos r.s 300

[627] 186 otro de Una Terzia de nro s.r A la coluna m.co negro y perfil dorado en trecientos Ducados 3300

[628] 187 otro de mas de Una Terzia a lo Largo del desposorio de s.ta Catth.a m.co de Ebano Con perfil dorado en mill quinienttos y Sesentta R.s 1560

[629] 188 otras Dos Yguales de a Una quarta El Uno de nra s.ra en Comtemplazion y el otro de la Mag.na El de nra s.ra en trecienttos y treinta R.s 330

[630] 190 otro de m.a Vara A lo largo de Santa Susana y los Viejos m.co de Ebano y perfil dorado de Carlos Verones en ttres mill R.s 3000

[631] 191 otro de nra s.ra del populo de Una Terzia Con m.co de Ebano en trecienttos R.s 300

f.1050 [632] 192 otro de dos Terzias de Largo paisaje de la huida a exiptto en nobecienttos R.s 900

[633] 193 otro de m.a Vara de la Mag.na Unjiendo a nro s.r m.co negro y perfil dorado de Carlos Verones En ttrecienttos Ducados 3300

[634] 194 Dos prespectivas de A tterzia en quadro m.co negro y perfil dorado de Vibiano en mill y Seis.os R.s 1600

[635] 195 otro de mas de Terzia de Alto de s.n Agustin y La ss.ma Trinidad Con m.co de nogal en mill y quinienttos R.s 1500

[636] 196 otro de s.n Ger.mo de Una Terzia En quadro m.co de Concha y Ebano de Varrozio en mill y ochozienttos R.s 1800

[637] 197 otro de mas de Terzia a lo largo de Una benus con Cupido m.co negro y dorado en dos mill R.s 2000

[638] 198 otro de m.ª Vara de Altto de la orazion del huertto m.co de Color y dorado enn mill y quin.tos R.s 1500

[639] 199 otro de Dos Terzias del Exceomo m.co dorado en mill R.s 1000

[640] 200 otro de media Vara de Alto de Un niño en los ombros de Un hombre en mill y quin.tos R.s 1500

[641] 201 otro de Una quarta de Una Monja fran.ca q pareze Santa Ysavel Marco Dorado en zinquentta Ducados 550

[642] 202 otro del mismo tamaño de Una mano y Una Caveza de Un niño m.co dorado y Tallado de berones en Sesentta Ducados 660

[643] 203 otro del mismo tamaño de Alto de Una benus em pie m.co dorado y tallado en sesenta Ducados 660

[644] 204 otro de Una quarta en quadro de nra s.rá El niño y s.n Joseph m.co Dorado Tallado y negro en setezienttos R.s 700

f.1050v [645] 205 otros Dos de a m.ª Vara marco dorado y tallado y en cada Uno Un hombre y Una muger Em pie en ochentta Ducados 880

[646] 206 otro de la disputta en El templo Con los Dottores m.co Dorado de mas de m.ª Vara de Alto en Setezienttos R.s 700

[647] 207 otro de m.ª Vara de Alto de nra s.ra y nro s.r en la Savana m.co Dorado y Tallado en obalo en mill y quinienttos R.s 1500

[648] 208 otro de m.ª Vara de Un niño Con Una camuesa en la mano m.co Dorado en quinientos R.s 500

[649] 209 otro de Una mugeres en Cueros de siquis y Cupido de m.ª Vara de largo m.co Dorado en ttres mill y quinienttos R.s 3500

[650] 210 otro de Una Vara A lo Largo de la Caveza de s.n Juan degollado m.co Dorado en Cien du.os 1100

[651] 211 otro en obalo de Unas figurillas y Un Carro marco de madera Tallado en ochenta Duc.os 880

[652] 212 otro de m.ª Vara Al Largo de Unas ninfas y Satiros m.co negro y dorado en docienttos Duc.os 2200

[653] 213 otro de Una quarta de Diferentes figuras y Un Armiño de la Venta de Joseph m.co negro y dorado en nobecienttos R.s 900

[654] 214 otro de Una quartta q Pareze Un obispo m.co negro y dorado en quarentta Ducados 440

[655] 215 otro de Una quartta de nra s.ra El niño y s.n fran.co Con m.co dorado y Tallado de Varrozo en mill y ochocienttos R.s 1800

[656] 216 otro de media quarta de Un Rettrato de Un ombre Con Una balona m.co dorado y Tallado en Sesenta Ducados 660

[657] 217 otro de Una quarta de nra s.ra el niño y s.ta clara m.co negro y dorado en nobecienttos R.s 900

[658] 218 otro de menos de quarta de la huida a exipto m.co negro y dorado del Tiziano en dos mill y quinientos R.s 2500

f.1051 [659] 219 otro de Una quarta de nra s.ra y el niño m.co negro y dorado en quinienttos R.s 500

[660] 220 otro de Una quarta de Una battalla m.co negro y perfil dorado en Setecienttos R.s 700

[661] 221 otro de nra s.ra y El niño Cercado de Un obalo dorado y Tallado m.co negro y perfil dorado de Una quarta en quattrozienttos R.s 400

[662] 222 Un pais de Dos Terzias de Cazeria y Un Arbol muy Alto sin m.co de gaspar en mill y quinientos R.s 1500

[663] 223 Dos Paises de Cerca de Vara Sin m.co en tres mill R.s 3000

[664] 224 Una Marina de Una bara en mill y quinientos R.s 1500

[665] 225 otro Pais del mismo tamaño Sin m.co en nobez.tos R.s 900

[666] 226 Un quadrito de Una Terzia Sin m.co de la degollaz.on de s.n Juan en Seis.os R.s 600

[667] 227 Un Lienzo de Cerca de Vara en quadro de Unas mugeres en Cueros y Unos ombres Sin m.co en Setecienttos Ducados 770

[668] 228 otro de m.ª Vara de Unas Abcs muertas en dozientos R.s 200

[669] 229 otro de Una bara de Una muger enCarnes y otra Vestida con niño Sobre Un estanque Sin m.co del Tiziano en quatro mill R.s 4000[40]

[670] 230 Dos Paisicos Sin marcos de a quarta en Setecientos R.s 700

[671] 231 otro de la adorazion de los Reyes de Una quarta de Pedro Testta en ochocienttos R.s 800

[672] 232 Un pais de mas de mas de m.ª Vara en que ay figuras con Un Cavallo blanco en ochocienttos R.s 800

[673] 233 Un Rettrato de Una Vara Con Cuello alechugado en docienttos R.s 200

[674] 234 otro de Una bara de s.n Ambrosio en quinientos R.s 500

[675] 235 otro de Una bara de Un Triunfo Con dos buyes tirando Un Carro de Churroferro en Seiscientos R.s 600

[676] 236 otro Rettratto de m.ª Vara de Un ombre con Un Cuello en quinienttos r.s 500

[677] 237 otro quadrito de dos buyes y Unas Carretas en sesessentta R.s 660

[678] 238 otro de m.ª Vara de diana en trecientos R.s 300

f.1051v [679] 240 otro de m.ª Vara de la Asumpcion de nra s.ra en quinienttos R.s 500

[680] 241 otro de m.ª Vara de nro s.r Con la Corona de Spinas en quattrocienttos R.s 400

[681] 242 otro de Una bara de Un bamboch dando aguardiente en ttreintta Ducados 330

[682] 243 otro de mas de m.ª Vara de Un Rettratto de Un hombre Con Un baston en ttrezienttos R.s 300

[683] 244 otro de m.ª Vara de benus y Vaco en mill y quin.tos R.s 1500

[684] 245 otro de Una Ter.ª de Unas Anades en trezientos R.s 300

[685] 246 otro de Una Terzia de Un biejo Con Calba y Varba Cana en quinientos R.s 500

[686] 247 otro de Una Caveza de Un Ganapan en ocho Ducados 88

[687] 248 otro de m.ª Vara de nra s.ra y El niño Jhs En Seiscienttos R.s 600

[688] 249 otro de m.ª Vara de Un Rettrato de Un Clerigo Calbo con Cuello en quinienttos R.s 500

[689] 250 otro de m.ª Vara de Un obispo echando La bendizion al Pueblo en ocho Ducados 88

[690] 251 otro de nra s.ra de los Angeles y s.n fran.co de mas de m.a Vara en ochocienttos R.s 800

[691] 254 otro pintura de m.ª Vara de nro s.r de medio Cuerpo en Seiscienttos R.s 600

[692] 255 otro de mas de m.ª Vara de Un Retrato de Un niño en quinienttos R.s 500

[693] 255 otro de mª Vara de un sepulcro en cinqta Ducados 550

[694] 256 otro de Una Terzia y Un Angel Con Una mitra en la mano en Dozienttos R.s 200

f.1052 [695] 257 otro de Un quarta de Una muger tocada de blanco Con zinttas negras en ttreintta Ducados 330

[696] 258 otro del mismo tamaño y forma en treinta Du.os 330

[697] 259 otro Rettrato del mismo tamaño de Un ombre Armado Con Cuello tosco en Seiscienttos R.s 600

[698] 260 otro rettrato de Un hombre Con Vigottes y Cuello Con puntas de Una Terzia en quatroz.tos R.s 400

[699] 261 quatro paisittos de a terzia en mill trecientos y Veinte R.s 1320

[700] 262 otro del mismo tamaño en treinta Ducados 330

[701] 263 otro mas pequeño en treinta Ducados 330

[702] 264 Un quadritto de A terzia de nra s.ra y nro s.r en Cinq.ta duc.os 550

[703] 265 otro de Una quarta de s.ta Cath.ª de Sena en treinta Du.os 330

[704] 266 otro de Una terzia de nra s.ra y el niño en cinq.ta Du.s 550

[705] 267 otro de Una Terzia de nra s.ra y el niño s.n Joseph y Un pastor en Sesenta Ducados 660

[706] 268 otro de mas de Terzia de nra s.ra y el niño y s.n Joseph en Seiscienttos R.s 600

[707] 269 Catorze quadros de a Vara y quarta de la historia de nra s.ra de mano de Jordan en Sesentta y Un mill y Seiscienttos R.s 600

[708] 270 otros quatro mas pequeños de la misma mano en seis mill R.s 6000

[709] 271 Uno de la Concep.on otro La EnCarnazion otro La asumpcion y otro La apariz.on a s.ntiago

[710] 272 Un quadro de A tterzia de Una Caveza de Una muchacha en Ciento y Cinquenta R.s 150

[711] 273 otro del mismo tamaño de Una Caveza de Un biejo en Cientto y Cinquenta R.s 150

[712] 274 otro del mismo tamaño de Una Caveza de Un muchacho Con Cuello en trezientos R.s 300

[713] 275 otro del mismo tamaño de la Caveza de nro s.r en trezienttos R.s 300
[714] 276 otro del mismo tamaño de s.n Juan de medio Cuerpo en trecientos R.s 300

f.1052v [715] 277 Un pais de mas de media Vara Con Unas obejas y Un hombre en setenta Ducados 770
[716] 278 Un quadro de Una ninfa de Una Terzia En zientto y Cinquentta R.s 150
[717] 279 Un paisico de Una Terzia de s.n Agustin y el niño Con Una Concha en Cinq.ta Ducados 550
[718] 280 otro de mas de Una Terzia de Una Santa Con Un pomo en treintta Duc.os 330
[719] 281 Un quadrico de neatuno en la mar En Ciento y Cinquenta Reales 150
[720] 282 otro de m.a Vara de Unas mugeres en ttres Ducados 33
[721] 283 otro de Una Terzia del Exceomo en treinta Ducados 330
[722] 284 otro del mismo tamaño de la Veronica en treinta Ducados 330
[723] 285 otro de Tres quartas de s.n Juan Bauptista en quattrozienttos R.s 400
[724] 286 otro de Una quarta de s.n xptto balen Cien R.s 100
[725] 287 otro de Tres quartas de la Trinidad en la Tierra de Pedro Teste en mill y ochozienttos R.s 800
[726] 288 otro del mismo tamaño de xpto Cruzificado en nobezienttos R.s 900
[727] 289 otro del mismo tamaño de s.n P.o en mill R.s 1000
[728] 290 otro de nro s.r del mismo tamaño Con la Caña En la mano en Cinquentta Ducados 550
[729] 291 otro del mismo tamaño de s.ta Cath.a Con la palma en la mano en mill R.s 1000
[730] 292 otro del desposorio de s.n Joseph de m.a Vara del parmessano en mill y trecienttos R.s 1300

f.1053 [731] 293 otro del mismo tamaño de nra s.ra y El niño del desposorio de s.ta Catth.a en Veinte Ducados 220
[732] 294 otro del mismo tamaño de la Mg.na en El desierto en quinienttos R.s 500
[733] 295 otro del mismo tamaño de nra s.ra el niño y s.n Juan en Cien Ducados 1100
[734] 296 otro Algo mayor de Un rretrato de Una muger Con Un botte en la mano en treinta Ducados 330
[735] 297 otro quadro de media Vara de Unos ombres lebanttando Una peña en Cinquentta Ducados 330
[736] 298 otro de media Vara en Tabla de nra s.ra el niño s.n Joseph y s.n Juan en treinta Ducados 330
[737] 299 otro de media Vara en Alto de la Visitazion de s.ta Ysavel en Cinquenta Ducados 550
[738] 300 otros Dos Yguales q Parezen Cavezas de s.n Pablo de media Vara de Alto en Cien R.s 100
[739] 301 otro de Terzia de largo de nra s.ra el niño y s.n Joseph en Tabla en Cientto y Cinquenta R.s 150
[740] 302 otro de Terzia de Alto de nra s.ra y el niño Jhs en treintta Ducados 330
[741] 303 otro de media Vara de Un Retrato de Un niño en ttrezienttos R.s 300
[742] 304 otro de media Vara de Alto y media quarta de ancho de ancho de Una muger agarrada de Un Tronco en trezienttos R.s 300
[743] 305 otro Rettratto de s.n Tiago descalzandos de mas de m.a Vara en trecientos R.s 300
[744] 306 otros Dos Antiguos de m.a Vara de s.n Sev.an y el otro de nra s.ra en Cien R.s 100
[745] 307 otro de Cerca de Vara de nro s.r quando Cayo Con la Cruz en trecientos y zinquenta R.s 350
[746] 308 otro de m.a Vara de Alto de Un ganapan de medio Cuerpo en Cien Reales 100
[747] 309 otros dos en Tabla de m.a Vara en El Uno Un niño con Un Arco y el otro Un obispo Con Unos chinos Peleando del Vosco En Cien ducados 1100
[748] 310 otro del mismo tamaño maltratado en que ay Unos chinos en quatrozienttos R.s 400

f.1053v [749] 311 otro de Una Terzia de largo Con tres mugeres en queros y Una Vestida La manzana de la discordia en docienttos R.s 200
[750] 312 otro de m.a Vara de la Mag.na en El desierto Vesitandola Dos Angeles en trezienttos R.s 300

[751] 313 otro de Una Terzia en obalo de nra s.ra el niño y s.n Ju.o en Docienttos y Cinquentta R.s 250

[752] 314 otro de Una Terzia quando UnJieron a nro s.r Vajado de la Cruz en mill y quinientos R.s 1500

[753] 316 otra Pintura de Un Rettrato de Una muger Con Un Cettro en la mano de m.a Vara en dozienttos y Cinquentta R.s 250

[754] 317 otra Pintura De Una Terzia de alto de nra s.ra y el niño y s.n Joseph en dozienttos [N.B. "y Cinq.ta" crossed out] R.s 200

[755] 318 Dos quadros de m.a Vara de largo de Un Triunfo de los Romanos y el otro Una Cassa de Campo y Un bodegon Con muchas figuras el Uno En Tabla en trecientos R.s q Parezesen de la adorazion de los Reyes y el bodegon en Cinquenta Ducados q ambas partidas hazen 850

[756] 319 otro de Una terzia de Una fabula de Dos figuras en Cientto y Cinquentta R.s 150

[757] 320 otro de m.a Vara en Tabla del niño Jhs el Espiritu Santto y s.n Juan en Cientto y Cinquenta R.s 150

[758] 321 otro de m.a Vara de Alto de Tres mugeres En musica en Cien R.s 100

[759] 322 otro de m.a Vara de la Caveza de nra s.ra en Cien R.s 100

f.1054 [760] otro de Una pintura de Una quarta de nra s.ra El niño y s.n fran.co en docienttos R.s 200

[761] 324 otro de mas de media Vara de Un s.n fran.co orando en El Campo en trecientos R.s 300

[762] 325 otro del mismo tamaño de Una benus en trez.tos R.s 300

[763] 326 otro de Una Santa Con Una Cruz en la mano y Unos Angeles en trecientos y Cinquenta R.s 350

[764] 327 otro quadrito de Un Sacrificio Con quatro figuras de Una Terzia de largo en Ciento y Cinquenta R.s 150

[765] 328 Un Retrato de Un hombre Con Cuello de m.a Vara en quadro en nobecienttos R.s 900

[766] 329 Un Retrato de Una muger de Vara y quarta en quadro en mangas de Camisa muy anchas en mill y dozienttos R.s 1200

[767] 331 Un quadro de Vara y quartta de Largo de Un dux de Venezia Con su familia y a lo lejos Una fabrica y Jente en mill y quinientos R.s 1500

[768] 332 otro de otro dux casi del mismo tamaño de Tintoreto en tres mill R.s 3000

[769] 333 otro de Un Estudiante de mas de Vara en quadro en mill R.s 1000

[770] 334 otro del mismo tamano de Un hombre con balona blanca y la mano Sobre Un Bufete En tres mill y quinienttos R.s 3500

[771] 335 otro Retrato del mismo tamaño de Un ombre Con Cuello y Un Relox en tres mill y quin.tos R.s 3500

[772] 336 otra Pintura de Vara en quadro de desposorio de s.ta Cath.a en dos mill R.s 2000

[773] 337 otro Rettrato del mismo tamano de Una Monja fran.ca en mill R.s 1000

[774] 338 otro Retrato del mismo tamaño de Un dux de Venezia en mill R.s 1000

f.1054v [775] 339 Otro rettratto del mismo tamaño de Una Moza Con perlas y Cadena de oro en mill R.s 1000

[776] 340 otro Rettrato de Vara de Un hombre Con Cuello arrugado del Verones en dos mill R.s 2000

[777] 341 otro quadro de a Vara Con diferentes figuras Uno bestido de blanco en quarentta Ducados 440

[778] 342 Un Rettrato de m.a Vara Leonardo Donato dux de Venezia en ochentta y ocho R.s 88

[779] 343 otro del mismo tamaño de Una Caveza de Un Clerigo Con Vonette y Cuello en Cien Ducados 1100

[780] 344 otro del misma tamaño Con barba Larga Una Caveza entre Cana en Setecienttos R.s 700

[781] 345 otro del mismo tamaño de Un Joben Con querrette negro en Cinquentta Ducados 550

[782] 346 otro del mismo tamaño de la Caveza de Un ganapan en trecienttos R.s 300

[783] 347 otro del mismo tamaño de Una Caveza de Un hombre Con Vigottes Caidos y Varba larga en mill R.s 1000

[784] 348 otro del mismo tamaño de Un Mozo Con Cuello alechugado en Cinquenta Ducados 550

[785] 349 Una pintura del niño Jhs de medio Cuerpo En camissa Con La mano Sobre El mundo de media Vara en quinienttos R.s 500

[786] 350 Un Rettrato de Dos Terzias de Un hombre Con balona blanca llana en Cientto y Cinqu.ta R.s 150

[787] 351 otro del mismo tamaño de Una muger Cariancha en Seiscienttos R.s 600

[788] 352 otro de Un hombre Con Cuello tosco del mismo tamaño en Cientto y Cinquentta R.s 150

[789] 353 otro del mismo tamaño de Un Mozo Con Valona y Vestido blanco Mangas negras En nobecientos R.s 900

[790] 354 otro del mismo tamaño de Un Clerigo Con Una pera ancha en nobecientos R.s 900

[791] 355 otro Retrato de Un hombre Armado con Cuello lechugado en Sesenta Ducados 660

f.1055 [792] 356 otro Rettratto de Un Mozo Con Ropon Colorado en treszienttos R.s 300

[793] 357 otro de Un muchacho Con Cuello y Mangas coloradas en ttrecienttos R.s 300

[794] 358 otro de Un ombre Mozo Cari Abultado descubiertto El pecho en Settezienttos R.s 700

[795] 359 otro de Un hombre Armado Con Varba Larga y Cuello blanco en quattrozienttos R.s 400

[796] 360 otro de Un hombre Con Un Libro en la mano y Un Cuello en Cien Ducados 1100

[797] 361 otro del Conde Duque de olivares en quattrozienttos R.s 400

[798] 362 otro de Una Caveza de Un pobre Viejo en Seis.os R.s 600

[799] 363 Una pintura de Vara y m.a del Nazimiento de mano del Vazan en dos mill y quin.tos R.s 2500

[800] 364 Un Rettratto de Un hombre a Senttado en Una Silla Colorada Con Cuello grande de mas de Vara de Vandique en dos mill y quinientos R.s 2500

[801] 365 otro del mismo tamaño de Un hombre Viejo con Cuello puesta La mano Sobre Un Libro en dos mill y quinienttos R.s 2500

[802] 366 otro Rettratto de Un Mozo Con Cuello de mas de media Vara en quatrocientto Ducados 440

[803] 367 otro Rettratto de Un dux de Venezia en dozientos R.s 200

[804] 368 Un pais de mas de Media Vara Con Una muger a cavallo en Cinquenta Ducados 550

[805] 369 otro Rettratto de mas de media Vara de Un ombre Cariancho Con Una Coluna en ochocientos R.s 800

[806] 370 otro de Un clerigo Rubio Con Vonete y Cuello en trecienttos y Cinquentta R.s 350

[807] 371 otro Clerigo Rubio Con barba de D.os de Tintoretto en mill R.s 1000

[808] 372 otro de Un hombre de Vigottes Lebantados y Cuello de Tintoreto en mill R.s 1000

[809] 373 otro de Un Clerigo Con Antojos y Cuello alechugado en Ciento y Cinquenta R.s 150

[810] 374 otro de Un hombre Cari Abultado con Valona larga llana en entrecienttos R.s 300

f.1055v [811] 375 otro de Una muger Con Una mano En El pecho En quatrozienttos R.s 400

[812] 376 otro Clerigo de Tintoreto en Cien Ducados 1100

[813] 377 otro de Un hombre Viejo Con balona llana en Cinquentta Ducados 550

[814] 378 otro de Un hombre Calbo Con Cuello en Cien R.s 100

[815] 379 otro de Un Cardenal muy Viejo en quarenta R.s 40

[816] 380 otro de Un hombre Con Una balona maltratado en ttrecienttos R.s 300

[817] 381 otro de Una muger Con Ropon de Armiño en ochozienttos R.s 800

[818] 382 otro de Un hombre Con Valona Tosca en quarenta R.s 40

[819] 383 otro de Un clerigo Con Un Ropon Colorado de Tintoretto en nobecienttos R.s 900

[820] 384 otro quadro de Una Terzia de la Caveza de nra s.ra en Cien R.s 100

[821] 385 otra Pintura de Una Santta Monja fran.ca con Una palma en la mano de Una Terzia en cien R.s 100

[822] 386 otro Rettratto de Un dux de Venezia de dos Terzias en Cientto y Cinquenta R.s 150

[823] 387 otro del mismo tamaño de Una muchacha con tocado de Perlas en Setecienttos R.s 700

[824] 388 otro de Una nina Con Un perrillo del Tiziano en docienttos Ducados 2200

[825] 389 otro de Una muger Con Collar de perlas y Ropon blanco en Cientto y Cinquentta R.s 150

[826] 390 otro de Una muger mayor Con Cuello Jubon blanco y Ropon negro en dozienttos R.s 200

[827] 391 otro de Un hombre Cari aCoponado Con Un bonete en Cinquentta Ducados 550

[828] 392 otro de Un Clerigo Con Cuello ancho en Setezienttos R.s 700

[829] 393 otro de Dos Cavezas de Un hombre y Una muger En zienttos y Cinquentta R.s 150

f.1056 [830] 394 otro de Una muger Mirandose al espejo Largo y angostto en ttreintta Ducados 330

[831] 395 otro de Una muger Veneziana Con Unas perlas en las orejas en ochocienttos R.s del Tiziano 800

[832] 396 otro de Un hombre Cubierto de blanco En trezienttos y Cinquentta R.s 550

[833] 397 otro de Una Caveza Con Un Cuello Largo en quinienttos y Cinquenta R.s 550

[834] 398 otro de Una Caveza de Un hombre Con pelo y Vigotes negros en trecientos y Cinquenta R.s 350

[835] 399 otro Retrato de Un Cardenal en trezienttos R.s 300

[836] 400 otro de Un dibujo con ropon colorado de Tintoreto en Cien Ducados 1100

[837] 401 otro Rettratto de Un hombre Con Cuello alechugado y Vottones dorados en Seis.os R.s 600

[838] 402 otro de Un mozo con pelo Largo y Una cadena de oro en docienttos R.s 200

[839] 403 otro Pais en tabla de mas de dos Terzias de largo en que esta La predicazion de s.n Juan en ttrezienttos R.s 300

[840] 404 otro Rettrato de Un Cardenal en obalo del guarchino en quinienttos R.s 500

[841] 405 otro Rettratto de Un hombre Con Cuello alechugado de Tintoretto en Sesenta Ducados 660

[842] 406 otro de Un biejo Con Cuello Largo llano y Virrete negro del Tiziano en nobecienttos R.s 900

[843] 407 otro de Un biejo Con Cuello Largo y pera Cana de Tintoreto en nobecienttos R.s 900

[844] 408 Un quadro de m.a Vara en Tabla Con figuras chinas En quattro Ducados 44

f.1056v [845] 409 Un Rettrato de Vara y m.a de Un beneziano [illeg.] de pieles de Tinttoretto en dos mill R.s 2000

[846] 410 otro Ygual de Un hombre Con Ropon de Armiños de Tintoreto en dos mill R.s 2000

[847] 411 otro Retrato de Una muger Vestida A lo turco Con las Joyas En El tocado en ochocientos R.s 800

[848] 412 Dos quadros Yguales de A bara El Uno Con Un Cochinillo y el otro Con Un quarto de Carnero ambos en Cien R.s 100

[849] 413 otro Rettratto de Un hombre barbi Rubio Con gorra negra de Pablo Verones en mill y quinientos R.s 1500

[850] 414 otro Rettratto de Un Clerigo Con Un Anillo en el dedo y Un bulto en la mano en dozienttos R.s 200

[851] 415 otro Rettratto de Un obispo Con Vonete y Cuello en docienttos R.s 200

[852] 416 otra Pintura de Dos medios Cuerpos de Un ombre y Una mug.r de dos terzias en Cien R.s 100

[853] 417 otro Rettratto de Una muger Con mono en Cinquentta Ducados 550

[854] 418 otro de Un Cavallero del havito de xpto En Seiscienttos R.s 600

[855] 419 otro Rettratto de Un Comediante de Roma con Una gorra negra en quatrozienttos R.s 400

[856] 420 otro de Una bieja Con Un pano blanco sobre los pechos en ochocienttos R.s 800

[857] 421 otro Rettratto de Un hombre Con sombrero y baston y Vaston En la mano en ochocientos R.s 800

[858] 422 Una Pintura de dos terzias de chinos Vieja con dos cardenales en Cien R.s 100

[859] 423 otra del mismo tamano mas angosta de muchas figuras el Juizio de Salomon en cinquenta Duc.os 550

[860] 424 Un pais de Unas ninfas Vanandose de m.a Vara en quatrozienttos y Cinq.ta R.s 450

[861] 425 otro de m.a Vara en trezientos R.s 300

[862] 426 Doze mugeres de Emperadores de Vara y quarta En dos mill Seiscientos y quarenta R.s 2640

[863] 427 Una Lamina de Una terzia de nra s.ra El niño y s.n Juan en Setecienttos R.s 700

f.1056 bis [864] 428 otra del mismo tamaño de Judiq en quinientos R.s 500

[865] 429 otra del mismo tamaño de Jupiter Conbertido En Zisne en dozienttos R.s 200

[866] 430 otro de la Mag.^{na} echada en Cinquenta Ducados 550

[867] 431 otra de lot Con su hijas en mill y quin.^{tos} R.^{s} 1500[41]

[868] 432 otro de Una Batala en seiscienttos R.^{s} 600

[869] 433 otra de Cinco figuras Condones en mill R.^{s} 1000

[870] 434 otra de Una Terzia de Un pais y Una prespectiva En Seiscienttos R.^{s} 600

[871] 435 otra de Un pais en Setecienttos R.^{s} 700

[872] 436 otro de Un pais en setezientos R.^{s} 700

[873] 437 otra de la orazion del huertto de Una Ter.a en seiszienttos R.^{s} 600

[874] 438 otra de Una Terzia de nra s.^{ra} El niño y s.^{n} Joseph en Una barca en Seiscienttos R.^{s} 600

[875] 439 Dos Laminas Yguales de nro s^{r} y nra s^{ra} en sescnta Duc^{os} 660

[876] 440 Una de m.^{a} quarta de Una Caveza de Un Cardenal En treintta Ducados 330

[877] 441 otra Ygual de Una Caveza de Un ombre en treinta Du.^{s} 330

[878] 442 otra Ygual de Una Caveza de Una muger en Cien R.^{s} 100

[879] 443 quatro Laminas Pequenittas de paisaje en dozienttos Ducados 2200

[880] 444 quatro Laminas Pequenitas de paisaje en dozienttos Ducados 2200

[881] 445 Dos Laminitas en obalo pequeñas de Dos Apostoles en ochocienttos R.^{s} 800

[882] 446 Dos pinturas En Carton pequenitas de paisaje y figuras en docienttos R.^{s} 200

[883] 447 otras Dos pequenittas Una de pais y ottra de Un Rettratto en seiscienttos R.^{s} 600

[884] 448 otra en Tabla de Un Rettrato de Una Con Una palma en quinientos y Cinquenta R.^{s} 550

[885] 449 otras Dos Laminicas de m.^{a} quarto de paisajes en sesentta Ducados 660

Pizarra

[886] 450 Una Pintura en pizarra de Una quarta del Sacrifizio de Abrahan en Veinte Ducados 220

f.1056 bis v [887] 451 otra del mismo tamaño de Una Lumbre En Veinte Ducados 220

[888] 452 Dos de a media quarta en la Una Un Rettratto y en la otra Un hombre y Una muger en trezienttos R.^{s} 300

[889] 453 otra de Una quarta de Un Angel y Un mozo Con Una Linterna en Veinte ducados 220

[890] 454 otra del mismo tamaño A lo Largo de despojos de guerra y Un ombre Con Una acha Enzendida en Veintte Ducados 220

[891] 455 otras dos Una de la oracion del guerto y ottra de la Coronazion de Espinas de a quartta en quarentta Ducados 440

[892] 456 Dos pizarras de A terzia en la Una Un ombre Ma[illeg.]ttando a otro Con Un punal y en La otra Un hombre enttre Unos Leones q le Alumbran desde Una monttana en quarentta Ducados ambas 440

[893] 457 otro de media quartta de Un Philosofo y Una muger mirando al sol en dozientos R.^{s} 200

[894] 458 otra ochavada de dos mugeres enCarnes y Un Cupido en docienttos R.^{s} 200

Mas Pinturas

[895] 459 Una Tabla en Vosquejo Con Un pais en ttrezienttos R.^{s} 300

[896] 460 Un Lienzo de dos Varas y media Con quattro Angelillos en ttreinta Ducados 330

f.1057 [897] 463 otro Lienzo de mas de quatro Varas de la fama En mill y dozienttos R.^{s} 1200

[898] 464 otro de Un Carro Triunfant Tirandole Dos Cavallos Con flora y ninfas de mas de ocho Varas en ochozienttos Reales 800

[899] 465 Un Lienzo de berssabe Con Sus ninfas de mas de quattro Varas del Jordan En Seiscientos Ducados 6600

[900] 466 otro de Vara y media de Sanson desquejarando Un Leon en ochozienttos R.^{s} 800

[901] 467 otro del mismo tamaño de flora con dos Satiros en ochocienttos R.^{s} 800

[902] 468 otro de mas de Vara de Una ninfa Coronada de flores en quattrozienttos R.^{s} 400

[903] 469 otro Lienzo de Vara y media Rettrato de la Reyna nra s.^{ra} en Cinquentta Ducados 550

[904] 470 otro Rettrato de Vara y m.^{a} de Un dux de Venezia en Cientto y Zinquenta R.^{s} 150

[905] 473 otro Lienzo de mas de Vara de Una guirnalda de flores y pajaros en treintta Ducados 330

[906] 474 Dos Lienzos de Paisaje de Vara y m.^{a} de hermitanos en quatrozientos R.^{s} ambos 400

f.1057v [907] 479 Un Lienzo de s.^{n} Sevastian Caveza abajo Con dos mugeres La Una con Una acha de zera de Vara y media en mill y quinienttos R.^{s} 1500

[908] 480 otro quattro de Vara y quartta de los quattro Tiempos del año de Tinttoretto ttodos en Seis mill y ochozientos R.^{s} 6800

[909] 481 otro Lienzo de Un Rettratto de Un Cardenal Sentado Con Un Letrero de Vara y quartta de Tinttoretto en ochozienttos R.^{s} 800

[910] 483 Una Pintura en Tabla en obalo de nra s.^{ra} el niño y s.^{n} Joseph de Tres quartas en mill y quattrozienttos R.^{s} 1400

[911] 484 Una Pintura en Lienzo de mas de dos Varas de Un hombre atado A Un Arbol Las manos y dos mugeres de Jordan en mill y trez.^{tos} R.^{s} 1300

[912] 485 Un Lienzo de a Vara de la Mag.^{na} en dozientos R.^{s} 200

[913] 486 Tres Lienzos de mas de Vara El Uno de Caseria el otro en que estan Comiendo Unos ombres y el otro pisando Uba de los Tintorettos todos Tres en tres mill R.^{s} 3000

[914] 487 otro Lienzo de Vara de la Samaritana de los tinttorettos en mill R.^{s} 1000

f.1058 [915] 490 Un Lienzo de Vara y m.^{a} con ttres Rettratos de Un ombre y dos mugeres en Cien R.^{s} 100

[916] 491 Un Lienzo de mas de Vara de s^{n} Ger.^{mo} en quinientos r^{s} 500

[917] 492 otro de a Vara de Un muchacho Armado en dozienttos y Çinquentta R.^{s} 250

[918] 493 otro de media vara del turco en veintte R^{s} 20

[919] 494 otro de Un florero de Una Terzia en Sesenta R.^{s} 60

[920] 495 otro de m.^{a} Vara de Un pescado en Veinte Ducados 220

[921] 496 Un pais de Vara y m.^{a} angosto en Cien R.^{s} 100

[922] 497 otro En Varron de la huida a exipto en quarenta Ducados 440

[923] 498 otro paisico de m.^{a} Vara en Seiscienttos R.^{s} 600

[924] 490 Un frutero con Legumbres de Una Ter.^{a} en Cien R.^{s} 100

[925] 492 Una Tabla de Un Exce omo de dos Terzias en trezienttos R.^{s} 300

[926] 493 Un Rettratto En obalo de Una muger Con Valona de punttas En Sesentta R.^{s} 60

[927] 494 otro En obalo de la Caveza de Un Cardenal En Sesentta R.^{s} 60

[928] 495 otro de dos Terzias de Un ombre Con Cuello lechugado en Cientto y Cinquentta R.^{s} 150

[929] 496 otro de Un biejo barba Larga en dozienttos R.^{s} 200

[930] 497 otro de Un hombre Con Capa de Coro y Vonete de Armino en quatro Ducados 44

[931] 498 otro de Un clerigo en quatro ducados 44

[932] 499 Una Pintura de Una Terzia de Un niño En Cueros en ttres ducados 33

[933] 500 otro de m.^{a} Vara en Tabla de la Caveza de Una muger en docientos y Veinte R.^{s} 220

[934] 511 Un Lienzo de Vara de la Subida nro s.^{r} Al templo con mucha Jente en ochocienttos R.^{s} 800

[935] 512 otro Ygual de s.^{ta} Cath.^{a} en quatrozientos R.^{s} 400

[936] 513 Un Rettrato de Un hombre de mas de Vara Con Calzones y mangas Coloradas en doz.^{tos} R.^{s} 200

f.1058v [937] 514 otro de poco mas de Vara de Un profetta Turco en Cinquentta Reales 50

[938] 515 otro de a Vara a lo Largo del ynzendio de troya Con muchas figurillas en ochozienttos Reales 800

[939] 516 otro de Vara y m.^{a} Con los Rettratos de ttres Cabezas de Tinttoretto en dos mill y quattrozienttos R.^{s} 2400

[940] 518 otro de Una Sesma de Una muger Con Un tacado de Rosas m.^{co} negro y perfil dorado en Settentta Ducados 770

[941] 519 Una Lamina de nra s.^{ra} de m.^{a} Vara en seiszienttos R.^{s} 600

Pinturas que estan en la guerta de la moncloba

[942] Un quadro Rettratto de Ph.^{e} quartto a Cavallo de quattro Varas en quadro en damasco negro Copia de Rubenes echa de mano de Carreño tassada en Seiscienttos ducados 6600

[943] Dos Lienzos Yguales de Cazeria Con diferenttes animales Yguales Con m.^{co} negro de quatro Varas y media de Largo y dos y terzia de Altto de mano de Pedro de mutis Tasado Cada Uno a dos mill R.^{s} 4000

[944] otro Lienzo de Cazeria de Cinco Varas de largo y tres de Alto de la misma mano con m.co negro en ttres mill R.s 3000

f.1059 [945] otros dos Lienzos de Cazeria de Cinco Varas de largo y ttres de ancho Con m.cos Dorados de la misma mano tasado Cada Uno en tres mill y quinientos R.s 7000

[946] otro quadro de Un Combite Con muchas figuras de la Escuela Veneziana de Largo tiene quatro Varas y m.a y de Altto ttres y mas Con Su m.co negro tasado en mill y quinientos Ducados 16500

[947] otro quadro de Un Santto xpto Cruzificado de mano del Espanoletto de quattro Varas de Altto y dos y ma de ancho con su mco dorado y tallado ttasado en ochocienttos Ducados 8800

[948] otro quadro del nazimientto de mano del Jordan de quattro Varas y m.a de Alto y tres y media de ancho Con m.co Dorado y ondeado ttasado en Settecienttos Ducados 7700

[949] otros dos quadros Paises de tres Vara de largo y dos de Altto Con Sus m.cos Dorados y tallados tasado Cada Uno a dos mill R.s 4000

En la Cassa de s.n Miguel

[950] quattro quadros Grandes de paisaje Con figuras Diferenttes de quattro Varas de largo Con marcos Dorados y Tallados en mill Ducados 11000

[951] Mas Seis prespectivas Marinas Los Cinco con marcos dorados y tallados y el otro Con m.co negro de tres Varas de Largo en onze mill y quinienttos Reales 11500

[952] otra Marina del mismo tamaño y m.co En dos mill Reales 2000

[953] otros dos Con El mismo Marco Algo mas pequenos de dos bodegones en mill y quatrozientos R.s 1400

f.1059v [954] otras seis floreros ochabados con dho marco dorado y tallado en seis mill R.s 6000

[955] Un quadro de Dos Varas de Alto de la adorazion del Guertto Con dho marco en cien Ducados 1100

[956] Un Rettratto del Rey de poco mas de Una bara de Altto Con dho m.co en nobezientos R.s 900

[957] Un quadro Grande de Tres Varas de Alto Con m.co negro de la Coronazion de espinas en trecientos Ducados 3300

[958] otro de s.n fran.co del mismo tamano y marco en mill y quinienttos Reales 1500

[959] Una quadro de Tres Varas de Alto Con m.co negro Con Un Rettrato de Un peregrino en ochocientos R.s 800

[960] otro quadro del mismo tamaño y marco Retratto de Un niño en dos mill R.s 2000

[961] Dos quadros Grandes de Cazeria de Cerca de quatro Varas de largo m.co negro en quatro mill R.s 4000

[962] Uno quadro del puerto de Cuba de dos Varas y media de largo Con m.co negro en Cientto y Cinquentta R.s 150

[963] Una Ymajen de nra s.ra Con El niño desnudo de Una bara y m.a de Alto en mill y quinientos R.s 1500

[964] Un Rettrato del Conde Duque de Tres Varas de Alto Con m.co dorado y tallado en docientos ducados 2200

[965] otro del mismo tamaño y m.co Retrato de Un niño en Cien ducados 1100

[966] otro de poco mas de Vara de Alto con dho m.co Retrato de Un niño en quatrozientos R.s 400

[967] otros dos de vara de Alto Marco negro y perfiles dorados en quatrozientos R.s 400

[968] otros dos del mismo tamaño m.co negro en cien duc.os ambos 1100

[969] Dos quadros Grandes de Cinco varas de largo Marinas Con m.cos negros en tres mill R.s 3000

[970] Dos quadros de Tres Varas de Alto Marco negro Rettratto de Dos mugeres en mill y ochozienttos Reales 1800

[971] Un Rettrato del Cardenal de Aragon con m.co dorado en dozienttos R.s 200

f.1060 [972] Un quadro de media Vara de Altto Con Una Caveza Con guirnalda de flores en treintta R.s 30

[973] Un quadritto del mismo tamaño Con dos Cavezas de Viejos en quarentta y zinco R.s 45

[974] Seis Rettratos Diferenttes de poco mas de Vara de Altto Con m.cos negros en mill y docienttos R.s 1200

[975] Un quadro de Una guirnalda de flores Con m.co de Peral y Un Cerquillo Dorado alrredor Cerca de Vara y m.a de Ancho y poco mas de Vara de Caida en quinienttos R.s 500

[976] Un Cavallo de Velazquez de mas de media Vara de Caida y mas de m.a Vara de Ancho Con m.co negro en Cinquentta Ducados 550

[977] Un pais de Una Ruina de Cerca de tres quartas de Ancho y mas de m.a Vara de Caida Con m.co negro en Veintte Ducados 220

[978] Un quadro de nr s.ra el niño s.n Juan y s.n Joseph de Vara de Caida y Cerca de Tres quartas de ancho Con m.co negro en treinta Ducados 330

[979] Una pintura de Una media pierna del Tiziano de Cosa de Tres quartas de ancho y m.a Vara de Caida Con m.co negro en dozientos Ducados 200

[980] Un quadro de Venjami Y el Rey David Con su Exerzitto de Vara y m.a de ancho y mas de Vara de Caida con m.co negro en Cinquenta ducados 550

[981] Un pais de Una galera que pareze desembarcadero de m.a Vara de ancho poco mas y Una Terzia de Caida Con m.co negro en docienttos R.s 200

f.1060v [982] Un quadro de Un pais del mismo tamaño Con m.co negro en docienttos R.s 200

[983] Un quadro de Un pais pintado Un nabichuelo de Cerca de Media Vara de ancho y menos de terzia de Caida Con m.co negro en ochozientos R.s 800

[984] Un pais del mismo tamaño Con Jente de guerra y m.co en ochocienttos R.s 800

[985] Un quadro de Moisen de Vara y m.a de Ancho y mas de Vara de Caida Con m.co negro en ochocientos R.s 800

[986] Un pais Con Unos hombres y perros de tres quarttas de ancho y m.a bara de Caida Con m.co negro En Cinquentta Ducados 550

[987] Un Cupido Con Una muerte de mas de Vara y quarta de Caida y Una de Ancho Con m.co negro En Cien Ducados 1100

[988] Un quadro Con dos Angeles y Unos plattos de frutta de m.a Vara de ancho y mas de Vara de Caida Con marco negro en treintta Ducados 330

[989] Un pais de noche Con Jente de Guerra de m.a Vara En quadro Con m.co negro en Veinte Ducados 200

[990] Un quadro del P.e E[illeg.]to San Antt.o nra s.ra y el niño de Vara y quarta de Caida y mas de Tres q.tas de ancho Con m.o negro en Sesenta Ducados 600

[991] Un quadro del Viejo [illeg.] de dos Varas de Caida y Vara y quartta de ancho m.co negro en Setenta Duc.os 700

[992] Un quadro de Un perro q llamaban monca y del mismo tamaño q El antezedente Con m.co negro en dozienttos R.s 200

[993] Un quadro de Una Montteria de Un zierbo y perros del mismo tamaño Con m.co negro En Dos mill R.s 2000

f.1061 [994] Un quadro de Una Monteria de Perros y Una Javali de quattro Varas de Ancho y dos Varas y quarta de Caida Con m.o negro en dos mill R.s 2000

[995] Un quadro del Viejo de Lugo de dos Varas y Cerca de quarta de Caida y Una Vara de Ancho Con marco negro en Veinte Ducados 220

[996] Un quadro de D.n Millan de Cardona y D.n Juan del Aguila con m.co negro del mismo tamaño q El de Arriba en Veinte Ducados 220

[997] Un quadro del bote de la Capitana y el Castillo de s.n sevastian de Cinco Varas poco mas o menos de ancho y dos y sesma de Caida Con m.co en ochoz.tos R.s 800

[998] Un quadro de Una Montteria de osos y perros de quattro Varas de ancho y dos Terziad de Caida Con marco negro en dos mill R.s 2000

[999] Un quadro de Una Monteria de Un zierbo y Unas zierba perros y galgos de quattro Varas de ancho y dos Terzias de Caida en dos mill R.s 2000

[1000] Un quadro del zisne de Vara y quartta En quadro Con marco negro en duzienttos Reales 200

[1001] Un quadro del Juez de Lisboa de Una Vara de Caida Con poca Diferenzia Cerca de Vara de Ancho En Docienttos y Cinquentta R.s 250

[1002] Un quadro de bodegon con Una Liebre Colgada y Unas abes muertas de dos Varas menos quarta de Caida y Vara y Terzia de Altto Con m.co negre En setecienttos R.s 700

[1003] otro quadro de Bodegon de Una Liebre y Unos peroles Colgados de Cobre del mismo Genero y tamaño Con m.co negro en Setecienttos R.s 700

[1004] otro quadro de bodegon de Una Liebre y Una Jarra de Talabera del mismo tamaño de los de arribas Con m.co negro en Setecienttos R.s 700

f.1061v [1005] [missing] ancho y dos Varas menos terzia de Caida con mco negro en ochozienttos Rs 800

[1006] Un pais Con Unos ombres de Tres quartas de ancho y mas de media Vara de Caida Con m.co negro y le falta Un lado en ocho Ducados 80

[1007] Un quadro del Bazan Con Una muger a Cavallo en Una Yegua blanca de dos Varas menos q.ta de larga y Una bara poco mas o menos de Caida con marco negro en ochocienttos R.s 800

[1008] Un quadro Con Unos pescados y Una Jarra y peroles de Cobre de dos Varas menos quarta de ancho y Vara y m.a de Caida Con m.co negro en sesenta Duc.os 660

[1009] Un quadro Con Unos menudillos en Un plato de media Vara de ancho y poco mas de Terzia de Caida Con m.co negro en Cientto y Cinq.ta R.s 150

[1010] Un pais Con Un hombre de Tres quartas de ancho y m.a Vara de Caida Con m.co negro en Cien R.s 100

[1011] otro pais de hombres y mugeres de Tres quartas de Ancho y media Vara de Caida Con m.co negro en Cien R.s 100

[1012] Un quadro de Una guirnalda de fruttas y Unos pajaros de dos Varas menos quartta de Caida y poco mas de Vara de Ancho Con m.co negro en sessentta Ducados 660

[1013] Un quadro de la Mag.na de poco mas de Vara y quartta de Caida y Vara de ancho Con m.co negro en ochocienttos R.s 800

[1014] Un quadro de Una guirnalda de frutas y pajaros y Una Cidra de dos Varas menos quarta de Caida y poco mas de Vara menos quarta de Caida y poco mas de Vara de ancho Con m.co negro en ochocientos Reales 800

[1015] Un quadro de Un bodegon Con Un ganso blanco Colgado de Una pierna de Vara y m.a de Caida y Vara y quarta de ancho Con m.co negro en Settecienttos R.s 700

[1016] Un quadro de Un bodegon con Un Alcon y Unos gansos de Vara y m.a en quadro con m.co negro en Settecienttos R.s 700

f.1062 [1017] Un quadro del Rey nro s.or Carlos Segundo de Vara y quarta de Caida y poco mas de Vara de Ancho Con m.co negro en dozientos R.s 200

[1018] Un Rettrato de la Reyna D.a Mariana nra s.ra del mismo tamaño Con m.co negro en docientos R.s 200

[1019] Un pais Con Un Azemitera Pasttores y ganado de dos Varas y m.a de ancho y Vara y m.a de Caida poco menos Con m.co negro en mill R.s 1000

[1020] Un pais del sacrificio de Abrahan de m.a Vara de ancho y poco mas de Caida m.co negro En Settentta Ducados 770

[1021] Un quadro de la Cuidad de zaragoza Con nra s.ra del Pilar de dos Varas y m.a de ancho y Vara y m.a de Caida Con m.co negro en ttreintta Ducados 330

[1022] Un quadro Con nra s.ra y El niño dandole s.n Juan Una Manzana de dos Varas de ancho y Vara y quartta de Caida Con m.co negro en Setezientos R.s 700

[1023] Un pais del profetta Juana de Tres quartas En quadro Con m.co negro en Ciento y Cinquenta R.s 150

[1024] Un Brazo y Una pierna y Un Jarro del Tiziano de dos Varas de Caida y poco menos y Una Terzia de Ancho con m.co negro en Cinquenta ducados 550

[1025] Un quadro del Sacrificio de Abran de Vara y Terzia de Caida y mas de Vara de Ancho Con m.co negro en Veintte Ducados 220

[1026] Un quadro de nra s.ra El niño y s.n Juan Copia de Rafael de dos Varas de Caida y Vara y m.a de ancho Con m.co de Ebano en Setecienttos R.s 700

[1027] Un quadro del P.e Escot de Vara y Terzia de Caida y poco mas de Vara de ancho Con m.co negro en Seiscienttos R.s 600

[1028] Un pais Con Unos hombres y Un Carro Con ttres quartas de Ancho y poco mas de Terzia de Caida Con m.co negro en ttrecienttos R.s 300

f.1062v [1029] Un quadro de Un francoli de m.a Vara de Caida y Terzia de Ancho con m.co negro en Seis Ducados 66

[1030] Un quadritto de noche muy oscuro Con Una muger de poco mas de Terzia En quadro Con m.co negro En Seis Ducados 66

[1031] Un quadro de la Vattalla de Caloy de dos Varas y m.a en quadro Con m.co negro en Sesentta Ducados 660

[1032] Un quadro de Un pais oscuro de Una bara poco mas de Ancho y tres quartas de Caida Con m.co negro en quattro Ducados 44

[1033] Un Rettratto del Prinzipe Conde de Vara y m.a de Caida y Vara de ancho con m.co negro en Sesentta Duc.os 660

[1034] Un quadro de Vodegon Con Una Liebre Colgada y Una Caveza de Venado de dos Varas poco mas de ancho y Vara y quarta de Caida Con m.co negro en nobecienttos R.s 900

[1035] Un Rettratto de la Emperattriz Siendo niña de Vara y Terzia de Caida y poco mas de Vara de Ancho con m.co negro en Seiscientos R.s 600

[1036] Un Rettratto del Ynfante D.n Pedro de portugal Con Su muger de Vara y quartta de ancho y m.a Vara de Caida poco mas o menos Con m.co negro en dozienttos Reales 200

[1037] Un quadro de Un Bodegon Con Unos pescados y Unos peroles de dos Varas de Ancho y Vara poco mas de Caida Con m.co negro en nobecienttos R.s 900

[1038] Un quadro de Santa Margaritta de Vara y m.a de Caida y Un poco mas de Vara de Ancho Con m.co negro en Cinquentta Ducados 550

[1039] Un quadritto de Unos membrillos y Una Canastilla de Uba de media Vara en quadro Con m.co negro en Cientto y Cinquentta R.s 150

f.1063 [1040] Un quadro de Un despenadero de Agua Con Unos ombres de poco mas de Vara en quadro Con m.co negro en dozienttos R.s 200

[1041] Un Rettratto del Griego y Un hombre Con Un Cuello de Vara de Caida y poco mas de m.a Vara de ancho Con m.co negro en ochocienttos R.s 800

[1042] Un pais con Unos ombres y Un Carro de poco mas de Vara En quadro Con m.co negro en seis.os R.s 600

[1043] Un Rettratto de Un hombre Con Un Cuello a lo Antiguo poco menos de Vara de Caida y mas de m.a de Ancho m.co negro 550

[1044] Un quadro de Un bodegon Con Unos pajaros y Una Liebre y Un Jarron de mas de m.a Vara de ancho y Vara y quarta de Caida Con m.co negro En Settezienttos R.s 700

[1045] Un quadro de Andromeda de m.a Vara de Caida y menos de m.a Vara de Ancho Con m.co negro en ttreintta Ducados 330

[1046] Un quadro de Un bodegon de Unos paxaros muerttos y Una Esportilla Con granadas de Vara y media en quadro Con m.co negro en Setezienttos Reales 700

[1047] Un pais de Noche Con Jente en Una Varquilla de m.a Vara de Ancho y menos de media de Caida Con m.co negro en treintta Ducados 330

[1048] Un quadro de Un Bodegon de Unos paxaroz muerttos y Una Jarra de Talavera de Vara y quartta de Ancho y Vara poco mas Caida en Settezienttos R.s 700

[1049] Un quadro de Carlos quinto de Rodillas delante del griego [illeg.] Vara de Caida y una terzia de ancho con m.co negro en Setezienttos R.s 700[42]

f.1063v [1050] Un quadro de Un bodegon Con Un ganso blanco y pajaros de Vara y quarta en quadro Con m.co negro en Settezienttos R.s 700

[1051] Un quadro del Parto de Moisen de m.a Vara de Caida poco mas y m.a de Ancho Con m.co negro En Setezienttos Reales 700

[1052] Un quadro de Una fuentte Con Una mugeres y aguadores de Vara y quarta en quadro Con m.co negro en quattrozienttos R.s 400

[1053] Un quadro de la s.ra de la Cassa del Carpio Con Un Cuellezitto y muchas Joyas de Vara de Caida y tres quartas de Ancho Con m.co negro en quinienttos Reales 500

[1054] Un quadro En pais a medio dia de Unos ombres y Un Carro y Una muger ablando Con Un ombre de Vara y quarta en quadro Con m.co negro En quatrozienttos R.s 400

[1055] Un quadro de Santta Barbara de Una bara de Caida y ttres quartas de Ancho Con m.co negro En ochozienttos R.s 800

[1056] Un pais Con Un Cavallo blanco de Vara y quarta de Caida y ttres quarttas de Ancho Con marco negro en ttreintta Ducados 330

[1057] Un quadro del prendimientto de nro s.or de media Vara de Caida y poco mas de Terzia de ancho Con m.co negro En ochocienttos R.s 800

[1058] Un pais de Un despejo de Jente de guerra de Vara y quartta de Ancho y media Vara de Caida Con m.co negro en Ciento y Cinq.ta R.s 150

[1059] Un quadro del Archiduque Leopoldo a Cavallo de quattro Varas de Ancho y tres de Caidas Con m.co negro en Cinquentta Ducados 550

[1060] Un quadro de Unos gallos Rinendo de Vara y Ter.a de Ancho y menos de Vara de Caida Con m.co negro en dozienttos R.s 200

f.1064 [1061] Un Rettrato de D.na Juana de Austria de dos y m.a de Caida y Vara y m.a de ancho Con m.co negro en ttreintta Ducados 330

[1062] Un quadro de Una marineja En Tabla Con Unos Nabios de Una bara de Ancho y m.a de Caida Con m.co negro en ochzienttos R.s 800

[1063] Un quadro de Venus y Cupido de Vara y m.a poco mas de Ancho y Vara y quarta de Cayda poco mas Con m.co negro en trecientos y Cinquenta R.s 350

[1064] Un quadro de las A[illeg.]s del Vacho de Cerca de dos Varas de Caida y mas de Vara de Ancho Con m.co negro en Cinquenta Ducados 550

[1065] Un quadro de Una marina Con Nabio de Vara de ancho y tres quartas de Caida Con marco nego en quattrozienttos R.s 400

[1066] Un quadro de la yeguada del s.r Marq.s del Carpio de Una bara de Caida y menos de Vara de ancho Con m.co negro en quatrozienttos R.s 400

[1067] Un quadro de Una montteria de Perros y Un Tiguere de Vara y Terzia en quadro Con marco negro en docienttos R.s 200

[1068] Un quadro de Un hombre de medio Cuerpo Con Un Ropon Colorado de Vara de Caida y tres q.tas de Ancho Con m.co negro en docientos y Cinquentta R.s 250

[1069] Un quadro de Venus dormida Con su ninfas de Vara y m.a de ancho y poco mas de Vara de Caida Con m.co negro en Setecienttos R.s 700

[1070] Un quadro de Una monteria de lobos y perros de Vara y m.a de Caida y poco mas de Vara de Ancho Con m.co negro en quinientos R.s 500

[1071] Un quadro de Un Philosofo leyendo Una Carta de media Cuerpo de Vara de Caida y ttres quartas de Ancho Con m.co negro en trecientos y Cinquenta R.s 350

f.1064v [1072] Un quadro de Una muger Vesttida de blanco Con Una Vanderilla en la mano de mas de Vara de Caida y tres q.tas de ancho Con m.co negro en trecientos y Cinquenta R.s 350

[1073] Un quadro de Un toro y perro de ocho Varas de ancho y Cerca de Tres de Caida Con m.co negro en dos mill R.s 2000

[1074] Un quadro de la musica de Todos los Animales del mismo tamaño q El antezedente Con m.co negro en mill Reales 1000

[1075] Un quadro de la Emperattriz de Vara y quarta de Caida y tres quartas de Ancho Con m.co negro En Seiscienttos R.s 600

[1076] Un quadro de Una Montteria de Un tiguere y perros de Vara y quarta de Ancho y Vara y media de Caida Con m.co negro en Settezienttos R.s 700

[1077] Un quadro de frutta Con Una Liebre Colgada Cerca de dos Varas de Ancho y ttres quartas de Caida con marco negro y Un perfil dorado en trez.tos R.s 300

[1078] Un quadro de Unas zirujanos sacando Un nubanillo a Un hombre de Vara y media de ancho y mas de Vara de Caida Con m.co negro en trez.tos 300

[1079] Un quadro de Un Leon y perros de Vara y quartta de Caida y poco mas de Vara de ancho Con m.co negro en ttrezienttos y Cinquenta r.s 350

[1080] Un bodegon Con berias Melon y medio Cabrito de bara y media de ancho Con m.co negro y Un perfil dorado de Tres quartas de Caida en trecienttos y Cinquenta R.s 350

[1081] Un quadro del ynfantte Cardenal a Cavallo de tres baras y media y dos Varas de Ancho Con m.co negro en sesentta Ducados 660

[1082] Un quadro de Un gallo y Gallina y Ganso de Vara y media de ancho y mas de Vara de Caida Con m.co negro en trecienttos R.s 300

f.1065 [1083] Una Pintura de Venus y Su ninfas en El Vaño de dos Varas y quartta de ancho y Vara y m.a de Caida Con marco negro en ochozienttos R.s 800

[1084] Un quadro de Un zierbo y Una Cierba y perros de tres Varas y media de ancho y dos y media de Caida Con m.co negro en mill R.s 1000

[1085] Un quadro de Unos tejones y perros de dos Varas de ancho y Vara y quarta de Caida Con marco negro en Setecienttos R.s 700

[1086] Un quadro de Un osso y perros de quatro Varas de ancho y dos quarttas de Caida Con m.co negro En mill rreales 1000

[1087] Un quadro de Vodegon de pescados y Una Canastta de Vara de largo y Vara y quarta de Caida Con marco negro en quinienttos R.s 500

[1088] Un quadro de Una Monteria de Un Jabali y perros y dos monteros de quatro Varas de largo dos y m.a de Caida Con m.co negro en ochocientos R.s 800

f.1066 [1089] Una Prespectiva de Una puertta de ma Vara de ancho y ttres quartas de Alto sin mco En treintta Rs 30

[1090] otro del mismo tamaño Con El Rey a Cavallo Sin m.co en ttreintta R.s 30

[1091] Un Rettratto de xospilloso siendo Nunzio En España de tres quartas en quadro sin m.co en ttreintta R.s 30

Oratorio Portatil

[1092] Una pintura de xpto nro s.or Con la Cruz a Cuestas y el zirinero del Tiziano en Seiscientos Ducados 6600

[1093] Dos Laminas La una de xptto nro sr con la cruz a Cuestas y la otra del acotamientto en quatrozientos Rs cada Una Monttan 800

[1093] Dos Laminas La una de xptto nro sr con la cruz a Cuestas y la otra del acotamientto en quatrozientos Rs cada Una Monttan 800

[1094] otras Dos del mismo tamaño en lienzo la Mag.na y nra s.ra en tabla tasadas en Seiscienttos R.s a trezientos Cada Una 600

[1095] Un Lienzo que Sirve de Techo Al oratorio de la orazion del huerto en en quatrozientos y Cinq.ta R.s 450

[1096] otro quadro de los Aposttoles llorando al sepulcro en quinienttos R.s 500

[1097] otros Dos testteros de Una Ymajen de nra s.ra y el otro de s.n Juan Ebanjelistta a ttrezientos R.s Cada Uno montan 600

[1098] Un quadro de Un Mag.na Penitente Con la mano En El pecho mirando A los Cielos Con Una Calabera y Un Libro y Un Rotulo q Dize ticiano en ochocientos Ducados 8800

[1099] Una tabla de Cerca de dos Varas de Altto y Vara y media de Ancho en que esta Un cardenal Senttado en Una Silla y dos ombres anzianos q le estan ablando de Rafael de Urbina en Veinte y siete mill y quinienttos R.s 27500

f.1066v [1100] otro quadro florero de Mario que esta En la pieza de la chiminea del Jardin de mas de bara y quarta de Caida y Una de Ancho Con m.co dorado y tallado en mill y quinientos R.s 1500

[1101] Un Mercurio de Mano de Corezo en Lienzo de Vara y tres quartas Con marco Dorado En Siette mill Doblones que hazen Reales quatrozienttos y Veintte mill 420000[43]

[1102] Un Exce omo de mano de corezo con marco de Ebano Marfil y Armas en dos mill Doblones q hazen Reales Ciento y Veinte mill 120000

[1103] Una tabla de s.n Ger.mo Con Una Calabera en la mano Con marco de Ebano Marfil y Armas de mano de Corezo en dos mil Doblones que hazen Reales Ciento y Veinte mill 120000

[1104] Una Tabla de nra s.ra Con su hijo en los brazos y s.n Juan tomandole la mano con m.co de Ebano Marfil y Vidrio en Dos mill y dozientos Doblones q hazen Reales Ciente y treinta y dos mill 132000

[1105] Una Tabla de nra s.ra con su hijo em brazos marco de Ebano y marfil en Dos mill y quinientos Doblones q hazen Reales ciento y zinquenta mill 150000[44]

Desde la partida del mercurio asta Esta que son Cinco Son de mano de Corezo

[1106] Un Exce omo con la Corona al Espinas que es Una Caveza Sola de media Vara en quadro original de Anibal Carazio en Diez y o[illeg.] dos mill R.s 182000

f.1067 [1107] Una Pintura de la Mag.na En [N.B. "tabla" crossed out] Lamina de Un pie de Alto y media Vara de largo de la Escuela de Corezo en Seis mill rreales 6000

[1108] Una porzia de Mano del guido original de media Vara de ancho y Terzia de Alto Con m.co de Ebano y perfil de Marfil en quinze mill Reales Con christal delante 15000

La qual dha tasazion Declararen haver echo bien y fielmente a su saver y entender socargo del Juramento que llevan fho en que se afirmaron Ratificaron y lo firmaron
Joseph donoso
Claudio Coello
Antemi
Domingo Sariña[?]

1. It is not clear whether this house may be identified with the one Don Luis leased from the Duque de Uceda.
2. Harrach 1913, p. 96 (entry for 1 June 1674). The original German is given above in the notes to the *almirante*'s collection, Document 43.
3. AHPM, Prot. 2.819, ff. 740-1201; El Escorial Palace Library, ms. &-IV-25.
4. The picture is probably not the work in the Prado, no. 483, which seems to have been inventoried in the royal collection in 1666.
5. Palacio de Liria, Madrid, Alba Archive, caja 162-21.
6. AHPM, Prot. 9.893, ff. 191-221; Prot. 9.819, ff. 1176-1180; Palacio de Liria, Madrid, Alba Archives, caja 221-2.
7. See Pita Andrade 1960a, pp. 409-410.
8. No. 211 in the 1689 Madrid inventory (Doc. 115). The painting is now in Rouen (López-Rey 1963, no. 76, p. 147). See Pita Andrade 1952, p. 236.
9. Prado nos. 1695-1702; cf. Prado 1972, pp. 587-591, and AHPM, Prot. 9.819, ff. 1176-1180.
10. The Flight is possibly now in the Prado, no. 40, attributed to Leandro Bassano.
11. None of these may be identified with a work in the Prado, no. 1494, since, according to Prado 1972, p. 189, that piece was in the Escorial. A second canvas by Van Dyck of this subject in the Prado (no. 2556 – bequest of the Conde de Pradere) may, however, be one of the Carpio pieces.
12. Probably the picture now in the Prado (no. 1478).
13. Massimo Stanzione, *Woman in Costume with Rooster* (Fig. 73), The Fine Arts Museums of San Francisco, on permanent loan from the Hispanic Society of America, (L41.1.2).
14. This picture may possibly be identified with Titian's *Saint Margaret* (Fig. 74) in the Heinz Kisters Collection, Kreuzlingen, Switzerland. It is known to have left Spain (the royal collection) as early as 1639 when it was inventoried in Charles I's collection, but the description, high value, and dimensions make it a possibility. "Dos Varas y terzia algo mas de Caida y dos de ancho" equal 1.96+ x 1.68 cms. vs. the Kisters' picture's 1.98 x 1.676 cms.
15. Now attributed to Domenico Campagnola, and identified as Venus rather than Diana (Fig. 17), this picture is presently owned by Alex Wengraf Ltd., London. See D. Bull and E. Harris, "The Companion of Velázquez's Rokeby Venus and a source for Goya's Naked Maja," *The Burlington Magazine*, 1986, no. 1002, vol. CXXVIII, p. 643ff. It appears to have inspired Carpio to commission the *Rokeby Venus* as its pendant.
16. Velázquez's *Rokeby Venus* (Fig. 16), London National Gallery (2057). See also Doc. 49, no. 221.
17. This picture is identified by R. Ward Bissell in *Orazio Gentileschi and the Poetic Tradition in Caravaggesque Painting* as the work in the Museo de Bellas Artes, Bilbao.
18. Sold to Carlos II in 1691, this picture still resides in the royal collection (Prado No. 1.545) as Van Dyck (or Jordaens) (Fig. 75).
19. Now Visc. Bearsted collection, Upton House, near Banbury, England (255). A version that appeared at Christie's in 1992 was erroneously identified as having a Carpio provenance, but the Bearsted painting (Fig. 76) has the Carpio monogram DGH on the reverse.
20. Velázquez, *Democritus* (Fig. 77), Museé de Rouen, France (822.1.16).
21. See Doc. 49, no. 177. This picture is now in the Alba Collection (No. 183) and is considered a copy after Van Dyck. It is also found in the inventory of Gaspar's father Luis in 1647.
22. Studio of Rubens, *Portrait of Archduke Albrecht* (Fig. 49), Windsor Castle (ACC 612559). See A. Vergara, "Don Rodrigo Calderón y la Introdución del Arte de Rubens en España," *Archivo Español de Arte*, 267 (1994), pp. 275-283. This picture appears again in Carpio's Madrid inventory of 1651 (see Doc. 49, no. 207).

23. Rubens, *The Triumph of Truth over Heresy* (Fig. 78), Prado (1.697).
24. Rubens, *Abraham and Melchizedek* (Fig. 79), Prado (1.696).
25. Rubens, *Landscape with the Rest on the Flight to Egypt* (Fig. 80), Prado (1.640).
26. Rubens, *Triumph of Faith* (Fig. 81), Musées royaux de Beaux-Arts de Belgique (7442).
27. Rubens, *The Eucharist Overcoming Pagan Sacrifices* (Fig. 82), Prado (1.699).
28. Van Dyck, *Four Ages of Life* (Fig. 83), José María Ortega Calderón collection, Torremolinos, Spain.
29. Velázquez's *Prince Baltasar Carlos in the Riding School* (Fig. 42), now in the collection of his Grace the Duke of Westminster, appears earlier in the collection of Don Gaspar's father (see Doc. 45, no. 124).
30. Juan Bautista Martinez del Mazo, *Las Meninas* (Fig. 84), Kingston Lacy, Dorset (The National Trust).
31. Veronese, *Christ and the Centurion* (Fig. 26), Prado (492).
32. Jonathan Brown has suggested that this might be Rubens' *Minerva protects Pax from Mars (Peace and War)* (Fig. 85), London National Gallery (46). There was also a design by Rubens depicting *Abundance and Wealth* for the triumphal arch made for the visit of the Cardinal Infante Fernando to Antwerp, but no oil painting is known to have been executed.
33. This seems to be a smaller version of Rubens' *Quos Ego!* in Dresden. The present picture measures ca. 252 x 308 cms. vs. the Dresden painting's 326 x 384 cms.
34. Rubens, *The Triumph of Divine Love* (Fig. 86), Prado (1.700).
35. Rubens, *The Triumph of the Church* (Fig. 87), Prado (1.698).
36. Rubens, *Santa Clara with the Fathers and Doctors of the Church* (Fig. 88), Prado (1.695).
37. This is now tentatively attributed to Hendrik van Balen and is a copy after Rubens, *Virgin and Child with Saints* (Fig. 48) in the Prado (1.703). See Carpio's earlier Madrid inventory where this picture also appears (Doc. 49, no. 167).
38. Rubens, *The Four Evangelists* (Fig. 89), Sudeley Castle, Gloucestershire.
39. This is possibly Titian's *Saint Catherine of Alexandria at Prayer* (Fig. 47) in the Boston Museum of Fine Arts (48.499), which is discussed in the essay preceding Doc. 49.
40. This appears to be a copy or another version of Titian's *Sacred and Profane Love*. It is listed in Carpio's 1682 Rome inventory as well (Doc. 109, no. 862) where it is called a copy by Carracci after Titian. The original work is in the Borghese collection.
41. This picture appeared with Edmund Peel & Asociados, Madrid, on October 30, 1990, lot no. 6, attributed to Hendrik van Somer (Fig. 90).
42. This is likely to be El Greco's *The Adoration of the Name of Jesus* (Fig. 91) now in the London National Gallery (6260), although the dimensions differ somewhat (84 x 28 cms. vs. the London picture's 57.8 x 34.2 cms.). It is considered to be the companion of El Greco's *El Expolio* which also appears in this inventory (see no. 192).
43. Correggio's *Mercury Instructing Cupid Before Venus ('The School of Love')* (Fig. 5) now in the London National Gallery. It seems to have had the highest value of any painting in a seventeenth-century Madrid private collection.
44. See Note for no. 988 of Doc. 109.

116 Gregorio Genaro de Bracamonte y Guzmán, Conde de Peñaranda

1689

The title of Conde de Peñaranda de Bracamonte was conceded to Don Alonso de Bracamonte y Guzmán (Santiago) on 31 January 1602.[1] The fourth conde, Don Gregorio de Bracamonte, whose inventory is presented here, achieved *Grandeza* in 1676. The family title is today linked with that of the duchies of Osuna and Frías, but during the 1600s the Bracamonte family was closely allied by marriage and personal relationships with the Olivares-Carpio faction at court in Madrid as well as with the powerful Spinola and Colonna families.

The third conde, Don Gaspar de Bracamonte y Guzmán, was a *testamentario* of the will of the Marqués de Leganés in 1655 and is found linked with Don Luis de Haro in a number of other documents of the period. Carducho had already cited the young Gaspar de Bracamonte as a collector and friend of the arts in 1633.[2] The Peñaranda collections were presumably augmented by Don Gaspar's assignment to the Viceroyalty of Naples, 1658–1664. As we have seen (Introduction), Don Gaspar, before leaving Italy, bought 39 pictures from the collection of the Marchese Giovanni Francesco Serra di Cassano, a Genoese general who had fought for Spain. In typical Olivares-Carpio fashion, the pictures were bought to be given to the king, including for use at the Escorial. It is interesting to compare the remarkably high quality of the Serra pictures (most of which are now in the Prado) to the works in the Peñaranda personal collection documented here. One must also recall the Conde de Peñaranda's documented patronage of Andrea Vaccaro and Luca Giordano.[3] Harold Wethey cited a supposed eyewitness account (relayed by the historian Abate Vincenzo D'Onofrio) to the effect that Peñaranda departed Naples with "1500 colli grandiosi."[4] All of this suggests that the collection may have been dispersed before the 1689 inventory or only partially represented therein.

The inventory of D. Gregorio Genaro de Bracamonte y Guzman, 4th Conde de Peñaranda, who died 8 December 1689, was drawn up by his widow, Doña Agustina Spinola Colonna, Condesa de Peñaranda, and by Don Francisco de Medrano, *presbítero*, beginning in Madrid, 13 December 1689, with the paintings inventoried on 29 January 1690 (ff. 558v–578v).

AHPM, Prot. 9.859, ff.558–578v

En la Villa de Madrid a Veinte y nueve dias del mes de Henero año de mill ses^{a} y noventta ante mi el ss.^{no} y testigos la ex.^{ma} s^{ra} D^{a} Agustina Espinola Colona Condesa de Peñaranda Viuda del Ex.^{mo} señor Don Gregorio Genaro de Bracamonte y Guzman Conde de de Peñaranda y su testamentaria (f.558v) Conttinuo El Ymbentario de los Vienes del dho señor Conde que empezo a hazer Don fran.^{co} de Medrano su testam.^{rio} ante mi el s^{no} a treze de dix^{re} del año proximo pasado en la forma sig^{te}

f.558v

[1] Doze Pintturas del Jordan que son yguales de Vara de altto y ttres quartas de ancho y son de los santtos siguientes, san Joseph, s^{n} Anttonio de Padua san fran^{co} xabier s^{n} Pablo s^{n} Gregorio Magno, s.^{to} thomas de Aquino s^{n} Pedro Apostol, s^{n} Genaro san Pedro de Alcantara s^{n} Ju^{o} evanjelista, s^{ta} theresa San Nicolas de Vari

[2] Quattro pintturas yguales de Vara y quarta de ancho y Una de cayda las dos en lamina y dos en lienzo marcos dorados, la Una el martirio de s.^{n} estevan la ottra el de santa Ursola la ottra el de s^{n} Lorenzo la ottra la entrada del Domingo de Ramos

[3] Una lamina de la Aszension de nuestra señora de Zerca de Vara de altto y ttres quartas de ancho marco de ebano negro

[4] Ottra lamina de Adan y Eba en el Paraiso de ttres quarttas de cayda y Una Vara de ancho marco de ebano

[5] Otra lamina con Nuestra señora S Joseph y el Niño y Unos Angeles con el cordero y s^{n} Juan marco negro

f.559 [6] Ottra lamina de mas de Vara de ancho y Una Vara de cayda con el prendimiento de christo nro señor marco negro

[7] Otra lamina con Nuestra señora s^{n} Juan y el niño Unos Angeles y el cordero de cayda Vara menos sexma y Una Vara de ancho marco negro

[8] Ottra lamina de la açension de nra s.^{ra} la pinttura Rematta en medio puntto Una Vara de altto y ttres quartas de ancho con marco negro

[9] Otra lamina de christo con la cruz a cuestas historia de poco mas de Una Vara de ancho y poco menos de Una Vara de caida con marco negro

[10] Dos laminas yguales historiadas con Unos hombres y Unos Leones de dos terçias de cayda y tres quartas de ancho con marco negro

[11] Una lamina de nra s.^{ra} sentada con el niño en brazos el mundo devajo de la mano Unos corpiños dorados que tiene dos ttercias de altto y media vara de ancho marco negro

[12] Una Pinttura en tabla historiada con Un rey sentado en trono a sus pies Un muchacho con Un papagayo y ottras diverssas personas de mas de Vara de ancho y mas de tres quartas de cayda con marco negro

[13] Otra lamina con christo cruzificado los dos ladrones y ottras personas de zerca de Una Vara de altto y tres quartas de ancho con marco negro

f.559v [14] Otra lamina del deszendimiento de la cruz de Zerca de Una bara de altto y tres quartas de ancho con marco negro

[15] Otra lamina de Nuestra s^{ra} s^{n} Joseph El Niño y Un Coro de Angeles dados de las manos de cassi Una Vara de ancho y poco mas de tres quartas de cayda con marco negro

[16] Ottra lamina de la Venida del spirittu s.^{to} con nra s^{ra} y los Apostoles de Vara menos ochava de altto y dos tterçias de ancho con marco negro

[17] Ottra lamina la pinttura aobada de nra s^{ra} cuerpo entero y el niño en los braços que esta Yriendo a la serpientte el marco quadrado de zerca de Una Vara de altto y tres quarttas de ancho con marco negro

[18] Ottra lamina con s^{n} fran.^{co} de Asis en abitto de capuchino con Una Cruz y Un libro en las manos medio cuerpo de Una Vara de altto y ttres quartas de ancho con marco negro

[19] Una Pinttura en lienzo de Un niño Jesus cuerpo entero abrazado de Una cruz poco mas de Una Vara de alto y poco mas de tres quartas de ancho con marco negro

[20] Una Pinttura en tabla con San Joseph de medio cuerpo el niño desnudo en brazos de Vara menos sesma de altto y tres quartas de ancho con marco negro

f.560 [21] Una Pinttura en lienzo de nuestra s^{ra} y el Niño muy morenos el mantto azul y el Marco dorado maltratado de Cassi Una Vara de cayda y poco menos de ancho

[22] Ottra Pinttura en lienzo de lo mesmo marco dorado con el mismo ancho y largo que la antezedentte

[23] Ottra Pinttura en tabla de la Nazimiento nra s^{ra} los brazos cruzados y al lado del niño dibersos angeles de poco mas de media Vara de caida y tres quartas de ancho con marco Negro

[24] Ottra Pintura en lienzo de la cabeza del Bauptista en Un platto de mas de tres quartas de cayda y poco menos de tres quartas de ancho con marco dorado

[25] Ottra Pinttura en tabla del Deszendimientto del christo a los Ynfiernos y los s.^{tos} padres de menos de dos terçias de caida y poco menos de ttres quartas de ancho con marco negro

[26] Ottra pinttura en tabla con nuestra señora de medio cuerpo y el niño en brazos con Un Dezenario en las manos de cassi tres quartas de altto y poco mas de media Vara de ancho con marco negro

[27] Una Caveza del Salvador oscura, de Zerca de dos terçias de cayda y media Vara de ancho marco dorado

[28] Una Pinttura de medio cuerpo de s^{n} Pedro de Alcantara de poco mas de tres quartas de altto y dos tterçias de ancho con marco negro

[29] Una Pinttura de nra s^{ra} en lienzo de medio cuerpo Una Cruz en el mantto sobre la caveza el niño en brazos con Un libro en las manos de poco mas de Una Vara de Altto y menos de Una Vara de ancho con marco dorado

f.560v [30] Ottra Pinttura en lienzo de s^{n} Geronimo de medio cuerpo Vess^{o} de Cardenal las manos puestas delante de Una Cruz de Una Vara de cayda y algo mas de ancho con marco dorado

[31] Ottra lamina de cristo difuntto en los brazos de dos angeles de poco mas de media Vara de altto y media Vara de ancho con marco dorado

[32] Ottra Pinttura de la magdalena en lienzo de medio cuerpo desnudo con Un pomo en la mano de zerca de Una Vara de altto y ttres quartas de ancho con marco negro

[33] Ottra Pinttura en tabla Pais con tobias y el Angel de poco mas de dos tterçias de cayda y Una Vara de ancho con marco negro

[34] Otra Pintura en tabla con nuestra señora y el Niño en medio de Un Zerco de flores de Una Vara de altto y tres q.^{tas} de ancho con marco negro

[35] Ottra pintura de s^{n} fran.^{co} de Asis de medio cuerpo las manos Juntas y en ellas Una Cruz y Unas diziplinas de cassi Una Vara de altto y ttres quartas de ancho con marco negro

[36] Un San Juan Vauptista Cuerpo enttero scntado Vestdio de pieles Un cordero entre los brazos con marco dorado de poco mas de Una Vara de altto y poco menos de ancho

f.561 [37] Ottra Pinttura en tabla de s^{ta} Zizilia con los organos con san Antonio Abad y Un hombre de Rodillas con marco dorado de poco mas de Una Vara de altto y menos de Una Vara de ancho

[38] Ottra pinttura en lienzo de nra s^{ra} de medio cuerpo en Una mano Una Rosa y en la ottra el niño tendido desnudo con marco dorado de Una Vara de altto y ttres quartas de ancho

[39] Ottra pinttura en lienzo con s^{n} fran^{co} xabier agonizando y Un cristo en las manos de poco mas de Una Vara de altto y menos de Una Vara de ancho con marco dorado

[40] Dos pinturas en tabla yguales de Unos Battallones de Cavalleria peleando de Vara menos sesma de caida y Vara y sesma de ancho marcos negros

[41] Ottra pinttura en tabla de Un Ramillette de flores en Un Vidrio y Unas frutas al pie de poco mas de Una Vara de altto y menos de Vara de ancho marco negro

[42] Ottra Pinttura en lienzo Retratto del Padre Pedro Mastorilo de medio cuerpo de casi Una Vara de altto y ttres quartas de ancho marco negro

f.561v [43] Un florero en tabla prolongado, ancho casi Una Vara y poco mas de media de cayda con marco negro

[44] Ottra Pinttura en tabla con Unas ostras en cascara y ottras cosas comestibles de tres quartas de cayda y Zinco de ancho con marco negro

[45] Ottro frutero con Un Razimo de Ubas y ottras frutas de poco mas de media Vara de cayda y tres quartas de ancho con marco negro

[46] Otra Pintura en tabla Pais con Un hombre tirando Una flecha a Una muger de dos tterçias de cayda y poco menos de Vara de ancho con marco negro

[47] Ottra Pinttura de Un Ramillete de flores en Un bidrio de poco mas de media Vara de alto y poco menos de ancho con marco dorado

[48] Ottra pintura en lienço con nuestra señora y el niño en brazos dandole Una cruz a s^{n} Juan de poco mas de Una Vara de altto y poco menos de ancho con marco negro

[49] Un Retratto de nuestra s^{ra} de los Remedios de Vara y terzia de altto y poco mas de Una Vara de ancho con marco negro

[50] Un Retrato de la Madre Maria de Agreda de medio cuerpo de Vara y media de altto poco menos y poco mas de Una Vara de ancho con marco negro

f.562 [51] Ottro Rettratto de la madre Maria Bilani de medio cuerpo Vara y media de altto y Una Vara de ancho marco dorado

[52] Ottra Pinttura de medio cuerpo Corona en la Caveza el niño delantte echando la Vendiçion y en la ottra mano el mundo de Vara y media de altto y poco menos de ancho con marco dorado

[53] Ottra Pinttura de la Magdalena de medio Cuerpo, en la mano derecha Un santto christo y en la

Yzquerda reclinada la Caveza de poco menos de Vara y media de altto y poco mas de Una Vara de ancho, marco dorado

[54] Ottra pinttura medio Cuerpo de s^{n} Nicolas de Vari de Vara y media de altto y poco menos de Vara y quartta de ancho con marco Dorado

[55] Ottra Pinttura de s^{n} Genaro con las ampoletas de Vara y dos terçias de altto y Vara y quartta de ancho con marco dorado

[56] Ottra pinttura de nuestra señora sentada y s^{n} Joseph el Niño y san Juan besandose de Vara y dos terçias de altto y Vara y media de ancho con marco negro

[57] Ottra pinttura de la Magdalena senttada apoyado el rostro en la mano yzquierda de Vara y ttres quartas de altto y Vara y media de ancho con marco dorado

[58] Ottra Pinttura de s.^{n} Bernardo abrazado a Una cruz de zerca de dos Varas de altto y Cassi Vara y media de ancho con marco negro

[59] Ottra Pinttura de san Pedro de Alcanttara de medio Cuerpo puesto en elebazion de Vara y ttres q^{tas} de altto y Cassi Vara y media de ancho marco dorado

f.562v [60] Ottra pinttura de s^{n} Jacintto puesto en orazion, de medio cuerpo de Vara y ttres quartas de altto y cassi Vara y media de ancho con marco dorado

[61] Un Retratto del santo christo que ablo a santo thomas de Vara y media de altto y poco mas de Una Vara de ancho sin marco

[62] Un San sevastian Cuerpo enttero de dos Varas y media de altto y Vara y media de ancho con marco negro

[63] Ottra pinttura de nuestra señora senttada con el niño en brazos y san Juan de rodillas de dos Varas y quartta de altto y Vara y media de ancho con marco negro

[64] Ottra pinttura de san fran.^{co} de Paula de cuerpo entero de dos Varas y terçia de altto y Vara y dos terçias de ancho con marco dorado

[65] Ottra Pinttura con Una Santa Dorotea con Un zestillo de frutas en las manos de dos Varas y tterçia de altto y Vara y media de ancho con marco negro

[66] Una Pinttura de s^{ta} Rosolea cuerpo enttero de dos Varas y quartta de altto y Cassi dos Varas de ancho con marco negro

[67] Ottra Pinttura de s^{ta} Marina con Unas Alforxas en la mano, cuerpo entero que tiene de altto dos Varas y media y Vara y media de ancho con marco negro

f.563 [68] Ottra Pinttura de s^{n} Miguel de Cuerpo entero de dos Varas y sesma de altto y Vara y media de ancho con marco negro

[69] Un Rettratto de s.^{to} Domingo Soriano de cuerpo entero de dos Varas y quartta de altto y Vara y media de ancho con marco dorado

[70] Una Pinttura de s^{n} Nicolas de Vari de cuerpo enttero que ttiene dos Varas y ttercia de altto y Vara y terzia de ancho con marco Dorado

[71] Un santto Domingo de Guzman de cuerpo enttero que tiene dos Varas y sesma de altto y Vara y quartta de ancho con marco dorado

[72] Una tabla con nuestra s.^{ra} s.^{n} Joseph y el Niño abrazado de san Juan puniendo Un Anillo a ottra santta que esta de rodillas y algunos angeles de cassi Vara y media de altto y poco mas de Una Vara de ancho con marco negro

[73] Una tabla prolongada de Vara y media de largo y Una Vara de cayda con la pinttura de s^{n} Geronimo Vestido de Cardenal el Rostro sobre la mano derecha y la yzquerda sobre Una Calabera con marco negro

[74] Una tabla prolongada algo mas de Vara de largo y menos de Vara de ancho pintadas en ella Unas flores sobre Una Porzelana con marco negro

f.563v [75] Ottra Tabla con Un zerco de flores y en medio de ella nuestra s.^{ra} sentada con el niño em brazos de Vara y sesma de alto y Vara menos sesma de ancho con marco negro

[76] Otra tabla que rematta en medio punto con nra s^{ra} y nuestro señor difunto en los brazos s^{n} Juan y la Magdalena, y mas ttiene la dha pinttura dos medias puertas en la Una s^{n} Juan Vaup.^{ta} y la ottra s^{n} Geronimo altto Vara y quarta de ancho menos de Vara con marco dorado desluzido

[77] Ottra tabla con nuestra s.ra el niño y sn Joseph y san Juan Vaup.ta y a ottro lado Una s.ta en pie de Vara y sesma de altto y Una Vara de ancho marco negro

[78] Una Pinttura Prolongada de Vara y quarta de largo y Una Vara de cayda con El Salvador enseñando Unos fariseos que le tienen en medio todos de medio cuerpo con marco negro

[79] Una tabla Prolongada de Vara y media de ancho y Vara y sesma de cayda con Un frutero con Ubas en Un azafatillo y otras frutas y paxaros muertos sobre Una mesa con marco negro

[80] Ottra tabla con nuestra señora Y el niño que esta Reziviendo el mundo de mano de Una Santa de Vara y media de altto y vara y quarta de ancho con marco negro

[81] Ottra tabla con Un zerco de flores en medio de ellas Un Pais con nra s.ra el niño y sn Joseph y dos angeles en el ayre de cassi Vara y media de altto y Vara y sesma de ancho con marco negro

f.564 [82] Ottra tabla con tres divisiones en la de medio la Adorazion de los Reyes a los lados el nazimientto y la Uyda a Ejiptto que es prolongada y tiene Vara y media de ancho y Una Vara de Cayda con marco negro

[83] Ottra Tabla prolongada de cassi dos Varas de ancho y casi Vara y media de cayda en medio nuestra señora con El niño em brazos y a los lados diversos santos el Uno en abitto de Relijioso marco con perfiles dorados

[84] Otro lienzo puesto sobre tabla con Un Nazimiento historiado que tiene el Marco dorado y en el Unos letreros y tiene de alto cassi dos Varas y Vara y media de ancho

[85] Ottra Pinttura de nuestra s.ra con las manos cruzadas puesta en elebazion de Vara y media de altto y Vara y quarta de ancho con marco negro

[86] Ottra pintura con nra s.ra las manos en los pechos y al pie tres animas de purgattorio de Vara y media de altto y Vara y quarta de ancho con marco negro

[87] Ottra Pinttura de nra sra del Populo de medio cuerpo el Niño en brazos y Una estrella en el hombro de Vara y tterçia de altto y poco mas de Vara de ancho

[88] Ottra Pinttura Oscura con nra sra el Niño en los Brazos a Un lado sn Joseph y al ottro dos santtos de Vara y media de altto y Vara y quarta de ancho

[89] Ottra pintura Rettratto de san Anttonio de Padua de Medio cuerpo con Un letrero abaxo de Vara y terçia de altto y Una Vara de ancho marco negro

f.564v [90] Dos pinturas Yguales prolongadas de siete quartas de ancho y vara y tercia de cayda en la Una bibersas abes Vibas y en la ottra muertas marcos negros

[91] Una Pintura oscura de Un sto christo sin marco de dos varas menos sesma de alto y Vara y m.a de ancho

[92] Ottra Pintura de nra sra sentada dando el pecho al niño sn Juo a Un lado y al ottro Un niño tendido en el suelo de dos Varas de alto y Vara y media de ancho con marco negro

[93] Ottra Pintura del Sacrifiçio de Abrahan de cassi dos Varas de altto y Vara y dos terçias de ancho con marco negro

[94] Ottra Pintura de sn Agustin en Abitto de relijioso y Un Angel al lado de dos Varas y quartta de altto y Vara y dos tterçias de ancho con marco dorado

[95] Ottra Pintura de sn Gregorio Magno de dos Varas de altto y quarta, Y siette quartas de ancho marco dorado

[96] Otra Pintura de sn franco de Asis de rodillas puesto en orazion de dos Varas de altto y tres quartas y de ancho dos Varas con marco dorado

[97] Ottra pintura de nuestra sra de constantinopla sobre Unas Nubes a los lados sn Juan Vaupta y sn Juan evanjelista de dos Varas y ttres quartas de alto y mas de dos Varas de ancho con marco dorado

f.565 [98] Un sn Juan de la cruz de medio cuerpo de Cassi Vara y media de altto y poco mas de Una Vara de ancho marco negro

[99] Una Pintura de Una muger con los brazos lebantados y en ellos Caveza del Vaup.ta de Vara y terçia de altto y algo mas de Una Vara de ancho con marco negro

[100] Ottra Pintura de sn Juan de la Cruz Sin marco de Vara y quartta de altto y Una Vara de ancho de medio cuerpo

[101] Ottra Pinttura de la Magdalena de medio Cuerpo las manos puestas de Vara y quarta de altto y Una Vara de ancho con marco negro

[102] Una tabla con Un s^{n} Geronimo de cuerpo entero de mas de dos Varas de altto y menos de Vara de ancho con marco Dorado

[103] Dos pinturas yguales Una de los Zinco sentidos y la ottra de las ttres Virtudes teologales que son prolongadas de dos Varas y quartta de ancho y siette quartas de altto con marcos negros

[104] Una Pinttura de s^{n} Agustin sentado con capa plubial escriviendo de Dos Varas y media de altto y casi dos Varas de ancho con marco negro

[105] Una Pintura de la Magdalena sentada Con mantto encarnado y el Rostro Sobre la mano yzquierda que es Prolongada de Vara y media de ancho y Vara y tercia de cayda sin marco

f.565v [106] Ottra Pinttura con el niño Jesus durmiendo y s^{n} Ju.^{o} con el dedo en la Voca prolongada de Vara y sesma de ancho y Una Vara de cayda sin marco

[107] Ottra Pintura de medio cuerpo de s^{n} Nicolas de Vari de menos de Vara de altto y ttres quartas de ancho con marco negro

[108] Una pintura de s^{n} Juan Vaup^{ta} Cubierto con pieles echado con el Cordero es prolongada de siette quartas y de cayda Vara y tterçia con marco negro

[109] Ottra pinttura de S^{n} fran^{co} en el Desiertto puesto en orazion cuerpo entero de Vara y quarta de alto y Una Vara de ancho con marco negro

[110] Otra lamina con Una Caveza de nuestra s.^{ra} el campo azul con Unas flores de lis de Una Vara de altto y tres quartas de ancho con marco Dorado

[111] Un Retrato de Una flamenca con Un Zestillo de flores en la mano, la Vestidura encarnada de Vara y media de altto y Vara y quarta de ancho marco negro

[112] Otra flamenca con Vestidura blanca Una naranxa sobre Un Bufette de Vara y media de altto y Vara y quarta de ancho con marco negro

[113] Un Retrato de la Reyna de Suezia sentada en Una silla de Vara y media de largo y Vara y quartta de ancho con marco negro

[114] Ottra flamenca con Vestidura de negro y Una Rosa en la mano de Vara y media de altto y Vara y quartta de ancho con marco negro

f.566 [115] Ottra Pintura de Un filosofo con Un turbantte las manos asidas una a ottra de Vara y media de altto y Vara y quarta de ancho con marco negro

[116] Dos pinturas Yguales de dos filosofos el Uno calentandose a la lumbre y el ottro ttocando Una Zitara de Vara y media de altto y Vara y terçia de ancho con marcos negros

[117] Una tabla prolongada de Vara y tterçia de ancho y poco mas de Una Vara de largo con el Juiçio final con marco negro

[118] Una Nuestra s^{ra} con el Niño en brazos el manto azul sentada en Un trono que esta sobre Unas nubes de dos Varas de altto y Vara y quartta de ancho con marco dorado

[119] Un Retrato de Un cavallero Armado medio cuerpo pintura oscura de Vara y media de alto y casi bara y quarta de ancho con marco negro

[120] Ottro Rettratto del Ynfantte D^{n} fernando Vestido de encarnado Vaston en la mano de medio cuerpo de Vara y media de alto y Vara y quartta de ancho con marco negro

[121] Un filosofo con Un espejo en la mano de medio cuerpo de Vara y dos tterçias de alto y Vara y tercia de ancho con marco negro

[122] Ottra flamenca con Vestidura blanca y Unas flores en el Regazo sentada en Una Silla carmesi de Vara y media de altto y Vara y quarta de y ancho con marco negro

f.566v [123] Un Rettratto de la Reyna madre nra s.^{ra} de cuerpo entero de dos Varas y dos terçias de alto y Vara y dos tterçias de ancho con marco negro

[124] Ottro Retrato del Rey nro s.^{or} en edad de seis años con Un Baston y el sombrero en las manos de dos Varas y media de altto y dos Varas de ancho con marco Negro

[125] Ottro Retrato de Un Archiduque cuerpo entero Vestido de negro con tuson y Un Memorial en la mano de dos Varas y dos tterçias de alto y Vara y media de ancho con marco negro

[126] Ottro Retrato de ottro Archiduque cuerpo entero Vestido de negro con Cabos blancos Un Guantte asido de la mano de dos Varas y dos terçias de alto y Vara y media de ancho con marco negro

[127] Ottro Retrato del Ynfantte Cardenal cuerpo entero de dos Varas y media de alto y Vara y media de ancho con marco Negro

[128] Un Retratto del Prinzipe Prospero cuerpo entero de Poco menos de dos Varas de altto y Vara y media de ancho con marco dorado

f.567 [129] Una Pinttura con Joseph y Putifar, prolongado de algo y mas de dos Varas de ancho y dos Varas de cayda marco negro

[130] Una marina con Un bajel grande prolongada de Vara y dos tercias y Vara y ttercia de cayda con marco negro

[131] Un Pais prolongado de Vara y dos tercias y Vara y tterzia de cayda con dibersos boscaxes y Un hombre tirando a Unas Zigueñas con marco negro

[132] Una Marina prolongada con dos Vaxeles grandes de Vara y media de ancho y Vara y quarta de cayda y el marco alistado de negro y dorado

[133] Quatro Payses yquale prolongados de Vara y dos tterzias de ancho y vara y terçia de cayda con dibersos boscajes el Uno con Unas Casserias Un hombre en Un cavallo blanco y ottro a pie detras, en ottro dos hombres alanzeando Un osso y algunos perros y en ottra parte Un hombre a Cavallo, en ottro Una Marina con Un Bajel grande Corriendo Vorrasca, en el ottro Un hombre a Cavallo y delante ottro a pie con Una Escopetta al hombro, detras ottros dos hombres a pie, con marcos negros

[134] Dos marinas yguales de dos Varas y quartta de ancho y Vara y quartta de cayda en la Una a de mas de la Marina algunas Caserias, Un torrion redondo y Un peñasco algunas Ruinas, en el ottro tambien algunos Boscajes y Unas Galeras y Vaxeles dando fondo al pie de Un Peñasco con marcos negros

f.567v [135] Mas Zinco paises Yguales prolongados de Vara y dos tterçias y Vara y sesma de cayda todos debirsos Voscajes en el Uno en Una parte Una muger sentada con Un Niño y Un hombre tambien sentado junto a ella, en la ottra dibersas figuritas Pequeñas y dos Varcas en el ottro Un Peñasco Grande abujerado por medio, diversas figuritas a los lados en el ottro partte de Marina oscura, zozobrando Unas Galeras y baxeles, en el ottro Una muger y Unos hombres haziendo leña, en el ottro Una Ria con Una Gabidola Real y ottros Barquillos y en el Vocaxe muchas figuritas de Cazadores, con marcos negros

[136] Nuebe paises Yguales prolongados de dos Varas y sesma de ancho y Vara y sesma de altto, todos de Voscajes en el Uno algunas Casserias y Un hombre a Cavallo en Un pollino y Un palo en la mano, en el otro mucha partte de marina con Una Galera y Un Vaxel peleando y en el Vaxel enzendido fuego, ottro con marina y ottro bajel grande y ottros dos pequeños, otro a Una esquina Un hermitaño puestas las manos delante de Una Cruz de Madera y en otra dos relixiosos con alforjas blancas = en ottro a Una esquina Un Hermitaña en pie Con Un Rosario y Un baculo (f.568) en las manos y en ottra esquina ottro hermitaño mas pequeño en ottro con algo de marina y Un Ynzendio en Unas Casserias, en ottro Un Pais nevado en Una esquina Un Biejo calentandose a la lumbre, en ottro a Una esquina Un hermitaño sentado leyendo en Un libro, en ottro ottro hermitaño de Rodillas delante de Una cruz con Un libro abiertto delantte y con marcos negros

f.568 [137] Mas tres paises yguales prlongados de Vara y media de ancho y poco mas de Vara de cayda El Uno con Unos hombres Jugando al Balon, ottro con partte de marina Unos Barcos y Unas Casserias en ottro tambien con marina Unos Barcos y Unas Ruynas con Unos arcos Grandes con marcos negros

[138] Mas ottros Dos paises prolongados de Vara y dos tterçias de ancho y Vara y sesma de caida, en el Uno Unas labanderas tendiendo Unos paños y en otra partte otras figuras, en ottro Un Carro con dos Bueyes y Un Hombre enzima marcos negros

[139] Mas ottro Pais con dibersas arboles sin oja en medio Un Edifiçio redondo y a Una esquina Un hermitaño azotandose de dos Varas y quarta de ancho y Vara y quarta de cayda con marco negro

[140] Ottro Pais prolongado de Dos Varas y Vara y quartta de cayda con Una Ziudad a lo largo y delante Un molino de Viento con marco negro

f.568v [141] Ottra Marina prolongada de Vara y media y Casi Una Vara de cayda y en ella Unos Baxeles dando fondo marco negro

[142] Ottra Marina en tabla con algo de Pais tres bajeles y Unos hombres en tierra con marco negro

[143] Un frutero con dibersas frutas y Unos pajaros muertos y en Un Vidrio Unos tulipanes es prolongado de Vara y ochava de cayda y Vara y media de ancho con marco negro

[144] Ottro frutero con Unas Ubas y ottras frutas en Unos canastillos y Unos ramos de Guindas abellanas y peras con marco negro de Una Vara de cayda y vara y terçia de ancho

[145] Ottra Pinttura Prolongada con Un bufette y sobremesa Vordada con diversas porzelanas y vidrios enzima de Una Vara escassa de cayda y Vara y tterçia de ancho con marco negro

[146] Dos pinturas yguales con dos mujeres de medio cuerpo la Una con Una flor en la mano y la ottra Una manzana de Vara menos ochava de altto y dos terçias de ancho con marcos Dorados

[147] Una tabla prolongada de Vara y quarta de ancho y casi Vara de cayda con diversas arboledas y en ellas Un Hombre a Cavallo y Una muger a pie marco negro

f.569 [148] ottra pinttura con Un muchacho sobre Un Cavallo blanco Dos hombres y dos mugeres a pie y Unas obejas alrrededor de vara y quarta de ancho y cassi Una vara de cayda con marco negro

[149] Un Pais nebado con algunas Casserias y Unas figurittas de hombres y mugeres de siette quartas de ancho y Vara y media de cayda con marco negro

[150] Ottro Pais de Vara y media de ancho y poco menos de cayda con muchos peñascos Un hombre a cavallo con Un perro detras Una muger y Un Niño a pie con marco negro

[151] Una tabla con el Ynzendio de Sodoma prolongada de vara menos ochava y ttres quartas de cayda con marco negro

[152] Ottra tabla con Un pais de la huyda de ejiptto prolongada de Una Vara de ancho y ttres quarttas de cayda con marco negro

[153] Ottra tabla parte Pais y parte Marina con Unos Barcos prolongada de Vara y sesma y Vara menos ochava de cayda con marco negro

[154] Ottra tabla con Unos Hombres Comiendo devajo de Un coberttizo y ottros danzando prolongada de poco mas de Una Vara y ttres quartas de cayda marco negro

[155] Una tabla con el Robo de Proserpina y diversos Ynzendios Prolongada de cassi Una Vara y ttres quarttas de cayda marco negro

f.569v [156] Ottra tabla con diversos flamencos y flamencas Unos sentados y otros abrazandose prolongada de Vara y ochava y Vara menos ochava de cayda marco negro

[157] Ottra tabla con Una marina diversos Bajeles corriendo tormenta prolongada de poco menos de Una Vara, y de dos ttercias de cayda marco negro

[158] Ottra Lamina con Una prozesion de mugeres Vestidas de negro prolongada de Cassi Una quartta, y tres quartas de cayda con marco negro

[159] Dos ttablas yguales en la Una pais con Un hombre a pie y Una escopetta al hombro delante Un perro y ottras figuritas pequeñas, la ottra es marina con Un barco y Unos hombres pescando y mas Una ttarttana prolongadas de poco mas de ttres quarttas y poco mas de media vara de cayda con marcos negros

[160] Ottra tabla con Unos hombres jugando a los Bolos prolongada de Vara menos ochava, y media Vara de cayda con marco negro

[161] Ottro Pais con Ruyna de edificios y Unas lavanderas y Un hombre con Un rebano de obejas prolongada de Una Vara y Vara menos sesma de cayda con marco negro

[162] Ottra Pinttura con Una muger sentada Un hombre en el regazo y diversos niños alrrededor de poco mas de Una Vara de largo y Vara menos sesma de ancho con marco negro

f.570 [163] Dos pintturas todas de dibersas frutas prolongadas de vara y dos tterçias y poco mas de vara y tterzia de cayda con marcos negros

[164] Dos Paises yguales el Uno con Una paloma Grande en medio y al pie sentado Un hombre con Un perro al Lado en el ottro diversos Cazadores a pie y a cavallo con lanzas y perros, prolongados de siette quartas, y zinco quartas de cayda con marcos negros

[165] Un frutero con Una Vanasta con Ubas manzanas y otras frutas prolongado de poco menos de Vara y media, y poco mas de Una Vara de altto con marco negro

[166] Ottro frutero con Una mesa en ella Una porzelana y Una Zestitta con moras y otras frutas y unos Paxarillos prolongada de Vara y media, y Vara y ochava de caida con marco negro

[167] Una Santta Maria Ziziaca cuerpo entero de Rodillas con Un manto Blanco y Un Angel que le tiene por Una puntta de Dos Varas y dos tterçias de largo y dos Varas de ancho con marco Negro

[168] Una Marina con Un Vaxel Grande en medio y otros mas pequeños a los lados y unos hombres en pie a la orilla prolongada de dos Varas, y Vara y media de cayda con marco Negro

[169] Un Pais con un hombre en medio Marttillando de rodillas otros sentados y otros en pie el rrededor de el prolongado de Dos Varas y quarta, y Vara y dos Tercias de cayda con marco negro

f.570v [170] Un Pais con Un hombre de Rodillas tirando con Una escopetta a Unas Zigueñas prolongado de dos Varas y Vara y tterçia de cadya con marco negro

[171] Una santa Cuerpo entero de Rodillas descubierto los pechos mirando a Un Angel que en lo altto esta con Una espada de fuego en la mano de dos Varas y media de cayda y dos Varas de ancho con marco negro

[172] Un san Pedro en las prisiones tendido prolongado de dos Varas digo de tres Varas, y de dos y tterçia de cayda con marco Negro

[173] Un Nazimiento Grande con todas la personas del Misterio prolongado de tres Varas y dos Varas y media de Cayda con marco negro

[174] Una Pinttura de Job en el muladar y su muger de cassi tres varas de cayda y dos Varas y tterzia de ancho con marco negro

[175] Ottra Pinttura de san Bartolome en el martirio y desollandole Un hombre Un Brazo de tres varas menos quarta de cayda y dos y quartta de ancho con marco dorado

[176] Una Marina con diversas Gondolas y Bajeles y Una prespectiva de Una ziudad con Un acompañamentto Grande de Gentte que se embarca Prolongada de tres Varas menos quartta y dos Varas y tterzia de cayda con marco negro

f.571 [177] Una Pinttura de nuesttra señora sentada haziendo labor y en ottra partte el niño Jesus sentado esprimiendose la sangre de Un dedo prolongada de tres Varas menos quartas y dos Varas y quarta de cayda con marco negro

[178] Una Santa theresa de Jesus cuerpo entero Yriendola el Angel con la flecha de dos varas y media de Cayda y siete quartas de ancho sin marco

[179] Una Pintura de la torre de Babilonia prolongada de dos Varas y terçia algo mas, y dos y sesma de cayda con marco negro

[180] Una Pintura de san Juan con Unas pieles cuerpo enttero de dos Varas y ochava de cayda y dos Varas menos ochava de ancho con marco negro

[181] Una pinttura Con Un lebrel Grande pasando Una puentte de Madera prolongado de cassi tres Varas y siete quartas de cayda marco negro

[182] Una Pinttura redonda con la disputta del Niño Jesus en el templo que ttiene dos Varas de trabesia marco negro

[183] Una Prespecttiva de Una plaza con Un letrero que dize Zircus magnus prolongada de Dos Varas y tterzia y Vara y media de cayda con marco negro

[184] Ottra Pintura con Unos hombres y mugeres disfrazados de carnestolendas sentados en Una mesa prolongada de Dos Varas y Una terzia y Vara y dos terçias de cayda marco negro

f.571v [185] Una Marina con Un Vajel Grande en medio prolongada de poco mas de Vara y dos tterçias y Vara y terçia de cayda con marco Negro

[186] Diez y siette pinturas Yguales de medio cuerpo de los plenipotenciarios de Muster sin marco de Una Vara menos dozava de cayda y ttres quartas de ancho

[187] Tres retrattos de tres flamencas medio cuerpo las dos Vestidas de azul y la tterzera de negro de Vara menos dozava de cayda y tres quartas de ancho sin marcos

[188] Ottra flamenca en tabla medio cuerpo la Vestidura y Un Velico en la Caveza negro de tres quartas de largo y poco mas de media Vara de ancho marco negro

[189] Un Retratto de Phelipe quarto a Cavallo de casi Una Vara de altto y ttres quartas de largo marco negro

[190] Ottro Retrato de Phelipe quarto cuerpo entero con Un Coletto y Vanda carmesi de casi tres Varas de largo y siete quartas de ancho marco negro

[191] Un Retrato de santo Domingo Soriano de Una Vara de largo y ttres quartas de ancho con marco negro

[192] Un san fran^{co} de Paula en papel de medio cuerpo de Una Vara de altto y dos ttercias de ancho con marco Negro

[193] Un Retrato de medio cuerpo de Un Cavallero armado con Valona alechugada y Vanda colorado sin marco de Una vara menos ochava de largo y casi tres q.^{tas} de ancho

f.572 [194] Ottro Rettratto de medio cuerpo de la s^{ra} Dona Juana Pacheco Condesa de Penaranda de Una Vara de largo y tres quartas de ancho sin marco

[195] Ottro Rettratto de D^{n} xptoval Pacheco Conde del Montijo de medio cuerpo de Cassi Una Vara de largo y ttres quartas de ancho con marco Negro

[196] Ottro Rettrato de medio cuerpo armado con Venera del Abitto de santiago Valona alechugada de poco mas de Una Vara de largo y Vara menos sesma de ancho con marco Negro

[197] Otro Retrato de medio cuerpo de Un Cavallero armado Vanda blanca Cuello y buelta alechugado de poco mas de Una Vara de largo y Vara menos sesma de ancho con marco negro

[198] Ottro Retrato de Don Gonzalo Chacon de medio cuerpo de Una Vara de largo y tres quartas de ancho sin marco

[199] Ottro Retrato de medio cuerpo con calzas atacadas y mangas blancas y Una sortija en la mano derecha de Vara y ttercia de altto y Vara y sesma de ancho con marco negro

[200] Ottro Retrato de medio cuerpo Vestido de negro con su Golilla de Vara y tercia de largo y Una vara de ancho con marco negro

[201] Un Retrato de medio cuerpo de la Madre sor Maria Vilani con Unos estantes de libros de cassi Vara y media de largo y Una Vara de ancho marco negro

[202] Ottro Rettrato de Don Martin Henrriquez de Vara y quarta de largo y Una vara de ancho sin marco

f.572v [203] Una lamina de santa Rosa de lima nuestra s^{ra} y el niño y diversos Angeles con Vidriera por delantte con marco de ebano de media Vara y ochava de largo y Cassi media Vara de ancho

[204] Otra lamina de la Asunzion de nra s.^{ra} Un Zerco de serafines en la Caveza, a los pies ottros angeles y en lo altto Dios padre de media vara menos dozava de largo y Una terçia de ancho marco dorado

[205] Ottra Pinttura de la epifania con gran cantidad de personajes de media Vara de largo y algo mas de Una terçia de ancho marco de ebano, q. es lamina

[206] Ottra lamina con el Misterio de la encarnazion de cassi tres quartas = de ancho = digo de largo, y poco mas de dos ttercias de ancho con marco de ebano

[207] Una Pintura de s.^{ta} Monica de Rodillas delantte de Un s^{to} christo de poco mas de media Vara de altto y poco menos de ancho con marco dorado

[208] Una Nuestra s^{ra} de la Soledad de zerca de media Vara de altto y lo mismo de ancho con marco dorado

[209] Un s^{n} Geronimo de Pluma con Un libro y Una pluma en la mano derecha cuerpo entero de zerca de dos terzias de largo y media Vara de ancho marco dorado

f.573 [210] Una Santta Rosa de Lima de medio cuerpo con Un ramillette en la mano y en el el Niño Jesus, esta pintada sobre Rasso con Un talco por delantte que ttiene media Vara de altto y poco mas de Una terçia de ancho con marco dorado

[211] Tres Pinturas yguales de pluma con Unos talcos por delantte la una con nuestro señor Con la cruz a cuestas la ottra con santo Thomas de Villanueva, la otra con san Agustin que tienen cassi media Vara de altto y poco mas de Una terçia de ancho marcos dorados

[212] Una nuestra Señora del Coro con el niño desnudo en brazos y Una Rosa en la mano con marco negro de media Vara de altto y poco mas de Una terçia de ancho

[213] Una Nuestra s^{ra} en lamina sentada, el Niño desnudo y en pie sobre el Regazo y nra s^{ra} elevada vestidura encarnada y manto azul de media Vara de largo y poco menos de ancho con marco de ebano

[214] Un Paisitto con s^{n} Antonio Abad sentado y con Un christo y Un libro en las manos y diversos figuras de demonios alrrededor, y es lamina prolongada de algo mas de Una terzia de ancho y poco menos de cayda con marco Dorado con algunas molduras

[215] Ottra Pintura en lamina de s^{n} Joachin y s^{ta} Ana de poco menos de media Vara de altto y Una ttercia de ancho con marco dorado

f.573v [216] Una lamina de nuestra señora sentada con el Niño em brazos en camisa ttornadas las manos, con Vidriera y el marco de ebano y concha y ocho piezas de bronze y ttiene de largo algo mas de media Vara y poco menos de ancho

[217] Una lamina de nra señora muy Morena manto azul y en la mano Una manzana y el Niño al lado que ttiene de altto poco mas de Media Vara y poco menos de ancho marco de ebano

[218] Un San Gregorio Magno de pluma con Un talco por delantte de zerca de dos tterçias de altto y media Vara de ancho marco dorado

[219] Un Nazimiento mui obscuro en tabla con el Niño nra señora y san Joseph de algo mas de tres quartas de alto y poco menos de ancho con marco de color de caoba

[220] Una lamina con nuestro señor en pie a Un lado santa Theresa de Rodillas y abajo unas Animas de purgatorio de casi tres quartas de altto y poco mas de media Vara de ancho con marco negro

[221] Otra lamina de San Miguel Arcanjel y otros angeles peleando con los demonios de Vara menos ochava de altto y tres quartas de ancho con marco de ebano

[222] Siette marinas en tabla con diversos Vajeles prolongadas de poco menos de Dos terçias y poco mas de Una terçia de cayda con marcos negros

f.574 [223] Una Santta Maria Magdalena de Pazis de medio cuerpo las manos puestas de poco menos de tres quarttas de alto y poco mas de media Vara de ancho con marco dorado Con molduras

[224] Una tabla con Un filosofo en pie escriviendo en Un libro sobre Una mesa de poco menos de tres quartas de altto y Media Vara de ancho con marco negro

[225] Otra tabla con Un hombre sentado ttomando Una pipa de tabaco de poco menos de tres quartas de altto y media Vara de ancho con Marco Negro

[226] Una tabla con dos Cavezas de Dos Viexos contemplatibos el marco aforrado en terziopelo negro prolongado de poco mas de dos tercias y poco mas de media Vara de ancho

[227] Una tabla con san Antonio Abad de Rodillas leyendo en Un libro y diversas figuras de diablos por toda la pintura prolongada de media Vara y poco menos de cayda Con marco de enzima

[228] Ottra Pintura con Unas Ubas del labrador prolongada de dos terçias y media Vara de cayda con marco negro

[229] Una Piedra con Unas Bettas que ymitan Unos edifizios puestta en Un Marco de eban con Unos perfiles prolongada, de media Vara de cayda poco menos

[230] Una tabla oscura a Un lado Unos edificios con fuego y a ottro Unos Hombres en Un barco de poco mas de media Vara de altto y media Vara de ancho con marco negro

f.574v [231] Ottra tabla con partte de pais y Una muger sentada en Un peñasco de poco mas de media Vara de largo y poco menos de ancho con marco negro

[232] Ottra tabla con Un edificio Arruinado junto a el Una Garrucha alta y diversas figuritas pequeñas de hombres y parte de marina con Un barco de poco mas de media Vara de largo y poco menos de ancho con marco negro

[233] Ottro Pais y marina con dos barcos y Unas figuritas pequeñas en ellos de poco mas de media vara de largo y poco menos de ancho con marco Negro

[234] Ottra tabla con dos Cavezas de dos filosofos el Uno escribiendo y con anttojos de poco menos de dos tterçias de altto y media Vara de ancho con marco negro

[235] Otra tabla con Un medio cuerpo de Un hombre que tiene en Una mano Una tabaquera de Umo y en la otra Un copa de poco mas de media Vara de alto y poco menos de ancho con marco negro

[236] Otra tabla con Un pais y Un Carro con tres Cavallos y en el Una muger con Un Niño em brazos y otras figuritas prolongado de dos tercias y poco menos de media Vara de cayda con marco negro

[237] Una lamina con Nuestra s.^{ra} sentada el niño em brazos poniendo Una Corona de flores a Una santa a los lados s^{n} Pedro y san Pablo de poco menos de tres Quartas de altto y poco mas de media Vara de ancho con marco negro

f.575 [238] Una tabla con Una prespecttiva de Unos arcos de Yglesia a Un lado Un altar diziendo misa en el, prolongada de tres quartas y poco mas de media Vara de cayda con marco negro

[239] Una piedra con nuestra señora de la merzed devajo del manto de Rodillas a un lado Un obispo y a ottro Un Rey y otros relixiosos de poco mas de Una terçia de largo y poco menos de ancho con marco dorado

[240] Quattro Tablas yguales con quatro flamencas de medio cuerpo de diversos traxes de colores anteado negro encarnado y azul que no ttienen marcos de poco menos de dos terçias de largo y media vara de ancho

[241] Una lamina de san Joseph trabajando y el Niño Jesus dandole Una Azuela y nuestra señora Haziendo labor de poco mas de Una tterçia de altto y poco mas de Una quarta de ancho con marco negro

[242] Una tabla con Unos peñascos y Unas figuritas Pequeñas prolongada de poco mas de Una tterçia y poco menos de terzia de cayda con marco negro

[243] Un pais con Un pedazo de sandia y Unas Ubas y ottras frutas prolongado de zerca de ttres quartas de ancho y media Vara de cayda sin marco

[244] Un Pais en lamina con Una Casseria y Un hombre y Una muger Y Un perro Juntto a ellos prolongado de mas de Una ttercia de ancho y Una ttercia de Cayda marco negro

f.575v [245] Una Marina en tabla con Un Vajel Grande en medio y muchos hombres denttro del prolongado de poco mas de media Vara de largo y poco menos de Cayda marco Negro

[246] Un Nazimiento en tabla con nuestra s^{ra} El Niño y s.^{n} Joseph de poco mas de media Vara de ancho y poco menos de dos tterçias de cayda marco negro

[247] Un Paisillo prolongado con Una Casseria Un hombre a caballo con ottro delantte, de Una tterçia de ancho y zerca de ottra de altto con marco Negro

[248] Una Marina en tabla con Nuestro señor a la orilla y s^{n} Pedro arojandose del agua prolongada de zerca de media Vara y algo mas de tterçia de ancho con marco negro

[249] Un san Antton Abad en tabla en Un pais con diferenttes figurittas pequeñas y en lo altto un edifizio quemandose prolongado de poco mas de Una terçia y Una Terzia de cayda Con marco negro

[250] Una Marina en lamina Con dos Vaxcles prolongada de poco mas de Una quartta y Una sesma de cayda marco negro

[251] Çinco laminas Yguales pequeñas Prolongadas de poco menos de Una tterzia y menos de Una quarta de cayda todas son paises, en el Uno entre ottras Cosas Un sacristan conjurando El campo, en el ottro Un hombre con Un rebaño de obejas y una muger con Unos paños tendidos, en ottro Una muger deteniendo a Un hombre que queria matar a otro, en ottro Un hombre tirando con escopeta a lo alto de Un arbol en ottro Un Hombre detras de Un pollino y en otra parte Un hombre Con Un Rebaño de obejas, con marcos negros

f.576 [252] Cinco Tablas yguales con paises y diversas figuritas en ellos prolongados de Una quarta poco mas de ancho y Una quartta de cayda con marcos Negros

[253] Çinco paisittos yguales prolongados de Una sesma de cayda marcos negros y poco menos de Una quarta de ancho

[254] Un Retratto del Rey nuestro señor Carlos segundo de pluma sobre lamina Cuerpo entero de dos terçias de largo y media Vara de ancho sin marco

[255] Una Caveza de Un hombre con Guirrete negro y el cuello de la Camisa descubiertto de poco mas de Una quarta de largo y Cassi lo mesmo de ancho con marco negro

[256] Un santto christo pintado en tabla que remata en medio puntto y dos medias puertas que la zierran y en la Una nuestra señora con Un Angel con Un lettrero en las manos y en la ottra s.^{n} Geronimo con ottro Angel, letrero en las manos y en las espaldas dos calaberas de poco mas de Una tterçia de alto y Una quarta de ancho

[257] Una lamina con Nuestra s^{ra} abrazada del Niño que esta en camisa medio cuerpo y nuestra s.^{ra} con manto azul y Una rosa en la mano que tiene casi dos tercias de altto y media Vara de ancho marco de ebano

[258] Ottra Pinttura en tabla en forma de Piramide con nra señora y el Niño desnudo em brazos echando la Vendizion y nra s^{ra} le ttiene Un pie con la mano que tiene de alto poco mas de Una

tterzia y por lo ancho de abajo poco mas de Una quarta y por arriba Una sesma, el marco de ebano y concha

[259] Ottra tabla con nuestra s.ra buelta de medio lado con Una toca blanca la Vestidura encarnada de color Vajo abrazada del niño Jesus que tiene de altto Una terçia y ochava y Una terçia de ancho marco de ebano

f.576v [260] Ottra tabla de nuestra señora sentada con toca blanca de Rebozo la Vestidura encarnada oscura el niño desnudo en el Regazo y san Joseph detras del de media Vara y dozava de altto y poco menos de media Vara de ancho con marco negro

[261] Una Pintura de nuestra señora con nuestro señor difuntto en los Brazos el campo y el mantto ttodo dorado de algo mas de media Vara de alto y media Vara de largo

[262] Un eczehomo medio cuerpo de dos tterçias de altto y poco mas de media Vara de ancho con marco dorado y negro

[263] Una lamina con Una Veronica muy morena en campo blanco de media Vara de alto y una terçia de ancho marco dorado

[264] Una lamina de nuestra señora de Monsarrate la Guarnizion de diversos Vidrios de Varzelona delante Una Vidriera con su marco negro prolongada de poco menos de dos tterçias y poco mas de media Vara de cayda

[265] Una nuestra señora y el Niño en los brazos morenos entrambos con Coronas y nuestra s.ra Un Rosario y Unas flores en la mano de casi Vara y tercia de caida y casi Una Vara de ancho con marco dorado

[266] Una nuestra señora de la soledad de medio cuerpo de Vara menos sesma de largo y dos terzias de ancho on marco dorado

f.577 [267] Un retratto de la Madre Sor Ursola medio cuerpo Un christo en la mano de Vara menos sesma de altto y dos tercias de ancho con marco negro

[268] la muger Veronica con un paño blanco en las manos y El rostro de christo en el de cassi Vara y tterçia de alto y poco mas de Vara de ancho con marco negro

[269] Una Nuestra señora de la Soledad de medio cuerpo pintada Unas cortinas encarnado y dorado de dos ttercias de altto y media Vara de ancho con marco negro

[270] Una Nuestra señora de los Remedios con Unas Vidrieras por delantte marco dorado de Vara y media corta de alto y poco mas de Vara de ancho

[271] Una prespecttiva prolongada con marco negro de dos Varas escasas y casi ttres quartas de cayda

[272] Una Caza con Un Jabal Grande y otros pequeños sin marco prolongado de quatro Varas y terçia y dos Varas y media de cayda

[273] Un Mapa de Italia prolongado sin marco de tres Varas y quartta y dos y quartta de cayda

[274] Ottro Mapa de los dos orbes prolongado de papel de casi quattro Varas y dos Varas y media de cayda

[275] Ottro mapa de papel de Portugal prolongado de casi dos Varas y casi Una y media de ancho con marco negro

[276] Una Pintura del Sittio de Barzelona prolongado de Cassi dos Varas y poco mas de Vara y ma de caida marco negro

f.577v [277] Un Pais de Bruselas con Un coche en que y ba El General y otras personas prolongado de dos Varas y media y dos Varas de cayda sin marco

[278] Una nra sra de la soledad en Un marco negro ochavado que ttiene de trabesia Una quarta

[279] Diez y siette laminas con Unos marcos de ebano angostos que tienen de largo Una quarta y dos dedos y de ancho poco menos de quarta las diez y seis son de dho tamaño y de los santos siguientes de medio cuerpo, Una de nra sra de la conzepzion, ottra de la encarnazion, otra de los Dolores, otra de san Pedro, otra de san Pablo, ottra de san Juan, Evanjelista, ottra de san franco de Asis, otra de s.n Genaro, otra de s.n Bernardo, otra de sn Nicolas de Vari, ottra de Santto Domingo otra de s.n Benitto, otra de san Anttonio de Padua ottra de sn Pedro Alcantara, ottra de sn Joseph, y ottra de Santta theresa de Jesus

[280] Una lamina de nra señora sentada Vestidura encarnada y manto azul el niño desnudo en pie sobre

el regazo Una Rosa en la mano y el campo dorado Con marco de ebano con Una oja de bronze dorado por medio que tiene de alto Una quarta y de ancho poco menos

[281] Dos pinturas yguales en pergamino que llaman de Miniatura la Una es de san Pedro de Alcantara Orando delantte de Una cruz, la otra de san Phelipe Neri tambien orando con las manos Cruzadas delante del pecho que tienen de alto poco mas de Una terzia y Una terçia de ancho los marcos de eban

f.578 [282] Una Nuestra señora de medio Cuerpo Vestidura encarnada y mantto azul en elevaçion con las manos cruzadas delantte del pecho el marco es redondo por la partte de afuera de bronze dorado y dentro de piedra azul con seis serafines pequeñitos de platta que tiene poco mas de Una sesma en quadro

[283] Un santo Sudario con Una Guarnizion de filigrana alrededor que ttiene de largo poco menos de dos tterçias y Una tterçia de cayda

[284] Tres laminas Yguales ochavadas los Marcos de ebano con Unas puntas de bronze dorado y otras piezezillas de lo mesmo tienen dentro la Una Un niño Jesus baziado de bronze dorado con los ynstrumentos de la pasion a cuesttas, ottra con Una nuesttra señora de la conzepzion ttambien de bronze baziado, ottra con s^{n} $fran^{co}$ de Asis pintado, que ttienen de trabesia poco menos de un Quartta

[285] Una lamina con nuestra s^{ra} sentada Vestidura encarnada y manto azul el niño desnudo en los brazos, san Juan de Rodillas y el Cordero Junto a el y s^{n} Joseph, que tiene de largo poco mas de Una tterçia, el marco es bronze dorado con Unas flores de platta y Unas piedras encarnadas y azules y su colgadero de lo mesmo

[286] Ottra lamina con la Adorazion de los Reyes la pinttura Rematta en medio punto el marco de bronze dorado quadrado esta dentro de Una Caxa de ebano con su Vidriera Por delantte que tiene de largo tres quartas y poco mas de media Vara de ancho

f.578v [287] Una Pintura de Una puerta Ventana con Una reja por delante con Un candado y Unos papeles el marco pintado blanco que tiene de alto poco mas de Una Vara y poco menos de ancho

1. According to Atienza, 1959, p. 926.
2. Carducho 1633, f. 159 – reprinted in Sánchez Canton, *Fuentes*, vol. 2, p. 113.
3. Prota Giurleo 1960, p. 59, also cites the acquisition of works of art in Naples by Peñaranda; cf. Pérez Sánchez 1965, pp. 67f. Archivo de Palacio, Madrid, Sección Expedientes Personales (empleados), caja 140, sections 37-42; the content of these documents on the Bracamonte family is summarized in Burke 1984, vol. 2, Documents 2.44a–f.
4. Abate Vincenzo D'Onofrio, writing under the pseudonym of Innocenzo Fuidoro, *Giornale di Napoli* – first published Naples 1934; see Wethey 1967, p. 681. Possibly there was some confusion with Don Gaspar de Guzmán, 7th Marqués del Carpio, who was Viceroy of Naples in the 1680s (See Doc. 114).

117 Juan Gaspar Enríquez de Cabrera, Duque de Medina de Ríoseco and Almirante de Castilla

1691

In 1647, Juan Gaspar Enríquez de Cabrera inherited one of the largest Spanish collections of paintings from his father, Juan Alfonso Enríquez de Cabrera, the 9th Almirante de Castilla. Although Juan Gaspar, the 10th Almirante de Castilla, continued to acquire paintings, his activity as a collector consisted primarily in preserving, curating, and enhancing the collection.

Juan Alfonso had amassed most of the collection during his years of service to King Philip IV. He had been *mayordomo mayor* to the king in the 1630s. In 1641, he was appointed Viceroy of Sicily, and in 1644, Viceroy of Naples, a position he held until 1646. His years in Italy gave him the opportunity to acquire Italian paintings and commission copies of some of the masterpieces of the *Cinquecento*, including a copy of Titian's *Martyrdom of St. Lawrence* (I Gesuiti, Venice). Not surprisingly, Juan Alfonso emulated the king's taste in his collecting practices. Consequently, Venetian paintings by Titian, Tintoretto, and the Bassani made up the largest and most valued part of the collection. In addition, he collected works from the Neapolitan school by Stanzione, Novelli, Falcone, and the Spaniard Jusepe de Ribera. The inventory taken after his death in June 1647, numbered more than 1,400 works, of which approximately 938 were paintings. Only the collections of Philip IV, the Marqués de Leganes, and the Marqués del Carpio included a greater number of paintings. Like most Spanish collections, the majority of the works were religious. There were also numerous landscapes, seascapes, and battle pictures; many of these were by Neapolitan painters such as Aniello Falcone and Viviano Codazzi.

Unlike his father, Juan Gaspar never took an appointment abroad and would remain at court his entire life. In 1669, he was appointed to the Council of State by Charles II, and in 1683 was named *caballerizo mayor*. The 10th *almirante* rarely attended a meeting of the Council of State, but instead dedicated himself to cultivating a refined life at court, sponsoring splendid banquets, theatrical performances, and informal literary and artistic gatherings in his palace. A lover of the arts, Juan Gaspar wrote satiric poetry as well as two books, one on the art of bullfighting. Toward the end of his life, in 1683, he founded the convent church of the Discalced Franciscans known as San Pascual Bailón. Some of the best pictures in the collection, including five paintings by Ribera and two works by Guercino, were used to decorate this church, where he would be buried on September 25, 1691.

Although most of Juan Gaspar's activity as a collector revolved around the organization and supervision of the collection he inherited from his father, bills of sale confirm that he continued to acquire paintings. In a sale of 1675, the 10th *almirante* purchased several works by Veronese. This was an important addition to the collection, since his father had given most of his paintings by this artist to the king sometime before his 1647 death inventory was taken.

With these and other additions, the 10th *almirante* formed a kind of *casa museo* or house museum in his residence in the Paseo de Recoletos.[1] Such an extensive collection required careful attention, and during the early 1670s Juan de Alfaro was employed as painter to the *almirante*.[2] His duties included restoration, as well as the creation of original works – mainly portraits, and some small landscapes – for the collection.[3] The 1691 inventory reveals that a large part of the collection was hung according to schools of painting and subject matter, with each room given a specific title. Although other contemporary collectors hung their paintings according to separate schools or genres, none of their inventories contain systematic room headings. This suggests that the titles in Juan Gaspar's inventory were probably official or formalized titles familiar to the notary who drew up the inventory and to Claudio Coello, who appraised the paintings. The titles of the rooms are the clearest reflection of the make-up of the collection, since the 1691 inventory

rarely gives attributions for individual paintings. From it, one learns that there were individual rooms for Raphael, Tintoretto, Rubens, Titian, Bassano, Ribera, Pedro Orrente, and "Spaniards." Interestingly, Ribera, who was considered "the little Spaniard" by the Italians, seems to have been singled out from the "Spaniards" because of his Italianate qualities, as was Orrente – because of his Bassanesque qualities. In addition, there were rooms with genre titles: the "Pieza de Paises," or plain landscapes, is distinguished from the "Pieza de Perspectivas," which would have displayed landscapes with architecture, such as those by Codazzi. The "Pieza de Españoles," or "Room of Spaniards," included paintings by the leading Spanish artists such as Juan Carreño de Miranda, José Antolínez, Juan de Cabezalero, Antonio de Pereda, and Francisco de Herrera (the younger),[4] all of whom met regularly at the 10th *almirante*'s house to discuss artistic issues. Antonio de Pereda's *Desengaño de la Vida* (Kunsthistorisches, Wien, no. 771) can be identified as item no. 95 owing to the detailed and unique description.[5] Considering that Spanish collectors traditionally paid little attention to the national school in their collecting pursuits, the 10th *almirante*'s "Room of Spaniards" reflects a markedly different attitude. It is for his patronage of the Spanish painters that Palomino upheld the 10th *almirante* as a model patron in his *Lives of the Eminent Spanish Painters and Sculptors.*

The 10th *almirante*'s dedication to every aspect of his collection warranted the highest praise not only from his Spanish contemporaries, but also from foreign visitors. After touring several collections in Madrid, the Imperial Ambassador Ferdinand Harrach noted in his diary entry of 16 May 1674 that the collection of the 10th *almirante* was one of the best he had seen and that it could even be considered equal to that of Prince Leopold Wilhelm.[6]

The 1691 inventory of the 10th *almirante*'s collection was taken upon orders from the Crown with the intention of auctioning it in order to pay off his heavy debts. Although the inventory was completed, the sale never took place, and the collection was inherited by his son, Juan Tomás, the 11th Almirante de Castilla. When the War of Spanish Succession broke out in 1702, Juan Tomás went to Lisbon to join forces against the Bourbons, leaving behind most of his possessions. At this point, the collection that had been in the family for more than seventy years was confiscated by the state and later dispersed.

The inventory was taken from 25 September 1691, the day of the owner's death, to 21 October 1691, (*legajo* 498–3, ff. 3–168) by his sons, Don Juan Thomas Enríquez de Cabrera, the successor, and Don Luis Enríquez de Cabrera, Marqués de Alcañizas.

The paintings were appraised by Claudio Coello, beginning on 19 November 1691. Coello follows the detailed descriptions of the inventory but offers few attributions. Folios 337–38 provide a *tasación del Jardín*; ff. 376–93 contain an evaluation of the statues. The tapestries are appraised among the fine textiles (ff. 242–97).

AHNM, sección Osuna, legajo 498–2, ff.10–242v

J.s Don Alonso de Herrera y del Aguila Lo Mando en Madrid a ttreze dias del mes de noviembre de mill seiscienttos y noventta y un años Y lo señalo = Pedro Arbero Jurado -

Tasasion

En la villa de Madrid a diez y siette dias del mes de noviembre año de mll y seisçienttos y noventta y Uno haviendo dado en la forma hordinaria el rrecado que por el autto antezedente se manda a el Ex.mo señor Don Luis Henrriquez de Cabrera Marques de Alcañizas Gentil hombre de la camara de su Magd yo El scrivano se le hize notorio a su ex.a y ley debe[illeg.]adberbum la pettizion a que fue proveydo (f.10v) como unos de los hijos y herederos que dexo nombrados el ex.mo s.or Gran Almirantte que fue de Castilla Don Juan Henrriquez de cabrera Su señor y Padre (que santta Gloria aya] Y haviendo lo oyde y enttendido el dho señor Marques Dixo que sigue sea Visto azepttar ni Repudiar la herençia para usar del como lele combenga consiente[?] y tiene por bien que el ymbenttario de los vienes y ha zienda[?] que parecieren ser y haver quedado por muerte del dho señor Almirante se haga y prosiga por el Ex.mo señor Don Juan Thomas Enrriqz (f.11) de Cabrera su hermano Gran Almirante de Castilla y Leon del Consexo de Estado en Su

Magestad como testamenttario de dho señor su padre oper la perssona oper ssenas[?] a quien como ttal hubiere dado su ex.ª poder para hazerle, y aprueva todo lo que hasta oy estubiere hecho en el, Como si el dho ex.mo sr Marques de AlCañizas se hubiese hallado presente, Y lo que se hiziere en adelantte: Y en quanto a lo [illeg.] de dha petizion se Convorma con el nombramiento de ttassadores hecho en ella y por su parte se [illeg.] nezessario los nombra para que devaxo de Juramento y en forma (f.11v) hagan la ttasazioin de dhos Vienes con ttoda distinzion y claridad, y esto rrespendio su ex.ª Y lo firmo de que doy fee = El Marques de Alcañizas y [blank] = Ju.o de Medina -

otra non

En la Villa de Madrid a diez y siete dias del mes de noviembre año de mill seiscienttos y noventta y uno. haviendo dada recado como se manda por el autto antezedente a los ex.mos señores D.n Joachin Ponze de leon y Aragon y Doña Theresa Henriquez de cabrera su muxer Marqueses de lara Una de los hizos y herederos que dexo nombrado el ex.mo señor Don Juan Gaspar Henrriquez de Cabrera Gran Almirante que fue de castilla y leon (que santa (f.12) Gloria aya) Yo El scrivano les hize nottorio a dhos señores Marqueses y ley debervo adberbum la petiz.on a que fue proveydo en sus perssonas estando Junttos sus ex.as y haviendo los oydo y enttendido Dixeron que por lo que les ttocandan la misma Respuesta que en la notificaz.on antte-zedentte tiene dada el ex.mo señor Marques de Alcañizas su hermano y esto rrespeniheron[?] de que doy fee = Juan de Medina -

Tassazon de pinttras

En la Villa de Madrid a diez y nueve dias del mes de noviere año de mill seisçienttos y noventta y Uno antte mi el Scrivano y Testigos parezicion Don claudio Cuello Pintor de Camara de (f.12v) Su Magestad, y Dn Jil de Soil Pintor Vezinos desta cortte y ttassadores nombrados para ttassar las pinturas que quedaron por fin y muertte del exmo señor Don Juan Gaspar Henriquez de Cabrera Gran Almirante (que fue de castilla que santta Gloria aye) Y haviendo Jurado per Dios nuestro señor y Una señal de cruz en forma y promettido dezin verdad hizieron de Un acuerdo y Confor-midad la ttasazion siguiente

f.12v *Pieza de aparadores del quartto vaxo*

[1] Primeramente ttassaron los susso dhos Una marina en lienzo de dos Varas y quatro dedos de alto y dos Varas menos cinco dedos de ancho en que se ve diferenttes Navios y Galeras, Y las Galeras peleando unas con otras en quinienttos y cinquentta Reales 550

f.13 [2] Otra en lienzo que tiene de alto una Vara menos diez dedos y de largo cinco quarttas y dos dedos en que se ve a la orilla del mar una Galera y de ella se desembarcan Turcos y en la orilla estan peleando christianos, en quinienttos Reales 500

[3] Otra Marina en lienzo de dos varas y quatro dedos de altto y dos Varas menos un dedo de ancho en que se ve diferentes Navios y el mar Alvorottado y dos navios que se van a fondo en quinos Rs 500

f.13v [4] Otra Marina en lienzo de cinco quarttas de largo digo de altto y vara y cinco dedos de ancho en que se ve tres navios y tres varcas llenas de soldados como que se van a embarcar en duzienttos y cinquentta Rs 250

[5] Otra marina en lienzo de dos varas y ocho dedos de altto y dos varas y media y ocho dedos de largo en que se ven diferentes navios y Galeras pelear y una galera se ba a pique sin arbol en quinientos Reales 500

[6] Otra marina en lienzo del mismo altto que la antezedentte y vara y media menos dos dedos de ancho en que se ve diferenttes navios y barcos longos, y en la orilla mucho pescado y pescadores y Gente en quinienttos Reales 500

f.14 [7] Otra Marina en lienzo que tiene de altto una bara y de ancho vara y terzia en que se be en el mar un navio y dos varcas y Gente de Guerra a la orilla del mar y unos soldados Jugando sobre un ttambor en quinientos Reales 500

[8] Otra Marina en lienzo de dos varas y ocho dedos de altto y dos varas y media y seis dedos de

ancho en que se ve una armada de diferenttes embarcaziones y a lo cerca un barco con diferentes figuras y una mujer con un niño en los brazos en quinientos Reales 500

[9] Otra marina en lienzo del mismo altto que la anttezedentte y dos varas menos dos dedos de ancho en que se ve el mar enfurezido y una embarcazion zozobrando como que se va, hazia unos peñascos en seiscienttos Reales 600

f.14v *Pieza de las cazas del quartto vajo*

[10] Una Pintura en lienzo que tiene de altto cinco quarttas y vara y tterzias de ancho en que se ve Juntto a una fabrica dos figuras una de hombre con rropa colorada y la otra de muxer con ropa azul y otras dos figuras Juntto a unas colunas en trezienttos y treyntta Reales 330

[11] Una pintura en lienzo que tiene de altto dos varas y tterzia y seis dedos y de largo cinco varas y terzia y un dedo en que se ve un zoro acossado de quattro perros y dos muerttos y otro en el ayre ttassado en mill y trezienttos Reales 1300

f.15 [12] Otra Pintura en lienzo del mismo altto que la antezedentte Y de ancho tres varas menos siette dedos en que se ven dos zorras al pie de Unas mattas acossadas de seis perros y uno de ellos herido en una mano en cient du^{s} 1100

[13] Un pais en lienzo que tiene de Altto cinco quarttas y de ancho vara y tterzia y quatro dedos en que se Ve Una fabrica y una fuente Una baca Veviendo dos cabras y un perro Juntto a ella y diferenttes figuras que llaman el pais de las Vacas en trezienttos Reales 300

f.15v [14] Una marina en lienzo del mismo altto que las anttezedentes y vara y tterzia y ocho dedos de ancho en que se ve galeras y varcos y en la testera muchos soldados y moros de Galera con sus Grilletes y al pie de una torre esta un soldado senttado con un libro sobre una messa como pasando muestra de la Gente que se embarca en quatroçienttos y quarentta Reales 440

[15] Otra Pintura en lienzo del mismo altto que la antezedentte y Vara y media de ancho en que se ve enttre unos Arboles una Vatalla de Cavalleria y al pie de un arbol un cavallo blanco muertto en quatroçienttos y quarenta Reales 440

f.16 [16] Otra Pintura del mismo altto que la antezedentte y dos varas y media menos quatro dedos de ancho en que se ve en un tronco de un Arbol suvidos dos gattos montteses mirando a un perro que tiene asido a una zorra por el pezquezo en quatroçienttos R^{s} 400

Pieza delantte de la cap^{a}

[17] Una pintura en lienzo que tiene de altto una bara menos tres dedos y de altto una bara digo y de ancho una bara menos diez dedos en que se Ve un medio cuerpo de un biexo descubiertto el pecho y el Rostro elevado algo abiertta la boca en duzienttos y veinte Reales 220

f.16v [18] Otra pintura en lienzo que tiene de altto dos varas y dos terzias y de ancho tres varas y dos terzias y cinco dedos en que se ve diferenttes figuras y un pastor la mano puesta sobre un cordero y david Vestido de Pastor yncado de Rodillas delantte de un profecta que le unxe por rey y una muxer con un niño desnudo Junto asi en dos mill Reales 2000

f.17 [19] Otra Pintura en lienzo que ttiene de alto Vara y terzia, y de ancho dos Varas que es las bodas de Canaa senttados a la messa y nuestro señor hechando la vendizion a las vasixas del agua y Junto a Su Magestad esta un muchacho tocando un Archilaud y en el suelo ay dos Violines y diferentes ynstrumentos de musica, un gatto Juntto a ellos y un perro y diferenttes figuras que sirven y estan a la messa en dos mill Reales 2000

[20] Otra Pintura en lienzo que tiene de altto dos Varas y dos tterzias menos un dedo y de largo quatro varas y media y quatro dedos en que se Ve en medio de un pais un Rio y santta Theressa en el sacando una mujer del y en el ayre unas nubes resplandezientes y diferentes angeles y dos de ellos sobre un Arbol enttre las nubes en mill Reales 1000

f.17v [21] Otra pintura en ttabla que tiene de altto media vara menos tres dedos y vara y terzia menos un dedo de ancho en que se ve un sacerdotte diziendo missa y un soldado detras con la espada enarbolada para darle y un Rey como ynzittandole por detras que pareze ser quando martirizaron a San Estanislao en ciento y cinquentta R^{s} 150

f.18 [22] Otra Pinttura en lienzo que ttiene de altto media vara y dos dedos y de largo dos varas menos ocho dedos en que se ve dos cavezas de hombre la Una con pelo y varva larga y blanca y la otra con cuello a lo anttiguo y calvo en cientto y cinquentta Reales 150

[23] Otra Pintura del mismo tamaño que la anttezedentte y en lienzo en que se ve dos cavezas de dos viexos con barvas blancas y largas y los dos calvos en Duzientos y cienquentta Reales 250

[24] Otra pintura en lienzo del mismo altto que la antezedente y de ancho dos varas menos tres dedos en que se ve a San Joachin y santa Ana abrazandose y detras de San Joachin se be un pastor y al otro lado una muxer; que a esta pintura llaman la puertta dorada en mill y ochoçienttos Reales 1800

f.18v [25] Otra Pintura en ttabla que tiene de altto vara y quatro de dedos y tres quarttas menos un dedo de ancho y se be un Ecçeomo con bestidura colorada attadas las manos en quatroçienttos Reales 400

[26] Otra pintura en lienzo que tiene de altto dos varas y media menos quatro dedoss y de ancho dos varas y media menos quatro dedos en que se ve la Magdalena con el pelo sueltto rrecostada s.re un peñasco y en las manos una calavera y delante en un tronco de un arbol una cruz y Juntto a el un libro y un pomo y diferente arboleda y una peña en mill R.s 1000

f.19 *Pieza de paises*

[27] Un Pais en lamina de vara y tres dedos de altto y vara y seis dedos de ancho, en que se ven diferentes figuras al pie de una fuentte y una mujer dando de mamar a un niño y un Hermittaño yncado de Rodillas adorando a nuestra señora que esta en un nicho al pie de una Arboleda y a lo lexos se ve mucha Arboleda y Agua en dos mill R.s 2000

f.19v [28] Dos paises Yguales uno en ttabla y otro en lienzo que tienen de altto tres quarttas menos dos dedos y de largo una bara y cinco dedos que en el uno se ve un peñasco, y en el unos Arboles, y al pie del un carro que lo tira un cavallo y mas adelante quatro figuras y mucho pais en seisçientos y sesentta Reales 660

Y en el otro se ve mucha Arboleda y por el medio se be a lo lexos tierra una Cassa y ganado, y un Rio y orilla del esta un hombre y una muxer recostados y un mozo que lleva un cavallo blanco de las riendas en trezienttos y quarentta Reales 340

f.20 [29] Otro Pais en lienzo que ttiene de altto vara y quartta y de ancho vara y media menos dos dedos en que se ve mucha Arvoleda, un despeñadero de Agua un hombre a cavallo y otros tres a pie con dos perros aparttados unos de otros en quarentta ducados 440

[30] Otro pais en ttabla que ttiene de alto dos terzias y dos dedos y de ancho una bara y dos dedos en que se ve a lo lexos mucho pais y un molino de viento y a lo cerca se ve una cassa cubiertta de paxa un hombre con una zestta de Guebos y en una Jaula Paxaros y un Gatto en la mano y onze vacas y tres cabras alrededor de la dha cassa un gatto asomado a una venttana y un muchacho subiendo una escalera y verzas y pepinos junto a la cassa en seiscienttos Reales 600

f.20v [31] Otro pais en ttabla que ttiene de altto dos terzias y dos dedos, y de ancho una vara menos tres dedoss en que se ve una Arboleda y por entre los Arboles se ve una cassa y un hombre y una muxer tras unas vacas y la muxer lleva una olla en la caveza en quarentta Ducados 440

[32] Otro pais en lienzo de una vara y quatro dedos en quadro en que se ve mucha Arboleda y un cazador apunttando a la caza en dos mill R.s 2000

f.21 [33] Otro pais en lienzo que haze esquina de vara y quartta de altto, y vara y media de largo en que se ve muchos arboles y cazadores de a pie y de a cavallo con alcones y perros en quatrocientos y quarentta Reales 440

[34] Otro pais en lienzo que ttiene vara y quartta de altto y mas de media vara de ancho que solo se ve un Arbol en ochentta y ocho R.s 88

[35] Otra pintura en ttabla de dos terçias y tres dedos de altto, y una terçia y tres dedos de ancho que es un medio cuerpo de un hombre con vestidura y gorra negra escriviendo en un libro y unas letras que dizen Oronzio en quatroçienttos Reales 400

f.21v *Alcova de pieza de paises*

[36] Un pais en lienzo de vara y terzia en quadro en que se ve una ciu.^{d} que es la plantta de Toledo ttassado en mill Reales 1000

[37] Otra Pintura en lienzo de vara y siette dedos en quadro en que se Ve Unos arboles y una cassa y ttodo nevado y un hombre con un haz de leña a cuestas en mill y quatrocientos Reales 1400

[38] Otro pais en lienzo que ttiene vara y cinco dedos de altto y dos terzias y tres dedos en que se ve sobre un peñasco una cassa y diferentes figuras en lo bajo y ttodo obscuro en duzienttoss Reales 200

f.22 [39] Una Marina en lienzo de media Vara menos dos dedos de altto y media vara y dos dedos de ancho que se ve un navio Varios en el mar y diferentes figuras a la orilla en cien Reales 100

[40] Dos paises Yguales en lienzo obalados que alrrededor tienen en Unas tarxettas diferenttes flores y tienen de altto dos terçias y de ancho una bara menos ocho dedos y en el uno se ve Arboles y Peñas y tres figuras y en el otro sobre unas peñas una caza y un cazador tirando, a unas palomas a çiento y cinquentta Reales cada uno 300

f.22v [41] Otro Pais en lienzo que tiene vara menos dos dedos de ancho y vara y ocho dedos de altto en que se ve mucha Arboleda y un orizontte en mill Reales 1000

Pieza delantte del camon

[42] Dos Pintturas en tabla yguales que tienen de altto dos varas y media menos un dedo y vara menos dos dedos de ancho que en la una se ve a Adan desnudo con un leon a los pies y un ramo con una manzana en la mano yzquierda y un pagayo s.^{re} un Ramo a un lado en mill y quinientos Reales 1500

Y en la otra se ve a eba desnuda tomando la manzana de la voca de la serpientte y a los pies esta una perdiz y de una rama de un arbol esta pendiente una sarxetta en mill y quinienttos R^{s} 1500

f.23 [43] Otra pintura en lienzo que ttiene de altto vara y media menos tres dedos y de ancho una vara menos tres dedos en que se ve un medio cuerpo de una muxer desnudo el pecho y un brazo y en el regazo diferenttes fruttas en quinienttos R^{s} 500

[44] Otra Pintura en lienzo que tiene de alto dos terzias menos quatro dedos y de ancho dos terzias y dos dedos en que se ve un cupidillo que ttiene la Alxava y Arco abrazada con pies y manos y esta durmiendo en quatrocientos R^{s} 400

f.23v [45] Otra pintura en lienzo que tiene de altto tres varas y dos dedos y de ancho tres varas en que se ve al pie de unos arboles a Diana desnuda sobre una rropa colorada y una ninfa con ropa azul Juntto a ella y las dos dormidas y a los pies de Diana a un lado un perro, una alxava y Arco y al otro lado Caza muertta y por detras de un Arbol se ve un sattiro señalando a diana con la mano Yzquierda en mill y trezienttos Reales 1300

[46] Otra pintura en lienzo que tiene de altto dos varas y terzia De ancho vara y terzia y tres dedos en que se ve ser el rovo de proserpina desnuda con una Guirnalda de Rossas y una ropa colorada por la zintura y plutton la tiene abrazada y un cupidillo con alxava y Arco en el ayre y diferentes figuras a un lado como asustadas ttassada en mill y quinientos Reales 1500

f.24 [47] Otra Pintura en lienzo que tiene de altto vara y media menos quatro dedos y de ancho vara y media menos seis dedos en que se ve a lot y sus dos hixas la una esta desnuda y senttada sobre las rodillas del Padre y en la mano derecha un vasso y la otra hechandole vino en el y a lo lexos un Ynzendio en seis.^{os} R^{s} 600

f.24v [48] Otra Pintura en lienzo que tiene de altto tres quarttas y tres dedos y de ancho vara y ocho dedos en que se ve un cupidillo dormido y la una pierna sobre la rodilla y una Alxava Junto a el en trescienttos y treinta Reales 330

[49] Otra Pintura en lienzo que tiene de altto tres varas menos tres dedos y de ancho tres varas menos dos dedos en que se ve a Ercules senttado desnudo con uso y una Rueca en las manos tres mujeres Juntto a el haziendo lavor un cupidillo con alas y un arco en las manos y la Alxava en el suelo, y otra muxer con la piel del Leon y clava en la mano derecha en mill Reales 1000

f.25 [50] Otra Pintura en lienzo que tiene de alto vara y terzia y de ancho poco mas de vara en que se ve a Susana desnuda en el vaño y los dos viexos, y en el vaño ay un delfin que hecha el agua por la voca y un niño enzima en trezienttos Reales 300

[51] Otra Pintura en ttabla que tiene dos terzias menos quatro dedos de altto y de ancho dos terzias y dos dedos en que se ve al pie de un Arbol a benus desnuda Vesando a un cupidillo y a otro dandole el pecho en seiscientos Reales 600

Y en este estado dejaron por aora esta ttassazion para la (f.25v) Proseguir quando combenga y declaran los dhos Don claudio Cuello y Don Jil de soil haverla hecho vien y fielmente a su leal saver y enttender sin hazer agravio aparte alguna socargo de Su Juramento en que se afirmaron y rratificaron y que son de hedad el dho Don claudio de quarenta y ocho años y el dho Don Jil de treyntta y seis poco mas o menos y lo firmaron a quienes doy fee conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta cortte =
claudio Coello =
Don Gil francisco soil Pintor =
(f.26) antemi Juan de Medina

f.26 *Prosigue*
En la Villa de Madrid a veyntte dias del dho mes y año antemi el scrivano y testigos parezieron los dhos Don claudio Coello y Don Jil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de pinturas que quedaron por muerte del dho señor Almirante Don Juan Gaspar tassaron las siguientes
Pieza del camon

[52] Una pintura en lienzo de una Vara menos ocho dedos de altto y dos terzias menos dos dedos de ancho en que se ve un medio cuerpo de un biejo con barva blanca y en la mano un libro y con la otra señalando al zielo en trezienttos Reales 300

f.26v [53] Otra Pintura en lienzo de dos varas y media menos un dedo de alto y dos varas y dos terçias de ancho en que se ve el Dios Vaco desnudo sobre un Jumento que esta caydo y abiertta la voca, y una muxer esta teniendo por detras a vaco y un chiquillo arreando el voxrico con un palo y al pie de un Arbol se ven dos chiquillos y el uno esta vaziando en una herrada una Jarra de vino, y en el otro lado se ve otros dos chiquillos haziendo lo mismo que estos y un chiquillo satiro Veviendo vino en mill Reales 1000

f.27 [54] Otra Pintura en lienzo del mismo altto que la antezedente y vara menos quatro dedos de ancho en que se ve susana un pie en el agua y otro sobre una piedra con las dos piernas y brazos y un hombro desnudos y los dos viexos detras de ella en ochocienttos Reales 800

[55] Otra Pintura en lienzo del mismo altto que las dos antezedentes y dos varas y tres quartas menos un dedo de largo en que se ve a Venus desnuda en uno como carro senttada sobre una como rropa colorada y una zintta en la mano, con que guia a unos delfines que la tiran y ocho muchachuelos en el agua sobre loss delfines y dos de ellos abrazados y otro tocando un caracol en mill Reales 1000

f.27v [56] Otra Pintura en lienzo del mismo altto que la anttezedentte y tres varas y cinco dedos de largo, en que se ve a Bersave desnuda Junto a una fuente y quatro criadas y una negra alrrededor y la una con una cesta de Ropa en la caveza y otra poniendole el calzado que es azul y a lo lexos se ve en un corredor a David con su Corona puesta, y Junto a la fuente ay Un gatto en mill Reales 1000

f.28 [57] Otra Pintura en lienzo del mismo altto que las antezedenttes y vara y tres quarttas y quatro dedos de ancho en que se ve una mujer Vestida a la Romana dando el pecho a un Viexo que saca la caveza por enttre los Yerros de una Rexa en mill Reales 1000

[58] Otra Pintura en lienzo de dos varas y dos dedos de altto, y vara y terzia y tres dedos de ancho en que se ve ser la fragua de Bulcano en que ay cinco figuras desnudas de medio cuerpo arriva las dos pegadas a la fragua y las otras dos travaxando en el Ayunque otra coxiendo Unas Armas del suelo y un cupidillo con Un arco y flecha en las manos en quatroçienttos Reales 400

f.28v *Pasillo que enttra de los aparadores al quartto vajo*

[59] Una Pinttura en lienzo que tiene de altto vara y quartta y de ancho vara y media y dos dedos en que se ven en dos salvillas ubas y diferenttes fruttas en ellas y en el suelo; en duzientos R^{s} 200

[60] Otra Pintura en lienzo de vara y tterzia y tres dedos de alto, y vara y media y tres dedos de ancho en que se ve una cesta de cidras un azafatte de Ygos. y una salvilla de ziruelas y en el suelo ay unos Ramos de zerezas Guindas y fressas y otras fruttas en Duzienttos Reales 200

f.29 [61] Otra Pintura en lienzo de dos varas y tres dedos De altto, Y tres Varas y seis dedos de ancho en que se ve entre unas Arboledas diferentes cazadores, a cavallo y a pie, y a un lado tienen acossado a Un osso, y a otro un lovo en seiscienttos Reales 600

[62] Otra Pintura en lienzo que tiene de altto dos varas y quatro dedos y de largo tres varas y quatro dedos en que se ve el exerzitto del Gran Turco puesto en Marcha y un letrero que dize horden del exerzito del turco en campaña conttra christianos o persianos en trezienttos Reales 300

f.29v *Pieza de Rubenes*

[63] Una Pintura en lienzo que tiene de altto dos varas y tterzia y de ancho vara y dos tterzias menos dos dedos en que se ve Andromeda en pie attados los brazos con cadenas y desnuda, un cupidillo con una Anttorcha en la mano y una Ropa colorada que tiene, Juntto a los pies el dragon en el mar y perseo en su cavallo en el aire en mill y quinienttos Reales 1500

[64] Otra Pintura en ttabla que tiene de altto vara y dos terçias menos tres dedos y de ancho dos varas y tres quarttas en que se ve un pais de arboleda muy hermosso Un cazador con su escopetta, y un perro un carro que lleva un hombre con dos cavallos y una muxer en el carro, y enttre unos Arboles se ve un Edifizio suntuosso en Çinco mill Reales 5000[7]

f.30 [65] Otra Pintura en lienzo sobre tabla que tiene de altto Una vara y dos dedos y de ancho dos varas menos dos dedos en que se ve un Triunfo de un Emperador en que ay cinco Elefantes con diferentes Cestas de fruttas encima y candeleros de oro, grandes sobre los Elefanttes y un hombre atizandolos y el Emperador que es negro senttado sobre un Elefantte con una palma en la mano y delante diferenttes figuras de hombres y muxeres unos con trompetas y otros con zestas de fruttas carneros y toros y un mançevo lleva a un Toro que tiene un Ramo de fruttas por el cuello en çinco mill Reales 5000[8]

f.30v [66] Otra Pintura en ttabla que tiene de altto tres quarttas y media vara y quatro dedos de ancho en que se ve medio cuerpo de un hombre vestido de negro con cuello a lo antiguo varva rubia y descubiertta la caveza en quinienttos y cinquentta R^{s} 550

f.31 [67] Otra Pintura en ttabla de tres quarttas y dos dedos de altto y dos terzias menos tres dedos de ancho, que es un medio cuerpo de un biejo con rropa colorada barva larga y blanca y calvo en quinienttos y cinquentta Reales 550

[68] Otra Pintura en ttabla de vara y terzia menos dos dedos de altto y vara menos ocho dedos de ancho que es un medio cuerpo de Un filosofo descubiertta la caveza con una esquadra en la mano mirando por ella y un Regla arrimada al hombro en ochoçienttos Reales 800

[69] Otra Pintura en lienzo que tiene dos varas y media de Altto, Y quattro varas y seis dedos de largo en que se ve diferenttes Armas Pettos y espaldares y muxniones A la vardas una pieza de Arttilleria cavalgada un cavallo que solo se le be la caveza y pescuezo Marte Juntto a el, Venus le ttiene de la mano y la otra puesta sobre el ombro y esta desnuda y solo tiene un manto colorado un cupidillo junto a ella y detras un satiro con un acha enzendida en la mano y otro cupidillo entre las armas en siette mill R^{s} 7000[9]

f.31v [70] Otra Pintura en lienzo digo en ttabla que tiene de alto tres quarttas y tres dedos y de ancho dos terzias menos quatro dedos en que se ve un medio cuerpo de un cardenal con muzetta y sombrero colorado con una barva larga y blanca en seisçienttos Reales 600

f.32 [71] Otra Pintura en ttabla que tiene de altto vara y quartta Y dos dedos, y de ancho Vara menos ocho dedos en que se ve un medio cuerpo de un filosofo con un glovo en la mano Yzquierda y en la derecha un conpas, y el rrostro algo elevado en ochoçientos Reales 800

[72] Otra Pintura en ttabla que tiene de altto vara y media Y quatro dedos, y de ancho tres varas menos diez dedoss que es un pais muy hermosso y en un arroyo se be un pastor con onze vacas, y al otro lado del arroyo se ven diez y seis anades Junttas y dos mettidas las cavezas en el agua y a lo lexos y cerca mucha Arboleda y por un camino se un hombre y dos mujeres y la una de ellas descalza y un canttaro en la caveza y un hombre con dos cavallos que tiran de Un carro cargado de mies y al pie de unos Arboles estan amontonando y descargando mies y en el zielo se be un arco entre unas nubes en çinco mill Reales 5000[10]

f.32v [73] Otra Pintura en ttabla que tiene de altto vara menos quatro dedos y de largo dos varas menos ocho dedos en que se ve quatro niños desnudos los tres senttados, y el otro em pie con un corderillo como que se lo trae a estos tres, y este chiquelo tiene alas y detras de ellos ay un azafatte con peras manzanas y ubas y un razimo de Ubas colgando de un sarmientto en tres mill Reales 3000[11]

f.33 [74] Otra pintura en ttabla que tiene de alto tres quarttas y de ancho media vara y quatro dedos en que se ve medio cuerpo de un hombre vestido de negro con valona cayda sin punttas barva y pelo rubio y descubiertta la caveza y se le ve un pedazo de una cadena que pareze tener al cuello por que lo demas lo ttapa la capa en quinienttos Reales 500

f.33v [75] Otra Pintura en ttabla de dos varas y tterzia de altto y vara y dos tterzias de ancho en que se ve un hombre Armado con vanda y calzones colorados y una muxer senttada sobre su Rodilla y la tiene abrazada por un lado y ella tiene un pichel abrazado con las dos manos y a su lado esta el Dios vaco a su lado con un basso de vino en la mano y detras del hombre esta un satiro con una lumbre en la mano y un cupidillo le tiene asida la espada en tres mill R^{s} 3000[12]

f.34 [76] Otra Pintura en lienzo que tiene de altto dos varas y quartta menos un dedo y media vara escassa de ancho en que se ve a Nectuno en el mar al pie de una monttaña entre unas espadañas y tiene en las manos una concha y en ella diferentes pescados y detras del se be un rrostro de un biexo con barva larga y a lo lexos en el hueco de una peña orilla del mar se ve una messa que pareze ser el combitte de los Dioses ttassada en dos mill y quinientos R^{s} 2500

f.34v [77] Dos pinturas Yguales en ttabla que tienen Vara y quartta de altto y vara y nueve dedos de ancho que en la una se ve el medio cuerpo de un hombre con pelo cortto descubiertta la caveza con barva Rubia y solo se le be una mano en seisçienttos Reales 600
Y en la otra se be un medio cuerpo de un hombre con gorra colorada y en la mano derecha unas horas en quatroçientos R^{s} 400

[78] Otras dos Pinturas Yguales en ttabla de Vara y seis dedos de altto y vara y terzia de ancho que en la una se be un Retrato de mas de medio cuerpo de hombre con vestidura negra cuello alechugado y calva en quinientos Reales 500
Y en la otra se ve otro Rrettratto de mas de medio cuerpo con la rropa forrada en marttas con cuello alechugado en quinientos Reales 500

f.35 [79] Otra Pintura en ttabla de tres quarttas de altto y media vara y quatro dedos de ancho en que se ve una caveza de un biejo buettto de espaldas con pelo corto y barva larga y blanca en seiscienttos Reales 600

[80] Otra pintura en ttabla de dos terçias y dos dedos de alto Y media vara y tres dedos de ancho en que se ve una caveza de un hombre elevado el rrostro y todo el pecho descubiertto en seisçienttos Reales 600

f.35v [81] Otra pintura en lienzo que tiene de altto dos varas y terzia y de ancho una y media y tres dedos en que se ve a Venus desnuda senttada cubiertta con un paño azul por la zintura y la mano derecha puesta en un pecho y del salttan unos Rayos de leche que Recive un cupidillo en la voca y a los pies tiene una Alxava y Arco y una Rodela, y a un lado esta Martte Armado y descubiertta la caveza en mill y quinienttos Reales 1500[13]

f.36 *Pieza de los bodegones*

[82] Una pintura en lienzo que tiene de altto tres varas menos nueve dedos y de ancho dos varas y media menos tres dedos en que se ve un Jabali, un Gamo, y un paxaro grande colgados Y el

Javali aberto y el gamo, y sobre una mesa una cesta de ubas manzanas y en un platto una langosta y Junto a el dos manoxos de esparragos Y diferenttes paxaros muerttos y al pie de la mesa ay un faysan y otros paxaros dos alcachofas y al otro lado dos perros en mill y quinienttos Reales 1500

f.36v [83] Quatro pinturas yguales de tres quarttas y tres dedos de altto y vara y nueve dedos de ancho todas quatro en lienzo que en la una se ve una messa y la media con manttel y sobre ella diferentes plattos y vassos un pichel y una salvilla trastornada y en un platto ay un limon a medio mondar y la cascara fuera del platto colgando y en otro platto una polla assada en quinienttos R^{s} 500
Y en la otra se ve otra messa como la antezedente solo que la salvilla no esta trastornada y en un platto ay un pastel empezado con una cuchara enzima y un basso de Vidrio medio cerveza a un lado en quinientos Reales 500
Y en la otra se ve una messa en la misma forma que las anttezedentes y diferentes trastos de vasos platos y un pichel trastornado y en un platto ay unas conchas de ostras y un basso de vidrio quebrado en el en quinienttos Reales 500
Y en la quartta se ve otra mesa como las anttezedentes y Juntto a un vasso de vidrio ay un candelero con un cavo de vela y unas despaviladeras en quinienttos R^{s} 500

f.37 [84] Tres Pinturas en tabla Yguales de dos terzias de altto y vara menos ocho dedos de ancho que en la Una se ven diferentes vasos y dos plattos en el uno tres azeytunas y en el otro una y un Relox abiertta la caxa y la llave del Colgando fuera del platto en quinienttos Reales 500
En la otra se ve otra mesa con diferentes Vassos y dos plattos en el uno media naranja y un cuchillo, y en el otro siette avellanas quinienttos Reales 500
Y en la otra se ve una messa con Vassos como en las antecedentes y una salvilla trastornada un Relox de faltriquera abiertta la caxa y dos plattos en el uno ostras y en el otro un limon en quinienttos R^{s} 500

f.37v [85] Quatro pinturas Yguales las dos en ttabla la una en Lamina y la otra en lienzo de terzia de altto y media vara menos dos dedos de ancho, la que esta en lamina son unos Racimos de ubas sobre una salvilla con panpanos y la que esta en lienzo es una zestilla de ubas y de las dos en ttabla en la una ay una salvilla con Ygos y a un lado un melon, y en la otra sobre una mesa ay un platto de porzelana con almendras y avellanas un basso de vidrio una naranxa y dos conchas de ostras a ciento y veinte R^{s} cada una, son quatrocienttos y ochentta 480

f.38 [86] Otras dos pinturas en lienzo Yguales que ttienen de altto vara y terzia y vara menos ocho dedos de ancho que en la una se ve un Ramo colgado de diferentes frutas y unos herizos de castañas, y en la otra se ven diferentes flores y fruttas y un pajaro blanco con gran copette en quatrocienttos y quarentta Reales cada una 880

f.38v [87] Otras dos Pinturas en lienzo Yguales de vara y siette dedos de altto y tres quarttas y quatro dedos de ancho que en la una se ve diferentes paxaros muertos y un Arcabuz Juntto a ellos y e la otra ay sobre una messa que tiene un pedazo de mantel blanco una liebre y pajaros muerttos y una fuentte dorada en seiscienttos Reales cada una son 1200

f.39 [88] Otra Pintura en lienzo que tiene de altto vara y ocho dedos y de ancho vara y terzia en que se ve una liebre y paxaros muerttos un pavo pelado sobre un manttel, y un pedazo de carne y dos pichones vivos en trezienttos R^{s} 300

[89] Dos pinturas en lienzo Yguales de Vara y quartta menos dos dedos de altto y vara y media menos dos dedos de ancho que en la Una se ve tres pescados secos colgados, un melon y una cuerda de ubas y sobre una mesa un manojo de esparragos trigueros una jarrafa una empanada en un platto, y en la otra se ve una liebre un conexo un par de perdizes y un lomo de adovado y sobre una messa un ave pelada y una caveza de tozino ttassada cada una en quatrocientos Reales 800

f.39v [90] Dos pinturas Yguales en lienzo que tienen de altto vara y ocho dedos y de ancho una vara menos quatro dedos que en la una se ve un platto con siette mançanas unos Razimos de ubas y una jarra con flores y zerezas al pie de ella y en la otra se ve un azafatte de barro lleno de ubas y juntto a el una Granada, un menbrillo y un basso de Vidrio en trezienttos Reales cada una 600

f.40 *Pieza de Españoles*

[91] Una Pintura en lienzo que ttiene de altto vara y nueve dedos y de ancho vara y tres dedos en que se ve el vuen ladron en la cruz desnudo con un paño blanco a la cintura que es de mas de medio cuerpo en quatrocienttos y veyntte Reales 420

[92] Otra Pintura en lienzo que ttiene de altto dos varas y media y un dedo y vara y quartta y un dedo de ancho en que se ve a Santo Thomas de Villanueva vestido de pontifical en un portico dando limosna a un peregrino y diferentes pobres al pie de unas gradas pidiendo limosna y detras del santto ay tres figuras y uno de ellos con baculo pastoral en mill y quinienttos Reales 1500

f.40v [93] Otra Pintura en lienzo del mismo altto que la anttezedentte y dos varas y ocho de dedos de ancho en que se ve al pie de una monttaña a la Magdalena descalza y desnuda de medio cuerpo arriva suelto el pelo mirando a una calavera quc tienc en la mano derecha y un santo xpto y un libro Junto a la santa y en lo altto se ve quatro cavezas de Angeles, y a un lado de la Pintura se ve pais en dos mill R^{s} 2000

f.41 [94] Otra Pintura en lienzo que tiene de alto vara y terzia y de ancho dos varas y terzia que es del samarittano en que se ve un biejo curando unas heridas a un hombre que esta ttendido y desnudo – y a un lado se ve una caveza de un Jumentto, y a el lado del herido se ve una caveza en ochocientos R^{s} 800

[95] Otra Pintura en lienzo que tiene de altto vara y media menos un dedo y de ancho dos varas y tercia menos un dedo que llaman el desengaño, en que se ve una figura de un Angel con las alas tendidas y per broche del rropa de un joya, y en la mano Yzquierda una tarxetta con un Rettratto de medio cuerpo de un Emperador y la derecha arrimada a un glovo y sobre una messa un Relox de torezilla y tres retrattos de muxer una sarta de perlas una cadena de oro unas monedas de oro y platta y tres naypes dc espadas, y al otro lado ay un Relox de Arena unas Armas libros y calaveras y un Candelero con una bela en dos mill Rcales 2000[14]

f.41v [96] Otra Pintura en lienzo que tiene de altto tres varas y de ancho vara y tres quarttas en que se ve nuestra señora senttada haziendo lavor a un lado el niño desnudo y dormido, y a el otro lado san Juan tambien desnudo puesto el dedo en la boca y mi señora santa Ana con un libro en el regazo abiertto, y en lo altto ay seis Relixiossos tres franciscos y tres Dominicos que los dos primeros es santto Domingo y San fran.^{co} en cien ducados 1100

f.42 [97] Dos Pinturas Yguales de vara y terzia de altto y dos varas y ocho dedos de ancho que en la una se ve nuestro señor que le entran en el sepulcro y la Magdalena le esta vesando una mano y nuestra señora llorando con los clavos en la mano y diferentes figuras que se ven en seiscienttos Reales 600

Y en la otra se ve mucho pais y Arboles y a Jacob durmido y la escala que desçiende del zielo donde ay diferentes angeles, Y aparttado ay un pozo y dos Pastores quittandole una piedra dc Encima como que quieren sacar agua para dar de vever a diferentes obexas que ay alrrededor y otros dos Pastores uno senttado y otro entre el ganado en mill R^{s} 1000

f.42v [98] Otra pintura en lienzo que tiene de altto dos varas y terzia y tres dedos; y de ancho dos varas y tres dedos en que se ve un san sevastian attado a un tronco el rostro elevado y una saetta tiene por un costtado en dos mill Reales 2000[15]

f.43 [99] Otra Pintura en lienzo que tiene de alto dos varas y tterzia y de ancho Vara y quartta en que se ve un san Juan niño, la mano dra puesta sobre un cordero y en la otra la cruz con el retulo y se be mucho pais y un Arroyo en ochocienttos Reales 800

[100] Otra pintura en lienzo que tiene de altto vara y quatro dedos y de ancho una bara en que se ve medio cuerpo de un hombre vestido de ncgro y picado el vestido con golilla y descubiertta la caveza en quinienttos Reales 500

[101] Otra Pintura en ttabla de vara y seis dedos de altto y tres quarttas de ancho en que se be un San Geronimo de mas de medio cuerpo desnudo el brazo y ombro yzquierdo y en un brazo y de mas del cuerpo una Ropa colorada y un cruzifixo en la mano dra y una caveza de leon en quinientos Reales 500

f.43v [102] Otra pintura en lienzo que tiene Vara y media de altto y vara y terzia de ancho en que se Ve a San Geronimo senttado arrimado a una peña y apoyada la Caveza sobre la mano Yzquierda, y en la derecha tiene Una cruz y esta mirando a una calavera y con Un paño colorado tiene cubierttas las rrodillas en quinientos Reales 500

f.44 [103] Otra pintura en lienzo que tiene de altto Vara y seis dedos, y una bara de ancho en que se ve un san francisco de mas de medio cuerpo con los brazos abierttos como en contemplaçion quinientos Reales 500

[104] Otra Pintura en lienzo que tiene de altto vara y quartta y de ancho una bara menos un dedo en que se ve a nuestro señor Resuzittado con una bandera blanca en la mano y los apostoles alrrededor de su Magestad y santo Thomas yncado de rrodillas y nuestro señor le tiene asido de la mano como que le lleva a que le toque la llaga del costado y en una coluna quinientos Reales 500

f.44v [105] Otra pintura en lienzo de vara y seis dedos de altto y una bara de ancho en que se ven sobre una mesa diferentes fruttas y pepinos un paxaro vivo sobre un frasco de Vidrio, en cinquenta ducados 550

[106] Otra pintura en tabla de una tercia en quadro en que se Ve un rretrato de medio cuerpo con unas Joyas al cuello y un niño en buelto en los brazos y un Rotulo en ciento y viente Reales 120

[107] Otra Pintura en lienzo de una terzia de alto y una quartta de ancho en que se ve un San Geronimo de mas de medio cuerpo con las manos Junttas y desnudo cubierto el medio cuerpo Con Un paño colorado mirando a un libro que esta abierto ttasado en Cientto y cinquenta R^{s} 150

f.45 *Y en este estado dexaron por aora esta ttassazion para la proseguir quando combenga y declaran los suso dhos haver la hecho Vien y fielmentte a su leal saver y enttender sin hazer agravio a partte alguna socargo del dho Juramentto en que se afirmaron y ratificaron y lo firmaron a quienes doy fee Conozco siendo testigos Don Agustin de los Reyes, Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta Cortte =*
Claudio Coello =
Don Jil fran^{co} Soil P^{tor}
(f.45v) antemi Juan de Medina

f.45v *Mas ttasaz.^{on}*
En la Villa de Madrid a veinte y dos dias del dho mes y año ante mi el scrivano parezieron los dhos Don Claudio Coello y Don Jil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de Pinturas que quedaron por muerte del dho s.^{r} Almirrante tassaron las siguientes

[108] Una Pintura en lienzo que ttiene de altto media Vara y de ancho una vara en que se be tres manzanas dos Razimos de ubas uno negras y otro blancas y un Ramo con cinco Vellottas en duzientos y cinquentta R^{s} 250

[109] Otra Pintura en lienzo que ttiene de Altto ttres varas y de ancho tres varas y quartta en que se ve a san Pedro en la Carzel como yncado de Rodillas con una cendalia en la mano Yzquierda y las dos llaves en la mano derecha con vestidura azul y mantto amarillo y el Angel le tiene puesto la mano sobre el hombro y esta como ablandole, en mill y quinienttos Reales 1500

f.46 [110] Otra pintura en lienzo del mismo ttamaño que la antezedente que es del Rico avarientto en que ay una mesa Cubiertta con un mantel y sobre ella diferenttes plattos de fruttas y dulzes secos y a un lado un aparador puesto y una muchacha con un azafatte de fruta y dos paxes uno con un mosquador y otro con un platto y el Rico avarientto con un cuchillo en la mano y una Cadena de oro al cuello y Juntto a la mesa un hombre desnudo y dos Perros Juntto a el en çien ducados 1100

f.46v [111] Otra Pintura en lienzo que ttiene de altto una vara y de ancho vara menos quatro dedos que es un pais de arboles y una Peña grande y sobre ella una fabrica y un montton de madera en un Arroyo y un hombre passando por el en ciento y veinte Reales 120

[112] Una Pintura en lienzo de una tercia de altto y quartta de ancho en que se Ve una caveza de una muxer ttocada a lo anttiguo con perlas al cuello en cien Reales 100

f.47 [113] Otra pintura en ttabla de media vara de altto y una tterzia de ancho en que se ve Un rretratto de

un hombre de mas de medio cuerpo con Gorra negra, en la mano derecha un papel scripto y en la yzquierda unos guanttes en Treyntta du^{os} 330

[114] Otra Pinttura en ttabla que tiene de altto media Vara y de ancho ttres quarttas en que se ve Una porzelana llena de ubas negras y blancas y Juntto a clla unas vellotas y ubas suelttas en duzientos y cinquentta Reales 250

f.47v [115] Otra Pinttura en lienzo que ttiene de altto una vara y de ancho vara menos ocho dedos que es un Retratto de mas de medio Cuerpo de una muxer con cuello y buelttas alechugadas Vestidura negra con bottonadura de oro una cruz de Diamantes al cuello y diferentes Joyas en çiento y cinquentta Reales 150

[116] Otra Pintura en lienzo de vara de altto y vara menos dos dedos de ancho que es tobias con el pez Juntto a un Rio un angel señalandole con el dedo y un perro viniendo en el Rio en Duzienttos R^{s} 200

[117] Dos ttarxettas con sus pies de madera ttalladas y doradas con dos Pintturas en obalo que ttienen siette dedos en quadro, y la una es un Retratto de medio cuerpo de un hombre Vestido de negro con cuello de Eclesiastico a la Romana, Y en la otra se ve sobre una peña un hombre desnudo con el rrostro elevado la mano derecha puesta sobre la peña y la Yzquierda levanttada en duzienttos Reales cada una 400

f.48 *Pieza del Ayo*

[118] Un Pintura en lienzo que ttiene de alto dos Varas y de ancho una bara en que se ve Una muxer desnuda sobre una Ropa blanca y a Jupiter en buelto en una nube como que la Rova y solo se le ve una mano y un poco del rrostro en ciento y Veinte mill Reales 120000

f.48v [119] Otra pintura en lienzo que tiene de altto dos Varas y media y de ancho Vara y quartta en que se ve un Rettratto del Duque de Alva Armado descubiertta la caveza Con Vaston de general en la mano derecha y vanda colorada en Veinte y siette mill y quinienttos Reales 27500

[120] Otra pintura en ttabla que tiene de altto dos varas y de ancho una vara en que se ve un Retratto de un hombre con vestidura amarilla capa y gorra negra cuello y puños alechugados y la mano derecha sobre la Caveza de un perro en trezientos ducados 3300

f.49 [121] Otra Pintura en lienzo que ttiene de altto vara y terzia y de ancho una Vara y un dedo en que se ve un Retratto de medio cuerpo del Un hombre descubiertta la caveza, la mano hizquierda puesta en un puñal y vestido de negro, en quinienttos ducados 5500

[122] Otra Pintura en ttabla que tiene de alto tres quarttas y de ancho una vara en que se be tres medios Cuerpos de Tres Judios puestos en el fuego y el uno de ellos mirando a la Vara de Aron en mill seis^{os} y cinquentta Reales 1650

[123] Otra Pintura en tabla que tiene de Alto vara y quartta y de ancho dos Varas menos diez dedos en que se ve el Ynfierno con sus avittadores, y en un peñasco senttado Plutton y proserpina y orfeo con el Arpa ttocando delantte de ellos y detras ay dos demonicos y uno de ellos con unos Garfios de Yerro en las manos en tres mill du^{os} 33000

f.49v [124] Otra pintura en lienzo que tiene de altto vara y seis dedos, y de ancho Vara y media en que se Ve a Benus y Marte ella desnuda y Martte abrazandola, los rrostros Junttos, y un cupidillo en el Ayre en quatro mill ducados 44000

[125] Otra Pintura en lienzo que tiene de Altto vara y tterzia Y de ancho una bara en que se ve Un rretratto del Duque de Saxonia de mas de medio cuerpo senttado en una silla con una Gorra en la mano Yzquierda, en mill ducados 11000

f.50 [126] Otra Pintura en lienzo que ttiene de alto tres quarttas y de ancho Una Vara en que se ve tres figuras de hombre de medio cuerpo y tienen en las manos una caxa de Joyas, y todos tres se parezen asi en el vestido como en los rrostros que a esta pintura llaman la del Plattero en sessentta mill Reales 60000

[127] Otra Pintura en lienzo que ttiene de altto vara y terzia Y de ancho Una bara en que se ve un Retratto de Un hombre de mas de medio cuerpo con Vestidura y gorra negra forrada en marttas la Vestidura, y un Relox de Arena y sobre el tiene la mano derecha en quinienttos ducados 5500

f.50v [128] Otra pintura en ttabla que tiene de altto vara y tterzia Y de ancho dos Varas en que se Ve el mar y en el a orilla de la tierra donde ay mucha Arboleda y una plama se ve en una concha en forma de carro que la tiran quatro cavalloss marinos y Nectuno en la concha guiandolos con el tridente Y a lo lexos unas ninfas en el mar y en una nube se ven dos figuras ttassada en tres mill ducados 3300

f.51 [129] Otra pinttura en lienzo de una Vara de altto y vara y media de ancho en que se ve una figura de Venus desnuda abrazada de Adonis el qual tiene dos cuerdas liadas a un brazo y de ellas tiene asidos dos perros y al otro lado una paloma en un arbol y un cupidillo con otra en las manos en quattro mill ducados 4400

[130] Otras dos pinturas pequeñas en una ttabla de una quartta y un dedo de altto y media Vara de ancho cada una que en la una se ve al pie de una monttaña Andromeda al pie de unos troncos de arboles y el dragon Junto a ella y en el ayre perseo y en la otra se ve Una fabrica arruynada y Un hombre Juntto a ella en pie y otros dos Junttos con dos canttaros en las manos cada uno el suyo y detras una baca hechada y a los lados unos arboles las dos cada una en dos mill y trezienttos Reales 4600

f.51v [131] Otras dos pinturas pequenas en tabla que tienen una quartta en quadro en la una se ve a perseo con la caveza de medusa en la mano y el cavallo pegado a un lado y en la otra se ve a un lado dos navios padeziendo tormetta y un hombre en las aguas como que le hechan a tierra y una muxer abiertos los Brazos a la orilla en dos mill y trezienttos Reales Cada una 4600

f.52 [132] Otra Pintura en lienzo de Vara y tterzia de altto y una vara de ancho en que ay un rretratto de mas de medio cuerpo que es Vayazetto turco con turbantte blanco y grande y en la mano dra una varilla y en el dedo minique unos anillos en mill ducados 1100

[133] Otra Pintura en lienzo de vara y ocho dedos de altto y vara y quarta de ancho en que ay una venus con una flecha en la mano derecha mirandose a Un espexo que le tiene un hombre y un cupidillo Juntto a ella y una muxer tocando una viguela en mill ducados 1100

f.52v [134] Dos tarjettas doradas de madera ttallada, a los lados de la chiminea en la una esta pinttada una paleta Pinzeles y instrumenttos de pintura dos palmas una Guirnalda y en la otra una rredondilla en alavanza de la Pintura en sesentta Reales cada una 120

Pieza de Vazan

[135] Una Pintura en lienzo de vara y dos dedos de altto y una vara y seis dedos de ancho en que ay un medio cuerpo de Basan con paletta y pinzeles en la mano y una rropa aforrada en marttas en trescienttos ducados 3300

[136] Otra Pintura en lienzo de dos varas de altto y una vara de ancho en que ay el nazimientto de nuestro señor que esta sobre un paño blanco que ttiene nuestra señora pendientte de las manos y san Joseph detras de nuestra señora quatro pastores y uno de ellos con una luz en la mano en dos mill R^{s} 2000

f.53 [137] Quatro pinturas Yguales en lienzo de dos varas de altto cada una y dos varas y quartta de ancho que significan los quatro Elementtos que en la una se ven diferenttes figuras un aparador a un lado con caza muertta un hombre con Un alcon en la mano y otro Con Aracabuz apunttando a unos paxaros y en el aire (f.53v) la diossa y uno en un carro que le Tiran dos perros Reales, y a lo lejos se ve mucho pais: en otra se ve un Rio de donde sacan diferenttes pescados que estan en canastas sobre una mesa con diferenttes figuras de hombres y muxeres y uno de ellos a la puerta de un Edifizio que ttiene seis gradas para subir a el y en el ayre neptuno en un carro que le tiran dos cavallos blancos = otra en que ay diferenttes figuras y muchos trasttos de cobre y Yerro y un cupidillo Juntto a unas armas y un perrillo Junto a el, y Bulcano labrando en una yunque y otra figura caldeando en la fragua (f.54) Y en el ayre una figura con un carro con un fuego de la mano y en la otra ay tres muchachos uno de ellos subido en una escalera coxiendo frutta de unos Arboles otro con un palo al hombro y en el un conexo colgando y otras dos figuras con canastos de fruttas una mesa puesta con bassos p^{dos} y viandas en ella, y al pie un mono y un perro y a un lado un venado y un gatto, y en el aire una Diosa en un carro que le tiran dos Leones ttassada cada una en dos mill R^{s} monttan 8000

f.54 [138] Otras dos pinturas en lienzo ygua(f.54v) les de Vara y tterzia de altto y dos Varas de ancho que la una es quando nuestro señor hecho a los Judios del templo porque comerziavan y una figura de ellas va con un conexo en un palo al hombro y entre las figuras dos vacas y dos cabras y en lo altto de unas gradas se Ven unos sazerdottes mirando en tres mill Reales 3000
Y en la otra se ve diferentes figuras y animales y trastos sobre el agua que pareze estarse aogando, o que es el delubio general y en una fabrica que esta a un lado se ve un porttal y en el diferenttes figuras y otros en el ttecho de una cassa en onze mill R^{s} 11000

f.55 [139] Otras dos pinturas en lienzo que tiene de ancho cinco quarttas y de altto tres quarttas en que se ve a nuestro señor senttado a la messa y la Magdalena lavandole los pies y la otra sobre ttabla de vara y media de largo y vara menos dos dedos de altto en que se ve un hombre con una liebre en un palo al hombro, la anttezedente en quatrocienttos Reales, y esta en siette mill 7400

[140] Otra Pintura en lienzo de Una vara de altto y vara y quartta de ancho en que ay tres figuras de mas de medio cuerpo que las dos son de hombre con gorras y Cuellos alechugados y el uno de ellos tiene un libro abiertto y el otro un papel y una bolssa y diferenttes monedas de oro y platta sobre una messa Y la otra figura es de una muxer y Juntto a ella Un perrillo en duzienttos ducados 2200

f.55v [141] Otra pintura en lienzo que ttiene de altto dos Varas y de ancho una Vara en que se ve diferenttes figuras y una de ellas abriendo una lazena y junto a el una messa y sobre ella una Redoma de bino y dos gallinas y un platto otro esta abriendo un zendudo y un muchacho Ynchiendo de ayre una vejiga en dos mill Reales 2000

f.56 [142] Otra Pintura en Lienzo que ttiene de altto una vara y de ancho vara y media en que se ve un Jardin y Juntto a una fuentte una muxer senttada cubiertta con una rropa colorada y los pies mettidos en agua un perrillo y un espexo Juntto a ella y dos viexos ablandola el uno que pareze ser susana y los viexos y juntto a ellos se ven tres conexos en mill Reales 1000

[143] Otra Pintura en lienzo que ttiene de altto dos varas y quartta y de ancho una vara en que se ve mucho pais y arboles y algunos pastores y ganado y un angel en una nuve y uno de los Pastores esta durmiendo en mill Reales 1000

f.56v [144] Otra Pintura en lienzo del mismo altto que la antezedente y de ancho una bara en que se ven quatro pastores y una muxer y el uno de ellos tiene una liebre al hombro y los demas estan ordeñando el ganado en mill Reales 1000

[145] Otra Pintura en lienzo forrada en ttabla con añadidos que tiene de alto dos varas y de ancho tres varas que es el nazimiento de nuestro señor que esta sobre un paño blanco que le tiene pendientte de las manos nuestra señora y a su lado san Joseph el buey y la mula y tres pastores en dos mill Reales 2000

f.57 [146] Otra Pintura en lienzo con añadidos de ttabla del mismo ttamaño que la anttezedentte en que se ve al Padre etterno en una nube rresplandezientte y al pie de unos arboles Adan y Eba rrecostados y desnudos y muchos generos de animales enttre los Arboles, y a lo zerca se ve una pava blanca y un pavo pintado en mill y quinienttos Reales 1500

[147] Otra Pintura en lienzo que tiene de altto dos varas y quartta y de ancho vara y terzia en que se ve diferenttes figuras partiendo leña unos y otros attandole, un viexo y una muxer con una rueca senttados a la lumbre en mill Reales 1000

f.57v [148] Otra pintura en lienzo del mismo altto que la antezedentte y ancho una vara en que se ve una muxer hilando y dos cosiendo a la luz de un candil y un muchacho en una chimenea con una Lumbre en la mano soplandola en mill y quinienttos Reales 1500

Glorietta

[149] Quattro pintura Yguales en ttabla de siette dedos en quadro obalados que dos son dos retrattos de medio cuerpo de muxer, otra una caveza de hombre en una tarxetta, y la otra una caveza de hombre con cuello alechugado y vestidura negra en quatrocienttos y ochentta Reales cada uno 1920

f.58 [150] Otra Pintura en lienzo que ttiene de altto cattorze dedos y de ancho una tterzia en que se ve a san

Pedro en las prisiones y Juntto a el dos figuras y un perro, durmiendo y un angel le esta dispert-
tando al santo en quatrocienttos y ochentta Reales 480

[151] Otra Pintura en ttabla de terzia de altto y tterzia de ancho en que se ve un rretratto de medio cuerpo de un niño con un Perrezillo y dos buelttas, y cadena al cuello en cinquentta Ducados 550

[152] Otra Pintura en lienzo de media Vara y quattro dedos de altto y tres quarttas de largo en que se ve un cruzifixo y en frentte se ve una Lampara en trezienttos R^{s} 300

f.58v [153] Otra Pintura en ttabla que ttiene de altto una vara y de ancho tres quarttas en que se ve a nuestra señora senttada con el niño en los brazos que le da su Magestad un papel a san Juan y San Joseph y Santta Ana a los Lados en dos mill y quinienttos Reales 2500

[154] Otra Pintura en lienzo que ttiene de altto una vara y de ancho otra en que se ve un medio cuerpo de nuestro señor con la cruz a cuesttas y un verdugo delante mirando a su Magestad con una Vara larga en la mano yzquierda y en la caveza un birrette colorado y en el una plumilla blanca en dos mill R^{s} 2000

f.59 [155] Otras dos pinturas en ttabla Yguales de media vara de altto y una tterzia de ancho que la una es una caveza de muxer de medio perfil con una perla per Arracada: y la otra es otra caveza de muxer con el rrostro elevado ttassada cada una en seiscienttos Reales 1200

[156] Otra pintura en tabla que ttiene de altto una terzia y de ancho media vara en que se ve una musica de diez ninfas arrimadas a unos arboles y algunas senttadas y tienen diferentes ynstrumentos y la del medio esta ttocando un Violin en mill y quinienttos Reales 1500

f.59v [157] Otra pintura en ttabla que tiene de altto una vara menos cinco dedos y tres quarttas de ancho en que se ve nuestra señora senttada con el niño en los brazos y san Joseph con una muletta en la mano Yzquierda y con la derecha pareze va a Jugar con el niño y nuestra Señora le desvia en dos mill y quinienttos Reales 2500

[158] Otra Pintura en ttabla que tiene de altto media vara y de ancho una tterzia en que se ve a nuestro señor quando le llevaron al sepulcro que se ven seis figuras y otra senttada con uno como muchacho rrecostado en su regazo en dos mill y sietteçienttos Reales 2700

f.60 [159] Otra pintura en ttabla que tiene de altto una Terzia menos un dedo y de ancho Una tterzia y cinco dedos en que se ve a Apolo desnudo y attadas las manos y piernas con unas cadenas y juntto a el un violin y enfrentte dos cupidillos abrazados en mill y cien Reales 1100

[160] Otra Pintura en lienzo digo en ttabla que ttiene de altto una terzia y de ancho lo mismo en que se ve ser el desposorio de Santta Cathalina en que ay cinco figuras con el niño y nuestra señora en dos mill R^{s} 2000

[161] Dos Pinturas Yguales en ttabla que ttienen de altto media vara y de ancho una tterzia que en la Una se ve el milagro de la Resorazion de Lazaro y nuestro señor con el brazo levanttado y diferenttes figuras y la otra es quando hecho nuestro señor del templo a los que comerciavan a mill Reales cada una 2000

f.60v [162] Otra pintura en ttabla que ttiene de altto media vara y de ancho una tterzia en que se ve la Magdalena desnuda senttada en un peñasco cubiertta con un paño azul y en la mano Yzquierda el pomo y el brazo derecho sobre un libro que esta abiertto en cientto y veinte mill Reales 120000

[163] Dos pinturas Yguales que ttienen de altto una vara y de ancho dos tterzias que la una es en ttabla que es un nazimiento de nuestro Señor el qual esta en el suelo sobre un paño blanco la mano Yzquierda puesta en la caveza y nuestra señora yncada de Rodillas con las manos junttas se ve a san Joseph dos pastores y angeles en el ayre en dos mill y quinienttos Reales 2500
y la otra es en lienzo que es un medio cuerpo de san Juan digo de san Sevastian attado al tronco que en el costado yzquierdo ttiene una saetta en ttres mill Reales 3000

f.61 [164] Otra pintura en ttabla que ttiene de altto una vara y de ancho vara menos siette dedos en que se ve a nuestra señora con el niño en los brazos desnudo y una rodilla puesta sobre una messa que ttiene un paño blanco labrado al cantto en quatrocienttos Reales digo en quatrocientos Ducados 4400

f.61v [165] Otra pintura en tabla que ttiene de altto una bara y de ancho media vara en que se ve una nuestra señora senttada tiene el pelo suelto y nuestro señor desnudo en sus faldas que ttiene en la mano una como arpa y a lo legos se ve unas figuras enttre unos arboles en quatro mill y quatrocienttos Reales 4400

[166] Otra Pintura en ttabla que ttiene de altto una vara y de ancho media vara en que se ve un medio cuerpo de san Sevastian con una rropa colorada el brazo Yzquierdo desnudo y una saetta en las manos en dos mill y ducienttos Reales 2200

f.62 [167] Tres pinturas Yguales de media Vara de altto y una tterzia de ancho la una es en ttabla en que se ve a nuestra señora senttada en un banco de madera con un libro abiertto en la mano derecha y nuestro señor desnudo rrecosttado en las faldas de nuestra señora Durmiendo y a un lado esta san Joseph con la mano en la Varva y al otro lado san Juan con el dedo puesto en la voca ttassada en onze mill Reales 11000

Y las otras dos estan en lamina que la una es la Vesittazion en que se ve a nuestra senora (f.62v) y a santta Ysavel en unas gradas abrazandose y a un lado san Joseph con unas alforxas y un pichel que las alza del suelo a otro lado una muxer con dos Gallinas en un azafatte y en una puertta se ve una figura y a un lado la caveza de la Vorriquilla, y la otra es un nazimientto en que se ve a nuestro señor en el pesebre cubiertto con un paño azul y nuestra señora Yncada de rrodillas Juntto al pesebre y san Joseph abriendo una puertta por donde se asoman dos pastores en quinienttos ducados cada uno 11000

f.62v [168] Dos Pinturas Yguales con poca diferencia que ttienen una tterzia de alto y quartta de ancho que la una es en lienzo sobre ttabla y se ve a san Pedro al pie de una monttaña recosttado y dormido con las llaves en la mano en mill y quinienttos Reales 1500

Y en la otra se ve a nuestro señor y algunos apostoles y san Pedro de rodillas como rreziviendo alguna cossa que le da nuestro señor en mill y seiscienttos Reales 1600

f.63 [169] Una Lamina de ocho dedos de alto y diez de ancho que se ve una Bruxa desnuda sobre una cabra y la cabra un pedazo de paño blanco y en la mano una rueca y alrrededor quatro cupidillos y a lo lexos se ven figuras Junto a una lumbre en mill y ochocientos Reales 1800[16]

f.63v [170] Quattro pintturas Yguales en ttabla de tterzia de altto y onze dedos de ancho y se ve en una a san Pablo con el monttantte y un libro abiertto en las manos y en la otra se ve a san Pedro con un libro abiertto y sobre el las llaves: La otra es santta Agueda con una ttenazas y una palma en las manos: y la otra es santta Luzia con una palma y una salvilla con dos oxos ttassada cada una en cien ducados 4400

[171] Dos pinturas Yguales de media vara de altto y dos tterzias de ancho que la una es en lienzo y se ve a san Roque senttado vaxandose una media como que se la va a quittar en novezienttos Reales 900

Y la otra es en ttabla en que se ve a Erodias con un azafatte en la mano y un sayon poniendo la caveza de San Juan en el y dettras se ve uno muxer en quatrocienttos Ducados 4400

f.64 [172] Dos pinturas Yguales en lienzo de vara de altto y dos tterzias de ancho que la una es de medio cuerpo de un Ecçeomo attassadas las manos con una caña en la mano y coronado de espinas en quinienttos ducados 5500

Y la otra es un Retratto de medio cuerpo de Don Pedro de Toledo con una cadena de oro al cuello y de ella pendientte un avitto de santtiago que esta en ella en cien ducados 1100

[173] Dos pinturas Yguales que tienen de altto dos terzias y de ancho una vara que la una es en ttabla y se ve a nuestra señora senttada en una peña con un manto blanco y el niño en los brazos dando el pecho y una escussavaraxa junto a su Magestad y san Joseph Junto a la Vorriquitta y a lo lexos se ven dos poblaziones en quatroçienttos ducados 4400

Y la otra es en lienzo en que se ve al pie de un arbol dos niños desnudos que parezen ser nuestro señor y san Juan el qual tiene abrazado un cordero con la mano yzquierda y a un lado se ve un pedazo de pais en cinquentta ducados 550

f.64v [174] Otra Pintura en ttabla que tiene de altto una quarta y de ancho media vara en que se ve al pie de una fabrica que esta a orilla del mar donde se ven unas nubes doze figuras de hombres y

muxeres, y una muxer esta yncada de rodillas y un hombre anziano la tiene asida de los cavellos con una mano y en la otra tiene una espada como que la va a dar en trezienttos ducados 3300

f.65 *Y en este estado dexaron por aora esta ttassazion para la proseguir quando combenga y declararon los ohos Don Claudio y Don Jil haverla hecho vien y fielmentte a su leal saver y enttender sin hazer agravio a parte alguna socargo del dho Juramento en que se afirmaron (f.65v) y rratificaron y lo firmaron a quienes doy fee conozco siendo testtigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residenttes en esta cortte =*
claudio cuello =
Don Gil fran^co soil pintor =
antemi Juan de Medina
Prosigue dha tasaz^on
En la villa de Madrid a veinte y tres dias del mes de noviembre año de mill seiscienttos y noventta y uno ante mi el scrivano y testigos parezieron los dhos Don Claudio Cuello y Don Gil de Soil, y devaxo del dho juramento prosiguiendo en la ttassazion de pinturas que quedaron por muerte del dho señor Almirante ttassaron las sig.^tes

f.66 *Pieza de Tinttoretto*

[175] Quatro Pinturas yguales que tienen de altto vara y media y de ancho vara y quartta que en la una se ve un Retratto de un hombre viexo senttado en una silla con un rropon de marttas y en la mano derecha tiene un lienzo: y la otra es otro Rettratto de mas de medio cuerpo en pie con una Ropa colorada aforrada en marttas y descubiertta la caveza y la otra es otro Rettratto de mas de medio cuerpo senttado en una silla con vestidura negra cuello como Eclesiastico descubiertta la caveza y Barva Rubia y el otro es otro rrettratto de mas de medio cuerpo senttado en una silla con vestidura negra y en la mano Yzquierda un lienzo cada una en duzienttos ducados son 8800

f.66v [176] Otras quatro Pinturas Yguales en lienzo que ttienen de altto una bara y de ancho lo mismo que son quatro rretrattos de mas de medio cuerpo de hombres que los dos estan senttados y en la caveza tienen una Gorra labrada y los otros dos estan en pie uno con rropa colorada calvo y Barva blanca = y el otro con la rropa forrada en marttas y la barva blanca en dos mill y quinientos Reales cada uno 10000

[177] Seis Pinturas Yguales en lienzo que tienen de altto dos terzias y de ancho tres quarttas que son seis cavezas de hombres las dos de hombres viexos con varva larga y blanca otra con cuello y rropa negra: otra con cuello y rropa aforrada en Marttas: y otra con valona cayda cada una en mill reales son 6000

f.67 [178] Quattro Pinturas Yguales en lienzo que ttiene cada una de alto vara y tterzia menos un dedo y de ancho una vara que en cada una se ve un rretratto de mas de medio cuerpo de hombre el uno se ve senttado en una silla con una rropa como capa y en ella tiene unos bottones gordos en un Virrette en la caveza labrado y el otro tiene la vestidura como el anttezedentte con virrette y Barva larga y blanca y los otros dos tienen una ropa colorada al modo de Toga forrada en armiños y tienen descubierttas las cavezas y Barvas largas y blancas en dos mill y quinienttos Reales cada una son 10000

f.67v [179] Dos pinturas Yguales la una en lienzo y la otra en lienzo sobre ttabla que ttiene vara y quartta de altto y vara y tres quarttas de largo que en la que esta en lienzo se ve un pais y arboles y Adan rrecostado desnudo con unas ojas por la zintura y Eba del mismo genero en pie coxiendo frutta de un arbol y con una mano le esta dando adan una como manzana y la otra se ve una cavaña, a la puertta de una choza y Juntto a ella unos arboles y pendiente de un palo una ropa blanca y Juntto a los Arboles dos vacas y un perro Junto a ellas y una Gallina siette obexas y un hombre subido en un borrico en trezienttos Ducados cada una 6600

f.68 [180] Otras dos pinturas Yguales en lienzo que tienen de altto cada una dos varas y de ancho tiene cada una dos varas y dos terzias y la otra dos varas y ttres quarttas que esta es la comberssion de San Pablo en que se ve el santo tendido y un cavallo blanco junto a el y caydo en tierra y per un

peñasco se ven diferentes cavallos y figuras de hombres que caen despeñados y nuestro señor en el ayre en seis mill Reales 6000

Y la otra es de sussana desnuda senttada al pie de un arbol y los vestidos Juntto a ella y por detras de un arbol se ven los viexos y a otro lado un perro Junto a un bufettillo redondo con peine y un espexo y una Arquilla enzima y Un Jardin y en el Rematte un arco y devaxo dos figuras en cinco mill Reales 5000

f.68v [181] Otra Pintura en lienzo que tiene de altto dos varas y media y de ancho vara y dos terzias que es el descendimiento de la cruz y se ve a su Mag.^{d} que le llevan al sepulcro entre quatro y dos muxeres delante con dos Luzes. y a nuestra Señora se ve desmayada y dos muxeres Junto a su Magestad en quinze mill Reales 15000

f.69 [182] Otra pintura en lienzo que tiene de altto una vara y de ancho vara y media en que se ven diferentes figuras y quatro de ellas senttadas al pie de una fabrica y junto a ellos un hombre muerto y puzio edzevola con la espada en la mano y puestas las manos sobre unas llamas de fuego que estan en un brasero y detras de el dos figuras en trecienttos Ducados 3300

[183] Quatro pinturas Yguales (f.69v) en lienzo que ttiene cada una de altto vara y tres quarttas y de ancho una bara que se ve quatro Rettratos de mas de medio cuerpo de hombre con vestidos y rropas largas[?] y que el uno tiene en la capa unos bottones gordos y en las manos uno como pergamino escripto que empieza diziendo depulsa fame= y el otro tiene la capa de Armiños y otros bottones gordos en ella y en las manos una ttabla escritta que empieza su escripto anona penuria y estos dos tienen Virrettes con diferentes perlas y piedras en ellos, y las otras dos tienen sobre la rropa que esta aforrada en marttas unas como muzetas (f.70) de armiños con bottonadura gruesa en la capa con gorras labradas y uno con un papel en la mano Yzquierda y el otro tienen otro en la mano derecha en dos mill Reales cada una 8000

f.70 [184] Dos Pinturas Yguales en lienzo que ttienen de altto vara y de largo dos varas que en la una se ve un medio cuerpo de mujer con una Ropa colorada levantandola con la mano derecha y dos sarttas de perlas al cuello = y en la otra se ve otro medio cuerpo de muxer con una sartta de perlas al cuello y se le ve un pecho a mill y quinientos Reales cada una 3000

f.70v [185] Otras dos pinturas Yguales en lienzo de vara de altto y vara y media de ancho que son dos rettratos de mas de medio cuerpo que el uno tiene en el dedo gordo un anillo casi acaponado y calvo: y el otro tiene la vestidura negra barva larga y un libro en la mano en dos mill y duzienttos Reales cada una 4400

[186] Dos Pinturas Yguales con añadidos de ttabla de vara y tterzia de altto y vara y media de ancho que son dos rrettrattos de mas de medio cuerpo con rropas forradas en marttas y las capas de Armiños y en ellas unos bottones gordos con gorras de pedreria a mill y quinientos Reales cada una 3000

f.71 [187] Otros dos rettrattos de mas de medio cuerpo en lienzo de zerca de vara y media en quadro el uno con armas labradas doradas con cuello alechugado un baston en la mano derecha y la Yzquierda sobre la espada y un murrion con plumaxe sobre un bufette y el otro tiene vestidura y gorra negra y un Ramo de coral en la mano derecha a Duzienttos ducados cada una 4400

[188] Otra Pintura larga en lienzo de siette quarttas de altto y seis varas de largo en que ay honze figuras las quatro senttadas y las siette en pie la una es un Eclesiastico con cuello que llaman la familia en ocho mill R^{s} 8000

f.71v *Pieza delantte de la Alcova*

[189] Una Pintura en lienzo de dos varas poco mas o menos de altto y lo mismo de ancho en que se ve una Gittana diziendo la buena ventura a unos soldados en Duzienttos Ducados 2200

[190] Otra Pintura en lienzo de vara de altto y vara y media de ancho en que se ven diferenttes figuras al pie de unos Arboles y una dellas pisando ubas en una cubeta y ay diferentes trastos de vendimia en mill Reales 1000

[191] Quatro pinturas Yguales de dos tterzias de altto y cerca de media vara de ancho que las dos son en lienzo la una de un rettrato de mas de medio cuerpo de un hombre vestido de negro con cuello

alechugado descubiertta la caveza; y la otra una caveza de un biexo con barva larga descubierta la caveza que esta = y las otras dos la una en lamina de un medio cuerpo de una muxer con vestidura negra con bottonadura de oro y una cadena al cuello que es alechugado azul y la otra una caveza de un hombre con barva rubia y larga con cuello de Eclesiastico en seiscienttos Reales cada una 2400

f.72 [192] Dos Pinturas Yguales de dos tercias de altto y una vara de largo la una en ttabla en que ay diferenttes soldados Armados a un lado y al otro diferentes muxeres con niños en los brazos dos cavezas de camello y dos vacas se ven detras de las muxeres y un hombre Yncada la rodilla delantte de un capittan que le levantta = y la otra en lienzo sobre ttabla de la historia de Encas el qual va sobre los hombros de su hixo con un Ydolo en una mano y quatro figuras tras el, los quales van azia una embarcazion que esta a la orilla del mar en cien ducados cada una 2200

f.72v [193] Otra Pintura en lienzo de tres quartas de altto y dos terzias de ancho de un medio cuerpo de San Andres con barva larga y calva y detras se ve una caliz y delantte una figura en trezientos Reales 300

f.73 [194] Otra Pintura en pizarra de vara de altto y una tterzia de ancho de un San Geronimo yncada una Rodilla la mano Yzquierda sobre un libro y en la derecha una piedra ropaxe colorado y el sombrero a los pies en ochoçientos Reales 800

[195] Otra pintura en ttabla de terzia de altto y lo mismo de ancho de un medio cuerpo de un hombre con bestidura y gorra negra en seiscienttos Reales 600

[196] Dos pinturas en lienzo Yguales de dos varas y quartta de alto y vara y terzia de ancho la una de una Magdalena arrimada a un peña el pelo suelto que le cubre el cuerpo las manos Junttas sobre un libro colorado el rrostro elevado delante un santo xpto sobre una peña y a un lado un pommo en seis mill Reales 6000

Y la otra de otra Magdalena desnuda senttada sobre una peña cubriendo un muslo con una ropaxe encarnado y devaxo del pie yzquierdo tiene una calavera y una culebra enroscada a ella en dos mill Reales 2000

f.73v [197] Otra Pintura en lienzo del altto de las antezedentes y vara y quartta de ancho en que esta Susana en el vaño senttada los pies dentro del agua un viejo abrazandola por un lado y el otro Viexo juntto a el en mill y quinienttos Reales 1500

f.74 [198] Dos cavezas Yguales la una en ttabla y la otra en lienzo de media vara de altto y una terzia de ancho la de tabla es una caveza de un capon con vestidura y gorra negra en quarentta Ducados 440

Y la de lienzo de otra caveza de un hombre con cuello alechugado en cinquentta ducados 550

[199] Otra Pintura en lienzo digo en ttabla de media vara de altto y tres quarttas de ancho en que ay tres figuras tocando un Archilaud y otra una Guitarra y todas tres figuras senttadas las dos de muxer y una de hombre en ciento y cinquentta Reales 150

f.74v [200] Tres Cavezas Yguales en ttabla de media vara de altto y mas de tterzia de ancho la una de un hombre Armado en duzienttos Reales 200

Otra de otro con bestido negro y una corbatta y la otra caveza de un hombre mozo descubierttas las cavezas a quarentta Ducados cada una 880

[201] Dos Pinturas yguales en lienzo de dos varas de altto y vara y media de ancho que en las dos se ven dos niños de mano de van diq en quatro mill Reales cada una 8000

[202] tres Cavezas Yguales de media vara de altto y una terzia de ancho en lienzo todas que la una es de hombre con cuello alechugado, otra de hombre con barva larga y cara abulttada, y la otra de un frayle Dominico a cinquentta Ducados cada una 1650

f.75 [203] Una Pintura en lienzo de dos varas de altto y dos de ancho en que se ve una muxer con la espada descubiertta y dos vorricos en dos mill Reales 2000

[204] Otra Pintura en lienzo del mismo altto que la antezedentte y vara y dos terzias de ancho en que se ve una muxer Reclinada y atravesada una saetta en dos mill Reales 2000

Aposentto oscuro

[205] Una prespectiva en lienzo de dos varas y quartta de altto y dos y media de ancho en que ay sobre un Pedestal una estatua en un cavallo y unas letras que empiezan Juanes Alfonsus Henriquez y diferentes soldos en quinientos Reales 500

f.75v [206] Otra prespectiva en lienzo del mismo altto que la anttezedentc y vara y tterzia de ancho en que ay al pie de un sepulcro sobre un alttar una Estatua y Juntto a ella un brasero en que le ofrezen ynziensso unas figuras y enttre ellas una Reyna tasada en duzienttos y cinquentta Reales 250

[207] Otra prepectiva del altto que la antezedentte y vara dc ancho en que esta nuestro señor sentado y diferentes soldados Armados y dos de ellos coronandole dc espinas en seiscientos Reales 600

f.76 [208] Otra pintura en lienzo del mismo altto y dos varas y media dc ancho de un hombre senttado vestido a lo Aleman con unos fuelles en la mano Yzquierda y en la derecha unos anttojos y marttillo y tres figuras a un lado de dos muxeres y un muchacho en ochocienttos Reales 800

[209] Otra Pintura en lienzo del mismo altto que las anttezedenttes dc tres varas y terzia de ancho en que ay diferentes esquadrones de Cavalleria y Ynfantteria y a lo cerca una muxer senttada dando el pecho a un chiquillo en mill Reales 1000

[210] Otra Pintura en lienzo de una y quartta en quadro dc un medio cuerpo dc una muxer con dos guevos en la mano derecha y Juntto a clla colgada una gallina y una cajuela llena de guevos en Duzienttos R^{s} 200

f.76v [211] Otra en lienzo dc vara y media de altto y vara y quartta de ancho de un S^{n} anttonio Abad de medio cuerpo y diferenttes figuras y una con una botta de vino en la mano en Duzienttos Reales 200

[212] Otra en lienzo de vara de altto y vara y tterzia de ancho dc un medio cuerpo de un viexo vestido de negro con valona cayda capa y descubiertta la caveza unos papeles sobre una mesa en Duzientos Reales 200

[213] Otra en lienzo de mas de tres quarttas de altto y Vara y dos tercias dc ancho en que esta una muxer vestida de colorado de medio cuerpo con un caldero en las manos y un hombre Junto a ella vestido de soldado un mono al hombro y sobre una messa una gatto y un papagayo en Duzienttos Reales 200

f.77 *Alcova del Almirante*

[214] Dos floreros yguales en lienzo de poco mas dc dos tterzias dc altto y media vara de ancho y en cada uno ay una jarra de vidrio con diferentes tulipanes y flores en mill Reales 1000

[215] Otra Pintura en lienzo de cerca de dos varas en quadro en que ay un caldero de cobre con diferentes flores en el y un Ramo con seis naranxas y a otro lado un azafatte de mimbre con flores y azar en ochocientos Reales 800

f.77v [216] Otros dos floreros en lienzo de tres quarttas dc altto y lo mismo de ancho que uno es mayor que otro en cada uno ay una Jarra de vidrio con diferentes tulipanes y claveles en quatrocientos R^{s} cada una 800

[217] Una Pintura en ttabla de dos tercias y dos dedos de ancho y tres quarttas de altto en que ay una cofayna llena de flores y en el suelo caydas otras y delantte un Ramo en seiscienttos Reales 600

[218] Otra Pintura en ttabla dc dos terzias de altto y vara de ancho en que ay una salva con una Guirnalda de flores un Relox y unas sortixas al pie una caxa con diferentes joyas y una sarta dc perlas enzima en quinientos Reales 500

f.78 [219] Otra pintura en lienzo de vara y media dc altto y vara y terzia de ancho en que ay en medio una nuestra señora de las Angustias y junto a su Magestad diferenttes angeles con ynstrumentos dc la pasion y alrrededor una Guirnalda de cardos espinossos y flores en mill y quinientos R^{s} 1500

[220] Un florero de terzia de altto y cerca de media vara de ancho en que ay un azafatte con tulipanes y flores en trezienttos y cinquentta Reales 350

f.78v [221] Otro florero en lienzo de media vara de alto y lo mismo de ancho en que ay una Jarra con diferenttes flores en trezienttos R^{s} 300

[222] Otra Pintura de media vara de altto y terzia de ancho que es una nuestra señora con el niño de miñatura con una Guirnalda de flores alrrededor con su vidrio xpttalino en mill Reales 1000

Pieza del Relox de luz

[223] Una Pintura en lienzo de dos varas de altto y vara de ancho en que esta un biexo con barva y pelo blanco calvo y unas alas blancas y un chiquillo sobre la Rodilla yzquierda tteniendole con el brazo Yzquierdo y en la mano derecha unas ttixeras como que cortta algo y a los pies una guadaña una Alxava y una calavera y una corona y zettro en dos mill Reales 2000

f.79 [224] Otra Pintura en lienzo de vara y media de altto y lo mismo de ancho en que esta Venus senttada descubiertta el pecho hombro y Brazo Yzquierdo y la mano derecha puesta en el pecho de donde salen unos Rayos de leche que Recoxe un cupidillo en la boca y a un lado esta un satiro con unas flautas en la mano en cien ducados 1100

f.79v [225] Otra Pintura en lienzo de dos tercias de ancho en que ay quatro muxeres que la una tiene un Archilau en la mano, otra una chirimia y esta muxer es negra, otra tocado uno como horgano, y otra con unos papeles de musica en la mano, como que esta canttando en mill y cien Reales 1100

[226] Otra pintura en ttabla que tiene de altto dos varas y vara de ancho en que esta vaco desnudo con varva Larga y calvo con una guirnalda de Pampanos y ubas, y en las manos un paño colorado y en el ubas negras y blancas y un tigre Junto a el, abiertta la voca y una mano puesta en el brazo y a un lado un hombre con un basso de platta en la mano yzquierda y en la derecha ubas esprimiendolas, y al otro lado una muxer tocando una castañuela ttassado en dos mill y quinienttos Reales 2500

f.80 [227] Otra pintura en lienzo que tiene de altto vara y media y una vara de ancho en que se ve a Susana desnuda en el vaño, suelto el pelo con una rropa blanca, y los dos viexos tirandola de la Ropa en mill y quinientos Reales 1500

[228] Otra en lienzo del mismo tamaño que la antezedente en que ay un pais con arboleda y un pozo, y Junto a el una muxer y nuestro señor que pareze ser de la samarittana en trecienttos Reales 300

f.80v *Y en la forma Referida dexaron por aora dha ttassazion para la proseguir quando convenga y declaran los dhos pintores haverla hecho vien y fielmente a su leal saver y entender sin hazer agravio a parte alguna socargo del dho Juramento en que se afirmaron y rratificaron y lo firmaron a quienes doy fee conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residenttes en esta cortte =*
claudio Coello =
Don Jil francisco soil Pintor =
ante mi Juan de Medina

f.81 *Prosigue*
En la villa de Madrid a veinte y quatro dias del dho mes y año ante mi el scrivano y testigos parezieron los dhos Don Claudio Coello y Don Jil de Soil, Y devaxo del dho Juramento prosiguiendo en la dha ttassazion de pinturas que quedaron por muerte del dho Señor Almiran Don Juan Gaspar ttassaron las siguientes
Pieza de Raphael

[229] Una Pintura en ttabla que tiene de altto dos varas y vara y m[a] (f.81v) de ancho en que esta nuestra señora senttada con el niño sobre el regazo y santta Ana senttada con una Ropa azul clara y un paño blanco por los ombros y caveza tomando el niño, y dettras se ve otra muxer, con vestido colorado y manto escarolado mirando al niño y la mano derecha puesta sobre el ombro derecho de santa Ana, y con la Yzquierda señalando el niño y san Juan desnudo senttado sobre una piedra con una Vara hecha cruz en la mano derecha y con la Yzquierda señalando a nuestro señor y nuestra señora tiene vestidura y manto azul subido (f.82) y por el pecho se ve una lista de otra rropa colorada en ciento y viente mill Reales 120000[17]

f.82 [230] Otra Pintura en ttabla de dos varas y un dedo de altto y dos varas menos seis dedos de ancho en que esta nuestra señora senttada al pie de un madero y nuestro S.^{r} como rrezien baxado de la cruz Desnudo puesto en el rregazo de nuestra señora, y la mano derecha la tiene puesta su Mag.^{d} en la caveza y la yzquierda en el pecho. y san Juan esta en el Lado derecho que tiene el brazo derecho de nuestro señor, y al otro lado ay un santo Yncado de rrodillas con una cruz en (f.82v) la mano derecha y el rrostro Junto a la mano de nuestro señor devaxo tiene un Rotulo que dize santo Torpe, y en lo mas vaxo de esta pintura en quatro pinturas y que las dividen quatro colunas pinttadas en una un hombre enbaynando una espada que pareze haver corttado la caveza a otro que esta yncado de rrodillas ay otras figuras, en el mar se ve un barquillo y en el un gallo y un perro, y en la otra esta attado un hombre a la coluna, y otras figuras apedreandole y en la otra se ven dos Angeles, y un hombre tendido en el suelo y otro en pie cruzados los brazos, y en la otra se ve un hermittaño con vestidura blanca que esta Baptizando a un hombre, que esta de rrodillas en treynta mill Reales 30000

f.83 [231] Otra Pintura en ttabla de vara y media de altto y vara de ancho en que esta nuestra señora senttada y nuestro señor desnudo en sus faldas, san Juan tambien desnudo Junto a nuestro señor y nuestra señora los coxe a los dos con la mano derecha, y en la Yzquierda tiene unas horas y al lado derecho esta santa Ana, y al otro lado un viexo venerable que pareze ser san Joachin en quinze mill Reales 15000

f.83v [232] Otra Pintura en ttabla de vara y dos terzias de altto y vara y media de ancho en que esta nuestra señora con vestidura encarnada con una Ropa verde devaxo y nuestro señor desnudo en los brazos el qual esta poniendo un anillo a santta Catthalina, y la santta tiene la rropa colorada puesta la mano yzquierda sobre la Rueda de su Martirio, y junto a la Rueda una espada, y detras de nuestra señora esta san Joseph, con barva larga y calvo y un libro en la mano derecha y santta Ana y San Juan Baptistta al otro lado que san Juan esta señalando con el dedo, y a lo lexos ay una poblazion en quarentta y ocho mill reales 48000

f.84 *Pieza Altta de las colunas*

[233] Dos pinturas yguales de media vara de altto y media vara y quatro dedos de ancho que la una es en ttabla de una caveza de un biejo varva larga y calvo ynclinada, y la otra de un medio cuerpo de una muxer el pelo suelto descubierto un ombro y lo demas cubierto de una rropa colorada, cada una en cinquentta Ducados 1100

[234] Otras dos pinturas Yguales de media vara de alto y media vara menos seis dedos de ancho que la una es una caveza de un clerigo con rroquette blanco una citta encarnada al cuello y Bonette, y la otra caveza en ttabla de Phelipe Segundo con vestidura negra con bottones de oro aforrada en marttas y cuello alechugado descubiertta la caveza en cinquentta Ducados cada una 1100

f.84v [235] Otras dos pinturas en ttabla del mismo ttamaño que las antezedenttes, la una es una caveza de un muchacho de medio perfil con pelo chrespo y rrubio, Ynclinada la caveza, y la otra es otra caveza: de una que pareze muchacha, el pelo crespo y algo rubio en cinquentta ducados cada una 1100

f.85 [236] Otras dos pinturas en ttabla del mismo ttamaño que las antezedenttes, que la una es una caveza de un hombre con vestidura negra botonadura de oro y avito de santiago cuello alechugado y gorra y la otra de un medio cuerpo de un viexo casi acaponado pelo blanco y se le ven las dos manos y en la derecha un rrosario, cada una en cinquentta Ducados 1100

[237] Otras dos pinturas en lienzo de media Vara en quadro que la una es una caveza de un biexo como Eclesiastico con cuello a la Romana, varva algo larga y descubiertta la caveza y el otro es otra caveza de un hombre con varva larga abulttado de cara y moreno, a cinquentta ducados cada una 1100

f.85v [238] Otras seis pinturas en ttabla de media vara de altto, y media vara menos seis dedos de ancho todas seis Yguales, que la una es una caveza de una muxer con cuello alechugado, con pendientes y perlas al cuello, y tocada a lo antiguo, otra de Phelipe Segundo, de menos de medio cuerpo

con vestidura negra y Votonadura de oro con un cordonzillo de oro al cuello, que es alechugado, y gorra negra, otra de una caveza de un negro elevado el rrostro, y tiene un poco de vigotte, otra caveza de otro negro que tiene un pendiente en la oreja yzquierda de la misma, otra caveza de hombre con vestidura negra forrada en Marttas gorra negra puesta en la caveza; la deados, y la otra una caveza de una muxer con rropa blanca y sobre ella otra colorada, que tiene la caveza ynclinada, en quinientos y cinquentta Reales cada una 3300

f.86 [239] Quatro Pinturas en lienzo Yguales de vara y tterzia de altto y vara y quartta de ancho, y la una es un Retratto de una muxer vestida de la terzera horden (f.86v) de San Francisco, manto negro puestto toca y buelttas blancas; otra de otro retrato de un hombre grueso vestido de negro con una cadena de oro al cuello, una llave en la prettina cuello alechugado, y descubierta la caveza, y en la mano derecha unos guantes, otra de otro rrettrato de hombre con vestidura negra acuchillado el vestido y por la cuchilladas se descubre una rropa colorada, con valona, cayda de punttas, y en la mano derecha un guante puesto en el pecho, pelo rubio, y descubiertta la caveza, y la otra es un rettrato de un moscovitta con turbante blanco en la caveza (f.87) Ropa amusca oscura y unas evillas de oro en el pecho y pendientes dos perlas de ellas, y las manos Juntas en tres mill y trezienttos Reales cada uno 13200

f.87 [240] Otros quatro rettrattos en lienzo yguales del mismo ttamaño que los antezedentes quel uno es un hombre Armado, las manos con guantes puestas sobre un baston valona cayda descubiertta la caveza y pelo crespo y negro, y espadin dorado en mill y quinientos R^{s} 1500
Otro de hombre con vestidura negra y vottonadura de oro y golilla, descubiertta la caveza y al cuello una zintta negra de que esta pendiente una benera (f.87v) del avitto de santiago teniendo la zintta con la mano derecha y la Yzquierda sobre la espada otro rrettrato de una muxer que pareze flamenca con vestidura negra acuchilladas las mangas una cadena de oro por los ombros, dos sarttas de perlas al cuello un ttulipan colorado en el tocando y un abanico en la mano derecha, y el otro es de otra muxer con vestido negro labrado, un lienzo blanco al cuello con punttas y buelttas blancas con punttas, dos buelttas de perlas al cuello, la mano yzquierda en la zintura y es casi acaponada, cada una destas (f.89) ttres, a tres mill y quinientoss Reales cada una 10500

f.89 [241] Otras quatro pinturas en lienzo del mismo ttamaño que las antedentes que la una es un Retrato de un hombre con una capa azul como afelpada sobre el hombro Yzquierdo, y en la mano Yzquierda un anillo, que la tiene por enzima de la espada, y con la Yzquierda esta señalado delante, el rrostro delgado y pelo cortto y descubiertta la caveza, otra que se ve un hombre con las mangas blancas y acuchilladas, y se descubre por ellas ropa colorada otra en que se ve un rettrato de hombre con la mano puesta sobre la caveza de un perro, y la Otra de otro retratto de un cardenal, senttado en una silla, con Roquette blanco y muzetta y vonette colorado Varva algo larga y blanca, y en cada mano tiene un anillo, ttassada cada una destas quatro en trezienttos ducados 13200

f.89v [242] Diez y seis pinturas Yguales de Vara y media de altto y vara y diez dedos de ancho, la una un Retrato en lienzo de una muxer senttada con vestidura negra cuello alechugado y en las faldas tiene un niño vestido de morado claro, con cuello alechugado en trezientos ducados 3300
(f.90) Otra en lienzo de otro rettrato de muxer senttada en una silla con vestido oscuro un paño blanco al cuello, y tocado a la flamenca en trezientos Reales 300
Otra en lienzo de un Retrato de mas de medio cuerpo de la Magdalena, el pelo rrubio y sueltto las manos Junttas puestas Junto una calavera y un libro y el rrostro elevado mirando a un cruzifixo en Ochocienttos Reales 800
Otra de otro retrato en lienzo de mas de medio cuerpo de Josue Armado con una vanda o manto carmesi tterziado, en la mano derecha la espada desnuda y la Yzquierda levanttada (f.90v) y en la caveza un murrion en ochocienttos Reales 800
Otra de otro rettrato de Lucrezia en lienzo en duzientos ducados 2200
Otra de otro retratto de un hombre de mas de medio cuerpo vestido de negro con cuello y puños alechugados en la mano derecha una gorra y en la Yzquierda un papel, y puesta sobre la espada, en cien ducados 1100

Otra de un rrettrato de un hombre la mano derecha puesta sobre el hombro de un chiquillo en dos mill Reales 2000

Otra de otro medio cuerpo en ttabla de un hombre vestido de negro, la mano derecha (f.91) puesta sobre un predestal, y en la otra unos guanttes con cuello Eclesiastico en cien ducados 1100

Otra de otro retratto de mas de medio cuerpo en lienzo de un hombre con vestidura colorada y una rropa oscura enzima con sombrero y una pluma blanca en el y la mano yzquierda puesta sobre la espada y la derecha puesta sobre un monttantte que lo tiene un muchacho abrazando en cien ducados 1100

Otra en ttabla de un rettrato de un hombre de mas de medio cuerpo vestido de negro descubiertta la caveza con cuello alechugado y en la capa y en el pecho el avito de santiago en la mano derecha unos guantes y la (f.91v) Yzquierda sobre la espada en dos mill Reales 2000

Otra de otro rettrato de mas de medio cuerpo de una muxer con vestidura negra descubiertta la caveza pelo rubio y una buelttа de perlas al cuello la mano derecha puesta sobre una mesa y en la yzquierda un lienzo en dos mill Reales 2000

Otra en lienzo de un rretratto de una muxer de mas de medio cuerpo vestida a la rromana las dos manos puestas sobre un libro y otros dos devaxo y Junto a ella un muchacho desnudo con un murrion en las manos en dos mill Reales 2000

Otra en lienzo de un Re(f.92)tratto de ombre de mas de medio cuerpo vestido a lo anttiguo con un capotton forrado en martta una gorra puesta con plumas coloradas la mano Yzquierda sobre la espada y la derecha sobre la caveza de un perro en cien ducados 1100

Otro en ttabla de un rretratto de mas de medio cuerpo de un hombre con una rropa amusca aforrada en arminos las manos junttas y en la derecha un anillo en un dedo varva larga en ttrecana y despues y detras a los lados de una puertta arrimadas dos alavardas en trezienttos ducados 3300

Otra en lienzo de un Retrato de medio cuerpo de un hombre (f.92v) con vestidura amusca y en la mano derecha un libro varva larga el rostro algo colorado y descubiertta la caveza en mill Reales 1000

Y la otra en lienzo de un rretrato de hombre de mas de medio cuerpo vestido de negro con la capa terciada sobre el hombro valona cayda y buelttas con punttas antiguas la mano Yzquierda puesta sobre el brazo de una silla pelo cortto y descubiertta la caveza en trezienttos Ducados 3300

f.92v [243] Dos pinturas Yguales en lienzo de siette quarttas de alto y dos varas de ancho cada una que la una es de un rrettrato de mas de medio cuerpo del marques de conflan armado en la mano derecha que la tiene levanttada un baston y la Yzquierda puesta sobre un murrion una vanda antteada corvatta pelo crespo y descubiertta la caveza y a lo lexos una vattalla de Cavalleria en dos mill y quinienttos Reales 2500

y la otra de otro rettratto de mas de medio cuerpo armado y en la mano derecha un vaston y la yzquierda con manopla puesta en la cintura calzas attacadas pelo cortto y descubiertta la caveza en trezienttos ducados 3300

f.93 [244] Otras tres pinturas en lienzo yguales del mismo altto y ancho que las anttezedenttes que en la una esta Argos desnudo al pie de unos (f.93v) arboles senttado con un palo en la mano Yzquierda dormido y Junto a el un perro hechado y en frente esta mercurio yncada la rodilla derecha en tierra desembaynando la espada mirando a Argos y Juntto a el una chirimia y detras una vaca blanca en mill y ochocienttos Reales 1800

Otra es de susana en el vaño con un paño azul y blanco cubierto partte del cuerpo defendiendose de los dos vicxos a un lado un pedrestal como de coluna y al otro una fuente en dos mill y duzienttos R^{s} 2200

y la otra es los dos sacrificios de cayn y abel sobre dos Alttares y abel esta muerto y la quixada (f.94) entre las piernas y cayn va huyendo del padre Etterno que se ve en el ayre acompañado de dos Angeles en tres mill R^{s} 3000

f.94 [245] Dos pinturas en lienzo del mismo altto y ancho que las anttezedentes con poca diferencia que la

una es de un rretratto de mas de medio cuerpo de la Infantta de Flandes con vestidura negra cuello y puños alechugados ttocada a la flamenca con unas buelttas de perlas al cuello y en el pecho una cruz de esmeraldas y a un lado una Joya con nuestra señora de la conzepcion en una mano un lienzo y otro sobre una silla, y la otra es un Retratto de mas de medio cuerpo del Archiduque Alverto con vestidura negra y bottonadura de oro el jubon al cuello puños y cuello alechugado la gorra puesta sobre un bufette el rrostro delgado y algo colorado en dos mill R.s cada uno 4000

f.94v [246] Otra pintura en lienzo de dos varas de altto y dos varas y dos dedos de ancho de la combersion de san Mattheo el qual esta con una bolssa en la mano diferentes monedas de platta sobre una messa buelto el rrostro a nuestro señor que le esta ablando, a un lado un soldado Armado y Junto a el otra figura, y al otro lado una sartta de perlas en la mano y Junto a ella un muchacho en dos mill y quatrocienttos R.s 2400

f.95 [247] Otra Pintura en lienzo sobre tabla que tiene mas de vara y media de altto y siette quarttas de ancho de un cavallo vayo sueltto con silla carmesi y freno puestto en dos pies como que ba huyendo en dos mill y quatrocientos Reales 2400

[248] Otra pintura en lienzo de vara y media de altto y cinco terzias de ancho en que ay tres figuras de mas de medio cuerpo que pareze ser el hixo prodigo quittandose la camissa su padre tomando otra camissa que trae su hermano en el brazo y en la mano un par de zapattos en dos mill Reales 2000

f.95v [249] Otra pintura en lienzo de tres varas y media de altto y tres de ancho en que se ve a Diana en ocho mill Reales 8000

[250] Otra pintura en lienzo del mismo altto que la antezedente en que se ve a Ercules en ocho mill Reales 8000

Gueco de la Venttana Junto a la escalera q vaja al q.to vajo

[251] Tres pinturas en ttabla Yguales con poca diferencia de media vara menos dos dedos de altto y una tercia y dos dedos de ancho que la una es un rrettrato de un muchacho de mas de medio cuerpo con rropa y gorra negra la rropa forrada en marttas y en la mano dra un clavel en mill y quinienttos Reales 1500
Otra de otro medio cuerpo de un vicxo casi acaponado con vestidura forrada en marttas y gorra negra y un libro en las manos en dos mill y duzienttos Reales 2200
y la otra de otro rettrato de medio cuerpo de un hombre con vestidura negra los guanttes en la mano varva larga y un Relox colgado en la pared en ochocienttos Reales 800

f.96 [252] Otra Pintura en lienzo de media vara con poca diferencia en quadro de una caveza de un hombre vestido de negro con cuello alechugado y descubiertta la caveza ttasada en mill y duz.os R.s 1200

f.96v [253] Otra pintura en lienzo de media vara de altto y una tterzia de ancho de una muxer de menos de medio cuerpo con valona de punttas una sartta de perlas al cuello ropa azul forrada en marttas pelo rubio y crespo en ochocientos Reales 800

[254] Otra caveza en lienzo de media vara en quadro de un biejo con varva larga y rrubia con gorra negra y tuerto en mill Reales 1000

[255] Otra pintura en lienzo de tres quarttas de largo y de altto una terzia y quatro dedos en que ay unos soldados a cavallo uno con una vandera otro en un cavallo blanco con la espada desnuda en la mano señalando a tres prisioneros que llevan en novezienttos Reales 900

f.97 [256] Otra pintura en lamina de quarta y dos dedos de altto y media vara menos seis dedos de ancho en que ay muchas figuras devaxo de un arbol que esta Junto a una cassa unos en un bayle, y a un lado tiene una muxer de la mano un chicuelo y dos perros Juntto a el en mill y seiscienttos Reales 1600

[257] Dos Pinturas en lienzo Yguales de media vara de altto cada una y cerca de media vara de ancho

que la una es una caveza de un hombre el rrostro algo elevado flaco y colorado y descubiertta la caveza en mill Reales 1000
y la otra es otra caveza de una muxer con cuello alechugado un cordonzillo de oro al cuello y pendientte una perla del en quinienttos Reales 500

f.97v *Pieza de la falttriquera*

[258] Una pintura en lienzo de dos ttercias de altto y otras dos y dos y dos dedos de ancho que es una vattalla alrrededor de una forttaleza y una trompetta en un cavallo blanco y a otro lado una pieza de Arttilleria en mill y cien R^{s} 1100

[259] Otra Pintura en lienzo de media vara de altto y tres quarttas de ancho de otra vattalla de moros y christianos y un cavallo blanco caydo, y el ginette que es un moro le tiene coxida una pierna devaxo en mill y cien Reales 1100

f.98 [260] Otra Pintura en lienzo de una vara menos siette dedos de altto y dos tterzias menos dos dedos de ancho de un retrato de medio cuerpo de una muxer con vestido blanco bordado de color dorado y rropa negra a lo anttiguo con cuello y puños alechugados un cordonzillo de oro al cuello pendiente que le tiene asido con la mano Yzquierda en seiscienttos Reales 600

[261] Otra pintura en ttabla de media vara de altto y media vara menos dos dedos de ancho en que ay un hombre y una muxer un cavallo blanco cargado y sobre la carga un paño colorado en ochocienttos Reales 800 *Annot: ojo*

[262] Quatro retratitos los dos de ocho dedos de altto y cinco dedos de ancho todos en ttabla los tres de muxeres con vestiduras negras a lo antiguo dos con cuellos alechugados y la otra con valona de punttas y el otro de hombre con cuello alechugado y un cordon al cuello en Duzienttos Reales cada una 800

f.98v [263] Otras dos Pinturas en ttabla Yguales de tres quarttas y un dedo de altto y dos terzias menos un dedo de alto y dos terzias menos un dedo de ancho que la una es un Retrato de medio cuerpo con una Ropa forrada en martas con sombrero negro puesto y en la mano derecha un anillo y un clavel encarnado y la otra un Retrato de medio cuerpo de una muxer vestida a la Vizcayna dos anillos en la mano derecha y un clavel blanco en mill y quinienttos Reales cada una 3000

f.99 [264] Otras dos pinturas en lienzo Yguales de tres quarttas de Alto y tres quarttas menos un dedo de ancho cada una que en la una se ve Junto a un Edifizio a nuestro señor y una muxer attadas las manos descubiertto un brazo y un hombro y otras figuras y entre ellas dos soldados Armados y en la otra se ve un hombre anziano cano barva larga y blanco y delante una muxer con ombro y Brazo descubierto y devaxo del un lio de rropa y delante una muchacha con otro lio en quinientos Reales cada una 1000

f.99v [265] Otra pintura en tabla de tres quarttas de altto y otras tres menos tres dedos de ancho de un Rettratto de medio cuerpo de un biexo el rrostro ynclinado y colorado pelo cortto crespo y cano con rropa negra ttassada en quatrocienttos y ochentta Reales 480

Y en este estado dexaron por aora esta ttasazion para la proseguin quando Combenga y declararan los dhos pintores haverla hecho Vien y fielmente a su leal savery fielmente a su leal saver y entender sin hazer agravio a parte alguna so cargo de su Juramento en que se afirmaron Ratificaron y lo firmaron aqui doy fee conosco siendo testigos Don (f.100) Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta corte
claudio coello =
Don Jil francisco Soil pintor =
ante mi Juan de Medina

f.100 *Prosigue dha tasaz^{on}*
En la villa de Madrid al veyntte y siette dias del dho mes y año ante mi el scrivano y ttestigos parecieron los dhos Don claudio cuello y Don Gil de Soil y devaxo del dho Juramento prosiguiendo en la dha ttassazion de pinturas que quedaron por muerte del dho señor Almirantte ttassaron las siguientes

[266] Dos pinturas Yguales en lienzo de dos terzias en quadro que la una es una vattalla al pie de una monttaña entre moros y xptianos y un moro esta en un cavallo blanco con vestido colorado y todo el muslo y pierna desnudos y la otra es otra vattalla en que ay un hombre a cavallo entre otros con coletto peto y espaldar con una vanda colorada la espada enarbolada y el cavallo en que esta es blanco en mill Reales cada una 2000

f.100v [267] Otra Pintura en lienzo de tres quarttas de altto y media vara de ancho de un medio cuerpo de una Jittana con un paño blanco de Revozo y puesto en la caveza el rrostro moreno y alegre Reyendose con una moneda en la mano derecha en quinientos Reales 500

[268] Otra pintura en que se ve a San Antonio y otras figuras del Ynfierno que es en ttabla de dos terzias de altto y media vara de ancho en mill y cien Reales 1100

f.101 [269] Otra pintura en lamina de cinco quarttas de largo y dos tterzias de ancho en que se ve mucho pan pescados flores y fruttas en quinienttos ducados 500

[270] Otra en ttabla de vara y ocho dedos de largo y dos tterzias de altto en que se ve el combitte de los Dioses y muchas figuras en el mar en cinco mil Reales 5000

[271] Otra en ttabla de vara y dos dedos de largo y tres quarttas de ancho en que se ve mucho pais ninfas, y anteon ttassada en mill y quinientos Reales 1500

[272] Otra en lamina de vara y media de largo y vara menos ocho dedos de altto en que se ve un exerzito en diferentes esquadrones en una plaza en tres mill y trezienttos Reales 3300

f.101v *Orattorio de la pieza de las colunas*

[273] Otra pintura en lienzo que esta en el alttar de cinco pies de altto y siette quartta de ancho en que esta nuestra señora senttada al pie de un Arbol y tiene a nuestro señor en sus faldas desnudo cubierto con un paño blanco coxiendo nuestra señora a san Juan con el brazo Yzquierdo y el santto tiene devaxo del Brazo el cordero en diez y seis mill y quinientos Reales 16500

f.102 [274] Quatro cavezas en tabla en obalo de mas de media vara de altto y tterzia de ancho que la una es nuestro señor con rropa colorada hechando la vendizion: y la otra nuestra señora elevado el rrostro la mano derecha puesta en el pecho otra de San Pablo con el monttantte en la mano y rropa colorada; y la otra es san Phelipe con barva larga blanca con rropa oscura y en la mano Yzquierda una cruz en mill y duzientos Reales cada una 4800

[275] Una pintura en ttabla de media vara de altto y una tterzia de ancho de un san sevastian attado al tronco y una saetta clavada en el pecho derecho el pie derecho senttado en el suelo y el yzquierdo levantado en quinienttos Reales 500

f.102v [276] Quatro Pinturas Yguales de vara de altto y dos terzias de ancho que las tres son en lienzo y en ttabla la otra que es de nuestra señora con vestidura colorada y manto verde Una ttoca en la caveza con nuestro señor desnudo senttado en su falda y ay un aspa y un uso Otra de las de lienzo de un Retrato de san Geronimo calvo y varva larga un rropaxe colorado sobre el hombro Yzquierdo y en las manos una calavera otra de un medio (f.103) cuerpo de nuestra señora con rropa colorada y manto azul y una ttoca oscura en la caveza los oxos vaxos y las manos junttas y la otra de nuestra señora senttada con rropa colorada y mantto azul el pelo rrubio que ttiene a nuestro Señor abrazado y la mano derecha puesta en la caveza y el niño ttiene a su madre hechado el brazo derecho al hombro en mill y quinienttos Reales cada una 6000

f.103 *Pieza de delantte de la Tribuna*

[277] Una pintura de dos varas de altto y dos varas y media de ancho en que se ve a cayn y abel en trezienttos du^{os} 300

f.103v [278] Otra pintura en lienzo de dos varas y tres quartas de altto y tres varas de ancho en que esta Abel muerto y Eba llorando Junto a el el pelo sueltto y una rropa amusca cruzada las manos y una obexa junto a ella en seis mill Reales 6000

[279] Otra pintura en lienzo con añadidos de ttabla de vara en quadro en que esta nuestro señor en el sepulcro nuestra señora al lado derecho y san Juan al Yzquierdo vesandole una mano a su Magestad en quatrocienttos Reales 400

f.104 [280] Otra pintura en ttabla de media vara de altto y vara y terzia de largo en que ay onze figuras que parezen ser los apostoles y uno esta senttado hechado de pechos sobre una messa y en el suelo un perro hechado y un mico en pie en Duzienttos Reales 200

[281] Otra pintura en ttabla de vara y media de altto y una bara de ancho de un san Anttonio de Padua en pie con un libro en la mano Yzquierda y un rramo de azuzenas en la derecha unas llamas de fuego en Duzientos Reales 200

[282] Otra Pintura en ttabla de media vara de altto y dos terzias de ancho en que ay al pie de Unos arboles una messa y tres figuras senttadas a ella una con un basso y un pichel en la mano y en la mesa, ay un platto de ubas y en lo altto de un arbol se ve la muertte con alas y una flecha en la mano como que la tira a la messa en quatrocienttos Reales 400

f.104v *Pieza de Rivera*

[283] Una pintura en lienzo que ttiene de altto vara y terzia y vara y quartta de ancho de un medio cuerpo de hombre con vestidura negra acuchillada tenplando un archilaud y unos libros de musica y tiene varva larga y negra ttassada en cien ducados 1100

f.105 [284] Otra pintura en lienzo de dos varas y dos tterzias de altto y tres varas de ancho de un hombre de mas del natural attados los pies arriva, una cadena de yerro por los muslos y cinttura las manos attadas con otra cadena en lo vaxo y el rrostro furiosso abiertta la boca en mill Reales 1000

[285] Otra pintura en lienzo de dos varas y media de altto y dos varas de ancho de un filosofo senttado con un vestido rrotto y sobre un bufette ay diferentes libros y una esfera que esta con la mano derecha como midiendo con un compas y en la Yzquierda un papel escripto en mill y quinienttos Rs 1500

f.105v [286] Otra pintura en lienzo de vara en quadro en que ay en una fuente dorada que esta sobre una messa la caveza de san Juan Baptista con varva larga y negra y junto a la fuente una caveza en ochocienttos Reales 800

[287] Otras dos pinturas Yguales en lienzo de vara y media menos dos dedos de altto y una bara de ancho cada una que la una es un rrettratto de mas de medio cuerpo de un filosofo con bestidura amusca un libro en la mano derecha y la Yzquierda cerca del Rostro que esta como llorosso y el otro es otro Retratto de mas de medio cuerpo de otro filosofo con vestidura amusca y una manga blanca un libro en las manos y el rrostro visneño en mill Reales cada una 2000

f.106 [288] Otra pintura en lienzo de vara y quartta de altto y vara y tterzia de ancho de un medio cuerpo de un hombre viexo con vestidura y gorra negra un rremiendo blanco en el ombro derecho sobre una messa un libro y un tintero y en la mano yzquierda un Papel y en la derecha una pluma como quera a escrivir, en cien ducados 1100

[289] Otras dos pinturas yguales en obalo la una en ttabla y la otra en lienzo sobre ttabla de media vara de alto y otro ttanto de ancho que la una es una caveza de san Pedro Calvo y Barva larga y blanca una ropa escarolada y la llave en la mano Yzquierda y la otra es de otra caveza de otro Apostol con rropa blanca el rrostro elevado varva larga y negra en quinienttos Reales cada Una 1000

f.106v [290] Otra pintura en lienzo de dos varas y dos terzias de altto y tres varas y media de ancho de un hombre desnudo tendido con un paño amusco por la cintura una herida en la caveza en el hombro derecho y un viexo puesta la mano Junto a la herida y en la otra un pomo en mill y quinientos Reales 1500

f.107 [291] Otra pintura en lienzo del mismo altto y ancho que la antcedentte de un hombre de mas del natural attado por las manos y por los pies con una cadena y una Aguila puestta sobre el vientre y con el pico le tiene hecho un abugero en ochocienttos Reales 800

[292] Otra Pintura en lienzo de dos varas de altto y lo mismo de ancho de una santta de cuerpo enttero del natural en pie con una rropa azul con mangas coloradas el rrostro elevado y con las dos manos tiene coxida la rropa como aparando algo ttassada en dos mill Reales 2000

Pieza de perspectivas

[293] Quattro pinturas en lienzo de dos varas de altto cada una y vara y tterzia (f.107v) de ancho que la una es una prespectiva y devaxo de un arco esta un hombre anziano en pie y un muchacho Junto a el y un hombre delante yncado de Rodillas y a lo lexos se ve Arvoleda y pais en quinienttos Reales 500

Otra en que ay dos arcos y devaxo del uno estan tres figuras las dos con dos palos y devaxo del otro Arco ay otras tres figuras las dos con dos palos y devaxo del otro arco ay otras tres figuras una en pie y las dos senttadas en mill reales 1000

Otra en que se ve Junto a unas colunas un hombre senttado tocando un biolin, otro ttocando una biguela y otro una Gaytta y tres figuras vestidas de negro (f.108) y una es del avitto de Santtiago que esta tomando un vasso de vino de una salvilla que tiene un muchacho y ay otras diferentes figuras alrrededor de una fuente en mill Reales 1000

Y la otra en que esta la fabrica algo arruynada y devajo de un arco se ve a nuestra señora y el niño sobre un Jumento y San Joseph delantte señalando con la mano Yzquierda en quinienttos Reales 500

f.108 [294] Otras dos del mismo altto que las antezedenttes y vara y media de ancho cada una que la una es una prespectiva que se sube a la fabrica por onze gradas y en el prinzipio de ellas ay dos estatuas sobre predestales y tres figuras que sube la una y las dos vajan y en el plano ay quatro figuras de ombres, y el uno senttado y la otra es de una fabrica grande que el medio le mantienen doze colunas en que ay diferenttes figuras por diferenttes parttes y dos como turcos ablando dos perros Juntos y tres soldados a otra parte tambien Junttos, la primera ttassada en mill Reales y la segunda en mill y quinienttos ambas parttidas son 2500

f.108v [295] Dos Pinturas Yguales en lienzo de una bara de altto y otra y nueve dedos de ancho que la una es de una prespectiva con la fabrica algo arruynada y a un lado se ve a nuestra señora en un Jumentillo con el niño en los brazos y san Joseph delante con un palo al hombro derecha y en la mano yzquierda el cordel de la cavezada del Jumenttillo y la otra es otra prespectiva en que esta Valan en su burra con un palo en la mano derecha con un palo en la mano derecha en arbolada y un Angel delante de la Burra con una espada en la mano en quinientos Reales cada una 1000

f.109 [296] Otra prespectiva de vara y media de altto y vara de ancho en que ay junto a una fabrica un navio algo trastornado y unos hombres calafeteandole y a lo lexos se ve otro navio en el mar y junto a la fabrica diferentes figuras en ochocienttos Reales 800

f.109v [297] Otra Pintura de dos varas de altto y vara de ancho de otra prespectiva en lienzo en que ay Junto a la fabrica diferentes figuras y una de ellas con vestido colorado en seiscienttos Reales 600

[298] Otra prespectiva en lienzo de tres quarttas en quadro de una fabrica arruynada y junto a ella una muxer con vestidura azul arrimada a una peña quebrada y junto a ella un hombre senttado en seiscientos R^{s} 600

[299] Otra prespectiva en lienzo de dos varas de altto y otras dos y quarta de ancho en que ay una fabrica grande con tres arcos que en el uno se ve un hombre en un Jumento y otro junto a el en mill y quinienttos R^{s} 1500

f.110 *Pieza de la chiminea*

[300] Una Marina en lienzo de vara y tterzia en quadro en que esta el mar Alvorottado y una embarcazion zozobrando y de ella hechan a maras y se ve la vallena en el mar abiertta la voca en quatrocienttos Reales 400

[301] Otras dos marinas Yguales de tres quarttas de altto y otras tres de ancho cada una que en la una esta el mar Alvorottado y dos navios rrottas las Jarzias: y en la otra se ven dos vajeles en el mar Alborottado junto a una Monttaña a Duzienttos Reales cada una 400

f.110v [302] Otras dos Marinas en lienzo de tres quarttas de altto y vara de ancho que en la una ay dos embarcaziones que la una se va a piquc y la otra padeziendo tormentta y en la otra ay otra enbarcazion al pie de una Monttaña y el mar alborottado en trezienttos y treyntta R^{s} cada una 660

[303] Otras dos marinas de dos varas de altto y poco mas de dos varas de ancho cada una que la una tiene diferentes navios y embarcaziones menores y en un navio se ve en una de las velas la rresurrecçion de nuestro señor Pinttada, y en la otra ay diferentes navios el mar alborottado y rrecoxiendo las Velas los marineros y Armas Ynglesas en la popa de uno de los navios en ochocienttos Reales cada una 1600

f.111 [304] Otra Marina en lienzo de dos ttercias de altto y vara de ancho en que se ve entrar en el mar una calzada de tierra y al fin de ella una torre y tres navios Junto a la calzada buelttas las popas con tres lanchas Junto a ellos y una embarcazion que pareze estarse fabricando devaxo de unos Arcos en ochocienttos R^{s} 800

[305] Otra Marina en lienzo de dos varas de alto y lo mismo de ancho en que ay cinco embarcaziones pequeñas y el mar alborottado que todas van azia una poblazion que alrrededor tiene algunos arboles y una barquilla Junto a tierra con cinco marineros en ochocienttos Reales 800

f.111v [306] Otra Marina del mismo altto que la antezedentte y media vara y seis dedos de ancho en que ay una Galera recoxidas las velas hechado el ttoldado y los rremos levanttados en seiscienttos Reales 600

[307] Otra del mismo altto que la anttezedente y tres varas y terzia de largo en que esta el mar muy alborottado con dos galeras hechas pedazos contra unas peñas y la Jentte de ellas sobre las Jarzias y maderos subidos y en una Galera ay una bandera colorada y en ella San Pedro Pinttado tasada en mill Reales 1000

f.112 [308] Otras dos marinas lienzo de media vara de altto y dos varas de largo cada una y en cada una ay una embarcacion haziendose pedazos contra unas peñas y la Gente salttando en tierra y una esta muy maltrattada ambas en çiento y ochentta Reales 180

Quartto nuevo pieza juntto a la escalera

[309] Una pintura en lienzo de dos varas de altto y vara y media de ancho en que ay un Rio que se despeña de una monttaña y Juntto a el dos figuras y unas obexas en mill Reales 1000

[310] Quatro marinas en ttabla yguales de dos terzias de altto y vara de largo que en la una se ven navios y una Galera, en la otra ay tanvien navios cerca de tierra y de un castillo disparan y los desvian con la Artilleria, y en otra ay diferenttes navios peleando unos con otros y en la otra ay otros tres navios que estan peleando cerca de Tierra y el uno de ellos tiene una nuestra señora Junto a la popa tassada cada una en mill reales 4000

f.112v [311] Otra pintura en lienzo de dos terzias en quadro de un pais que ttiene una cassa en medio de una Arboleda en quinienttos Reales 500

[312] Otra Pintura de una marina en lienzo de dos varas y quartta de altto y tres varas de largo en que ay diferentes navios y galeras peleando unos con otros y desde una barca van entrando soldados en dos mill Reales 2000

f.113 [313] Otra Pintura en lienzo de dos varas de altto y lo mismo de ancho en que se ve al pie de una monttaña quatro muxeres que la una trae una Canastilla un palo y un perro otra dando de mamar a un muchacho otra tiene otro muchacho y la otra esta en pie en mill Reales 1000

[314] Otra Pintura en lienzo de vara y terzia de altto y vara y seis dedos de ancho en que ay una arboleda una cassa y Juntto a la cassa tres angeles y un hombre venerable yncado de Rodillas en Duzientos R^{s} 200

[315] Otra pintura en lienzo de dos varas de altto y una terzia y dos dedos de ancho en que ay un hombre Armado con un manto colorado y un arco en la mano en cinquentta y cinco R^{s} 55

f.113v [316] Otra pintura del mismo altto que la anttezedentte y vara y media y dos dedos de ancho en que ay un tronco de un arbol un copette colorado una escopetta una cuerda enzendida un perro con una cadena al cuello sobre una cestilla un papel de polvora y diferentes paxaros muertos en el suelo en mill Reales 1000

[317] Otra Pintura en lienzo del mismo altto que la antezedente y una bara de ancho en que ay sobre una monttaña una poblazion y al pie de la monttaña una laguna o rrio y en el una barquilla y en ella dos hombres y una muxer en una escalera en quatrocienttos Reales 400

f.114 [318] Otra Pintura en lienzo de mas de media vara de altto y media vara de ancho en que solo se ven dos perdizes paxaros y patos muertos en trezienttos y treyntta Reales 330

Y en este estado dexaron por aora oha tassazion para la proseguir quando combenga y declaran los ohos Don (f.114v) Claudio y Don Gil averla hecho vien y fielmente a su leal saver y entteder sin hacer agravio a parte alguna socargo de su Juramento en que se afirmaron y rratificaron y lo firmaron a quienes doy fe conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta cortte =
claudio coello =
Don Gil francisco Soil pinttor =
ante mi Juan de Medina

f.114v *Prosigue dha tasaz.on En la Villa de Madrid a veinte y ocho dias del dho mes y año ante mi el scrivano y testigos parezieron los dhos Don Claudio y Don Gil y devaxo del dicho Juramento proseguiendo en la dha ttassazion de pinturas que quedaron por muertte del dhos Señor Almirantte ttassaron las siguentes*

Pieza delantte del aposentto del chocolatte

f.115 [319] Una pintura en lienzo de Vara y tres dedos en quadro en que se ve un rrettrato de san francisco de mas de medio cuerpo con las manos Junttas y elevado el rrostro con la señal de las llagas en las manos en quinienttos y cinquentta Reales 550

[320] Otra en lienzo de vara y terzia de altto y vara y quatro dedos ancho de un rrettrato de mas de medio cuerpo senttado en una silla que es un hombre grueso el rrostro muy colorado vestido de color con valona cayda y detras de la silla Jil en trezienttos y treyntta Reales 330

f.115v [321] Otra pintura en lienzo de vara y media de altto y vara y tterzia de ancho de un rrettrato de mas de medio cuerpo de san Blas vestido de pontifical la mano yzquierda puesta sobre la caveza de un muchacho y con la derecha hechandole la vendizion y el muchacho tiene la lengua fuera de la voca y en ella una espina en ochocienttos Reales 800

f.116 [322] Otra pintura en lienzo de vara y quartta de altto y lo mismo de ancho de un rrettratto de hombre de medio cuerpo con rropa negra con bottonadura de oro cuello alechugado varva rubia y descubiertta la caveza y un avitto de la horden de Calatrava pendiente de unos cordones de oro que tiene al cuello en quinienttos Reales 500

[323] Otra Pintura en lienzo de Vara y terzia de altto y vara de ancho de un rrettrato de mas de medio cuerpo de un clerigo con cuello y puños con unas ovas en la mano Yzquierda y la derecha puesta sobre un Relox de Arena que esta sobre unos libros que ay Sobre Un bufette un santto xpto juntto a los libros en quinienttos Reales 500

f.116v [324] Otra pintura en lienzo de Vara y quartta en quadro de un rretrato de un frayle francisco obispo de medio cuerpo que solo la caveza tiene acavada y lo demas por acavar en quarenta ducados 440

[325] Otra pintura en lienzo de vara y quartta de altto y una bara de ancho de un rrettrato de mas de medio cuerpo de san francisco algo abiertos los brazos puesta la capilla y elevado el rrostro y una calvera sobre una peña en settenta ducados 770

f.117 [326] Otra pintura en ttabla de Vara y tterzia de altto y algo menos de vara de ancho de un rettrato de un hombre de mas de medio cuerpo con bestidura capa y gorra negra cuello alechugado la mano Yzquierda sobre la espada y en la derecha unos guanttes en ciento y cinquentta Reales 150

[327] Otra pintura en lienzo del mismo ttamaño que la antezedente de otro rretrato de muxer de mas de medio cuerpo con vestidura antigua negra acuchillada y bordada y por las cuchilladas se ve blanco el tocado antiguo y crespos cuello y puños alechugados con puntas en ciento y cinquenta Reales 150

f.117v [328] Dos payses en ttabla de media vara y tres dedos de altto y tres quarttas de ancho cada uno que en el uno ay entre una arboleda una cassa, y en el otro se ve entre unos arboles una lumbre y alrrededor seis figuras y en el zielo esta la luna ttassadas la primera en trezienttos Reales y la segunda en duzienttos hazen ambas parttidas 500

[329] Otras dos pinturas en lienzo Yguales de media vara de altto y tres quarttas de ancho y en la una se ven Junto a una cassa diferentes figuras unas en pie y otras senttadas y en la otra ay otra cassa y juntto a clla unos Arboles y dos hombres a cavallo otro que va a monttar en otro cavallo en Duz.^{tos} R.^{s} cada una 400

f.118 [330] Otras dos pintturas en lienzo Yguales de tres quarttas de altto, y dos ttercias de ancho que en la una ay un Rio despeñandose, y una barca al pie de la monttaña y en la otra ay al pie de unos arboles quatro vacas y dos pastores, y en el otro lado ay una forttaleza, aduzienttos y veinte Reales cada una 440

Pieza de orrentte

[331] Una pintura en lienzo de vara de altto y vara y terzia de ancho que es la caridad del samarittano en que se ve un hombre tendido con un paño blanco por la zintura y otro en la caveza, y el samarittano Yncado de Rodillas ttassada en mill Reales 1000

f.118v [332] Otra pintura en lienzo con añadidos en ttabla de dos varas y quartta de altto y de ancho Vara y tres quarttas, que esta pintura esta doblada en esquadra en un rincon en la qual se ve a san Juan Baptista senttado en una peña desnudo con una rropa colorada, y a mano derecha una ttaza de palo dando de vever a un cordero en mill Reales 1000

[333] Otras dos pinturas en lienzo que ttiene de alto cada una dos varas, y quattro dedos, y de ancho dos varas y seis dedos, en la una se ve el pueblo de Israel quando les castigo Dios con las serpientes y se ve a Moyses señalando a una serpiente y la otra se ve el pueblo de Irrael quando passo el mar vermexo y en el muchas figuras y algunas a cavallo aogandose en las aguas y a la orilla esta moyses señalando a los exipcios con la vara en mill y quinienttos Reales cada una 3000

f.119 [334] Otra pintura en lienzo de vara de altto y vara y tres quarttas de ancho en que se ve alrrededor de un pozo un rrevaño de ovexas, tres figuras de hombre una cabra, un perro, y un borrico, y a lo lexos una poblacion, y por entre unos arboles se be la escala de Jacob, en mill R^{s} 1000

f.119v [335] Otra pintura en lienzo del mismo altto que la antezedente, y cinco quarttas de ancho del castillo de Maus en que esta nuestro señor y los apostoles senttados a la mesa, y nuestro señor esta hechando la vendizion al pan, en mill R^{s} 1000

[336] Otra en lienzo de dos varas de altto y lo mismo de ancho en que ay un pozo con tres hombres agarrados de una piedra que tiene enzima como forzejeando para quittarla y alrrededor un Revaño de obexas y cabras a un lado una muxer entre el ganado en mill y quinientos Reales 1500

[337] Otra pintura en lienzo de dos Varas en quadro en que ay diferenttes figuras desnudas como enfermos, y uno en una cama y los demas en el suelo, y enttre dos se ve un perro hechado, y por una puertta sale nuestro señor en mill y quinienttos Reales 1500

f.120 [338] Otra pintura en lienzo doblada que haze rincon, del m^{o} altto que la antezedente, con añadidos de ttabla, en que esta al pie de una monttaña san francisco en orazion abierttos los brazos elevado el rrostro mirando a nuestro señor que esta en el ayre, en mill Reales 1000

f.120v *Escalera del Jigante*

[339] Una pintura en lienzo que coxe todo el restero de una caveza de un Jigante, hechando una yga con la mano derecha, un paño blanco en la caveza, ttassada en quinientos Reales 500

[340] Una pintura en miñatura con pie dorado y vidriera medio cuerpo de un frayle Agustino en dos mill y quinienttos Reales 2500

Pintturas dela capilla

[341] Dos pinturas en lienzo Yguales que cada una tiene de altto dos varas y seis dedos, y tres varas y media de largo que la una es de nuestra señora, senttada con el niño desnudo en los brazos, y a un lado san Joseph recostado sobre el brazo derecho, y Junto a el un pollino, y dettras un Angel,

con una zesta de frutta, y Junto a nuestra señora ay un Angel a cada lado, y san Juan Yncado una Rodilla, y Junto a el, el cordero y la otra es la zena en que esta nuestro señor con los apostoles, y a un lado del a messa ay un muchacho rrecostado en el suelo, hechando vino en un bidrio, y un chiquelo con una ttoalla al hombro que sirve la mesa, y a lo lexos se ve un aparador, ttassada cada una en quatrocienttos Ducados 8800

f.121 [342] Otras dos pinturas en lienzo Yguales que ttiene cada una tres varas de altto y tres v.^{s} (f.121v) y media de ancho, que la Una es del nazimiento de nuestro señor el qual esta sobre unas paxas y nuestra señora mirandole, y san Joseph senttado al lado Yzquierdo de nuestra señora, y al otro lado estan tres pastores y una pastora, la qual trae en una zesta, entre unas paxas tres pichones: y la otra es de santa Theressa que esta yncada una Rodilla sobre una nube y al lado derecho de nuestra S.^{ra} senttada sobre otra nube, cercada de Anxeles que va su Magestad, a hecharla al cuello un zintillo de piedras, y al otro lado esta san Joseph en quatrozientos ducados cada una 8800

f.122 [343] Otras dos pinturas en lienzo Yguales, de dos varas de altto, y vara y terzia de ancho cada una, que en la una se ve nuestra señora senttada con el niño desnudo, durmiendo en las faldas, al lado derecho san Juan, y al Yzquierdo San Joseph y la otra es de santta Cattalina Virgen y marttir enbueltta en una rropa blanca Junto a las ruedas de su martirio, y un Angel teniendole con el brazo Yzquierdo y con el derecho levanttado como que ba a dar a las ruedas esta en mill Reales, la antezedentte en mill y quinienttos 2500

f.122v [344] Una pintura en lienzo que tiene de altto tres varas y vara y media de ancho, en que se ve a nuestra señora senttada con el niño en los brazos desnudo, y san Joseph mirando a su Magestad, juntto al santo ay una zesta con Ropa, en mill y quinientos Reales 1500 *Annot: ojo revajar 100*

[345] Otras dos pinturas en lienzo Yguales de dos varas de altto y vara y media de ancho, cada una, que la una es del sacrifizio de Abrahan en que esta con la espada en la mano Yzquierda en mill y quinienttos Reales 1500
y la otra de nuestra señora con el niño desnudo en el rregazo mirandole, y a un lado san Joseph y san Juan Yncado de Rodillas en mill y trezienttos Reales 1300

f.123 [346] Quatro pinturas yguales de vara y quartta de altto y tres quarttas de ancho cada una, que la una es de santta catthalina con un libro en las manos abierto y a un lado un Angel con una palma en la mano y al otro lado otro Angel con un pedazo de la Rueda de su marttirio en dos mill Reales 2000
Otra de un Rettrato de medio cuerpo de san Fran.^{co} con las manos cruzadas y elevado el rrostro en ochocienttos Reales 800
Otra de un Retratto de mas de medio cuerpo que es San Cosme con Vestidura negra y una pluma en la mano derecha y en la Yzquierda unos papeles que como que esta escriviendo y detras se ven dos colunas en quinienttos R^{s} 500
Y la otra en ttabla de una nuestra señora senttada y nuestro señor desnudo sobre el rregazo arrimado a una almohada y a un lado san Juan en mill R^{s} 1000

f.123v [347] Otras dos pinturas Yguales en lienzo de vara menos siette dedos de altto y tres quarttas de ancho cada una y la una es un rrettrato de medio cuerpo de san Geronimo vestido de cardenal leyendo un libro y a un lado una vela enzendida y la otra de un rretratto de medio cuerpo de san Pablo con manto colorado y un libro en las manos y varva larga ttassada cada una en quatrocienttos Reales 800

f.124 [348] Una pintura en lienzo de tres varas de altto y dos y quatro dedos de ancho en que se ve el niño santta Ana y nuestra señora en tres mill Reales 3000

[349] Otra en lienzo de vara y tterzia de altto y vara de ancho de la coronizacion de espinas en que esta nuestro señor senttado attadas las manos cubierto parte del cuerpo con un pedazo de paño colorado y dos fariseos a los lados en mill y cien R^{s} 1100

f.124v *Pinturas Suelttas*

[350] Un rretratto en ttabla de vara y media de altto de un hombre vestido de negro y una cadena de oro al cuello en mill Reales 1000

[351] Una prespectiva en lienzo de dos varas y media de largo y vara y tres quarttas de altto en trezientos Reales 300

[352] Dos payses pequeños de a tres quarttas de largo en que se ve mucho pais y unos carros en cientto y cinquentta Reales cada una 300

[353] Una pintura de san Juan Bap.ta que esta en el alttar de la Hermitta de san Juan ttassada en mill Reales 1000

Y en este estado dexaron por (f.125) aora dha ttassazion para la proseguir quando combenga y declaran los dhos pintores haverla hecho vien y fielmentte a su leal saver y enttender sin hacer agravio apartte alguna socargo del dho Juramento en que se afirmaron y rratificaron y lo firmaron a quienes doy fe conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residenttes en estta cortte =
claudio coello =
Don Gil francisco Soil pinttor =
ante mi Juan de Medina

f.125 *En la Villa de Madrid al veyntte y nueve del dho mes y año ante mi el scrivano y testigos (f.125v) parezieron los dhos Don claudio cuello y Don Gil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de pinturas que quedaron por muertte del dho señor Almirante en la cassa de los mostenses donde vivio y murio su ex.a ttassaron las sig.tes*

Pieza del dosel tiene las pinturas siguientes
Casa de los mostenses

f.125v [354] Una pintura en lienzo de un picador estranxero a cavallo es casbaño mosqueado frentte y brazos en postura de salttar por zima de un palo que tienen dos picadores por los estremos y tiene dos varas y media menos dos dedos de altto y vara y ocho dedos de ancho ttassada en cientto y cinquentta Reales 150

f.126 [355] Otra de una silla de Brida colorada tres brocados de brida uno dorado y los dos de su color con un cavezon con cadena y la silla sobre cavallo de palo demas de vara en quadro con su marco negro en ciento y cinquentta Reales 150

[356] Otro lienzo grande en que esta un cavallero a cavallo en cavallo vayo canos negros frentte estrellada de pies y una mano calzado, el almirante a pie un paxe a lo lexos un cavallo blanco del diestro con montador finxido de piedra blanca que tiene dos varas y media menos dos dedos de altto y cinco varas y diez dedos de largo con su marco negro en Duzienttos y cinq.ta R.s 250

f.126v [357] Otro en lienzo en que esta el Almirantte en un cavallo Ruzio Rodado obscuro la silla con franxas negras en arbolado con monttador de dos varas y media menos dos dedos de altto y dos varas y media y dos dedos de largo con su marco negro en Duzienttos y cinquentta Reales 250

[358] Otro lienzo de un picador con balona cayda en un cavallo en arbolado, de color vayo muy claro, y otro picador que da con la vaquetta al cavallo en los brazos y el cavallo attado por el cavezon en potro de palo que el lienzo haze rinconada aserrado el marco tiene de altto dos varas y media menos dos dedos y de ancho dos varas y seis dedos con marco negro en ciento y cienquentta Reales 150

f.127 [359] Otro lienzo que haze rinconada en frentte con Don Miguel de Zavalza en un cavallo manchado en arbolado con un picador detras y otro delantte de dos varas y media menos dos dedos de altto y de largo tres varas y media y le faltta todo lo que coxe la puertta con su marco negro en ciento y cinquentta Reales 150

[360] Otro Lienzo con uno de los Palavetines[?] a cavallo el qual es castaño obscuro en arbolado con adrezo azul bordado de platta de dos Varas y media menos dos dedos de altto y dos varas y seis dedos de largo con su marco negro en Duzienttos Reales 200

f.127v [361] Otro Lienzo sobre la puertta que pareze escuela de andar a cavallo en que ay unos cavalleros monttador y pocos por monttar y a lo lexos pareze Juexo de esta forma que ttiene vara de altto y seis quarttas y media de largo con su marco negro en Duzienttos Reales 200

[362] Otro lienzo de un cavallero Palavetin[?] a cavallo que el cavallo esta en saltto y tres perssonas a pie el uno con el avitto de Calatrava y otro descubierto de dos Varas menos dos dedos de altto y de ancho cinco varas menos dos dedos con su marco negro en duzienttos y cinquentta Reales 250

f.128 [363] Otro lienzo en que esta el picador capo Diaz el Viejo con una vaquetta en la mano y otro de negro con golilla y sombrero en la mano, y denttro del un guantte, de dos Varas y media menos dos dedos de altto y dos varas menos cinco dedos de largo con marco negro en cientto y cinquentta Reales 150

Pieza quadrada ttiene con marcos negros y alquitrabes dorados las pintt.s siguienttes

[364] Un pais en lienzo de una vara y nueve dedos de altto y media vara menos tres dedos de ancho en que se ve una puentte con una torrezilla enzima a lo largo un castillo y una corriente de agua entre unas peñas y al pie de una una figurilla de hombre en Duzienttos Reales 200

f.128v [365] Otro lienzo de un rrettrato de Jil que tiene media vara y quatro dedos de altto y una quartta de ancho en treyntta y tres Reales 33

[366] Otro pais de una Vara y ocho dedos de altto y media vara y quattro dedos de ancho en que ay agua entre dos peñascos y a la orilla dos figuras senttadas tirando de una cuerda en Duzientos Rs 200

[367] Un Retratto en ttabla de hombre con cuello alechugado pequeño y un cordonzillo de portugal al cuello que ttiene media vara menos dos dedos de altto y una tterzia y un dedo de ancho en Duzienttos y cinquentta Reales 250

f.129 [368] Una pintura en lienzo de cazeria de Zorras que ttiene tres carros y tres perros y el ozico de otro de dos varas y tterzia y dos dedos de altto y quatro varas menos tres dedos de largo ttassada en mill Reales 1000

[369] Otra pintura en lienzo de un san Juan Recostado sobre un Ropaxe colorado lo demas oscuro de una vara y seis dedos de altto y dos varas menos siette dedos de largo en quatrocienttos Reales 400

[370] Otra pintura en lienzo de una Lucrezia con el puñal en la mano y un rrostro de hombre que se le arrima de vara y ocho dedos de altto y cinco quarttas menos dos dedos de largo en trecienttos Reales 300

f.129v [371] Una marina en lienzo de una vara y cinco dedos de altto y media vara menos cinco dedos de largo en que ay tres varcos y dos navios y una forttaleza en firme en Duzienttos Reales 200

[372] Un rettrato de un niño con valona cayda en lienzo de media vara y quatro dedos de altto y tres dedos de ancho en tres ducados 33

[373] Otra pintura en lienzo de vara y ocho dedos de altto y tres quarttas menos ocho dedos digo menos quatro dedos de ancho y unos peñascos despeñaderos de agua y enzima de los peñascos una puentte de palo en Duzienttos Reales 200

f.130 [374] Un retratto de un biexo con un perrillo de media vara y un dedo de altto y dos tterzias y un dedo de ancho en treyntta y tres R.s 33

[375] Otra pintura grande de Monteria de un ziervo y doze perros los dos mordiendo al ziervo y ottro pendientte de las astas que ttiene de altto dos varas y media menos quatro dedos y de largo quatro Varas y seis dedos en cien ducados 1100

[376] Un pais en lienzo de vara y ocho dedos de altto y dos tterzias menos quatro dedos de ancho en que ay Arboles Peñas y Rio dos mujeres y un hombre y un cuchino blanco en Duzienttos Reales 200

f.130v [377] Un rrettrato en lienzo de una muxer de Rostro moreno y desabrido con cuello y tocado anttiguo de media vara y dos dedos de altto y una tterzia de ancho en ochentta Reales 80

[378] Un rettratto en ttabla de hombre vestido a lo anttiguo con un tusson espada y daga de una bara y cinco dedos de altto y una vara y seis dedos de ancho ttassada en trezienttos Reales 300

[379] Quatro Cavezas en ttabla que cada una tiene media vara menos dos dedos de altto y una terzia y dos dedos de ancho que las ttres son de muxer la una con Ropa y tocado antiguo y una venera al cuello, la otra con cuello y ttocado alechugado y rropaxe negro: y la otra tiene manto azul en la caveza y las manos Junttas como en orazion. y la otra es un hombre Armado con cuello alechugado descubiertta la caveza y tuson al cuello en ochentta Reales cada uno 320

f.131 [380] Otras tres pinturas que ttienen media vara menos un dedo de altto y media vara y cinco dedos con poca dierencia de ancho que la una es en ttabla y se ve a Judiç y su criada esta corttando la caveza a Olofernes en ciento y cinquentta Reales 150
Otra es en lienzo en que se ve una Adorazion de los Reyes en Duzienttos Reales 200
Otra en lienzo en que se ve un diablo voca arriva tocando una campana con unos numeros en los muslos en treyntta Reales 30

f.131v [381] Otras dos pinturas Yguales en lienzo que tienen cada una de altto media vara menos un dedo y de largo una bara menos ocho dedos que en la una se ve ser el entierro de nuestra señora en que van los apostoles llevando a su Magestad y dos delante con dos achas y angeles en el ayre y la otra se ve sacar a su Magestad del attaud para metterla en el sepulcro y los apostoles arrodillados llorando y Angeles en el ayre en mill Reales cada una 2000

f.132 [382] Otras dos pinturas Yguales en lienzo que tiene de altto cada una una Vara menos cinco dedos y de ancho dos tterzias y quatro dedos que en la una se ve a Benus mirandose a un espexo que lo tiene un muchacho: y la otra se ve diferentes figuras del Ynfierno, y entre ellas sobre un Armazon de un Jumentto un hombre, y una muxer muy feos esta en Duzienttos Reales y la antteze-dentte en seiscienttos ambas partidas hazen 800

[383] Otras dos pinturas Yguales que tienen de altto vara menos cinco dedos (f.132v) y de ancho vara y ocho dedos que la una es en ttabla y se ve en ella un pais muy hermosso de fruttas en arboles y en el suelo pescadoss en un rrio y al pie de unos arboles quatro ninfas una de ellas senttada con una cornicopia de fruttas y con la mano Yzquierda tomando flores de una azafatte que ttiene otra que esta de rodillas y detras de ella un cupidillo con fruttos en la caveza que pareze ser de la escuela de brugal en siettecienttos Reales 700
y la otra es en lienzo y al pie de un tronco se ven paxaros muertos y unas bolssas de cazador y un perro en trecienttos Reales 300

f.133 [384] Otra en lienzo de Vara de altto y poco mas de tterzia de ancho con un Jardin y una fuente en tres ducados 33

[385] Un retratto de medio cuerpo de vara y tres dedos de altto y una de ancho sin añadidos es un rretrato de Geronimo Carducho pinttor con paletta pinzeles y un libro abierto y una pluma en la mano en trezienttos y cinquentta Reales 350

[386] Una pintura en lienzo de vara de largo y mas de media vara de ancho en que se ve un Ermitaño y pais que es hordinario en tres ducados 33

[387] Otra pintura en lienzo en que se ven unas muxeres delante de un Alttar en que esta san Carlos Borromeo y al otro lado haziendo orazion a San Carlos en unas nubes como de que le abla de vara y tterzia de altto y dos varas menos media quartta de ancho en trezienttos y cinquentta Reales 350

f.133v [388] Otra Pintura en lienzo en que ay dos clerigos el uno senttado en una silla y la mano yzquierda sobre una messa y el otro puesta la mano sobre un libro que esta en la messa que tiene de altto cinco quarttas y una vara de ancho en trezienttos Reales 300

[389] Otra Pintura en ttabla de una caveza de David y al lado derecho se descubre el puño de el alfanxe del Jigantte y el Yzquierdo un retulo que empieza David de media vara menos tres dedos de altto y tres quarttas menos tres dedos de ancho en trezienttos Reales 300

f.134 [390] Otra pintura en lienzo que ttiene de altto una vara menos dos dedos que es un medio cuerpo de una muxer vestida de negro con cuello y buelttas azules con unas oras en la mano y una cruz en una zintta blanca al cuello en cien Reales 100

[391] Dos pinturas Yguales en lienzo que cada una tiene de altto vara y cerca de quartta y de ancho vara y media en la una se ve ser un bodegon en que ay pescados dos picheles un caldero bolcado y en otro mettido un cardo: y en el otro se ven diferentes pescados y una cazuela llena de ongos y en una espettera una Anguilla y una trucha en trezienttos ducados cada una 600

f.134v [392] Otra pintura pintura en lienzo que tiene de altto vara y ocho dedos y dos varas de ancho con añadidos en que se ve ser un bodegon en que se ven pescados, dos peroles y dos perros en trezientos Reales 300

[393] Otra pintura en lienzo de vara y quatro dedos de Altto con añadidos y media vara menoss quatro dedos de ancho en que se ve un borracho con un Vasso de vino en la mano, y en la otra un padazo de pan en treyntta Reales 30

f.135 [394] Otra pintura en ttabla del mismo altto que la antezedente y dos terçias menos un dedo de ancho en que se ve un medio cuerpo de un hombre con vestido negro la mano derecha en el puño de la espada con un birrette con Joyas en el en quinienttos Reales 500

[395] Otra pintura en lienzo en que se ve un alfarero haziendo ollas y vasixas que ttiene de altto siette quarttas y dos varas menos ttterçia de largo ttassada en ciento y cinquentta Reales 150

[396] Otra pintura en lienzo que tiene Vara menos tres dedos de alto tres quarttas y tres dedos de ancho en que se ve un medio cuerpo de un hombre vestido de negro con un cordon de oro al cuello y del pendiente Un tusson, en cien Reales 100

f.135v *Pieza del Gavinette, tiene con marcos negros y alquitraves dorados las pintt.^{s} sig.^{tes}*

[397] Una pintura de una vattalla en lienzo en que se ve cerca y lexos mucha cavalleria y tres troncos de arboles secos de vara y media y quatro dedos de altto y dos varas menos tres dedos de ancho ttassada en mill R^{s} 1000

[398] Un retratto en lienzo de medio cuerpo de un hombre con tres llaves en una mano y la otra en el pecho de una vara menos siette dedos de altto y dos terzias menos dos dedos de ancho en Duzienttos Reales 200

f.136 [399] Un rretrato de un medio cuerpo con rropaxe colorado de muxer con poco pelo que tiene de altto una vara menos quatro dedos y de largo vara y media poco menos en Duzienttos y cinquentta Reales 250

[400] Otra pintura en lienzo de las vodas de cana en el punto de hazer el milagro de la comberssion de agua en vino que tiene de altto tres quarttas menos tres dedos y de ancho vara y terzia y dos dedos en quinienttos Reales 500

[401] Otra pintura en lienzo de un biexo con turbante que es abrahan quando despidio a la esclava y el niño que tiene cinco figuras de vara y dos terzias menos un dedo de alto y dos varas y media menos un dedo de ancho en seiscienttos Reales 600

f.136v [402] Otra pintura en lienzo que es el Alcanze de Josue contra los amorreos quando se paro el sol que tiene de altto media vara y una y quatro dedos de ancho en trezienttos Reales 300

[403] Otra Pintura en lienzo rettrato de una muxer en traxe de persiana con una garganttilla de perlas al cuello y un gatto en las manos de vara y media menos tres dedos de altto y de ancho una vara menos tres dedos en ciento y cinquentta Reales 150

f.137 [404] Tres pinturas pequeñas Yguales en lienzo que son un Juyzio continuado en todas de los animales en que los leones estan sobre un predestal con espada y zettro y las demas que tracn una zorra pressa y cussada y en los otros lienzos animales y paxaros colgados hechos Justizia y tiene cada uno media vara menos dos dedos de altto y dos terzias y medio dedo de ancho en quattrocienttos Reales cada una 1200

Pieza siguientte al gavinette ttiene con marcos negros y alquitrabes dorados las pintturas sig.^{tes}

[405] Una pintura de una venus en el vaño con un zendal en las manos y media luna en la frentte y el baño devaxo de Arvoleda tiene de altto vara y media menos cinco dedos y media vara de ancho ttassada en Duzienttos y cinquentta Reales 250

f.137v [406] Otra pintura en lienzo de la vattalla de Saul con alquittogel su valido en que se ven diferenttes cavallos dos blancos y uno boleado de media vara de altto y una y tres dedos de ancho en Duzienttos Reales 200

[407] Otra pintura en lienzo de una Lucrezia muertta con el cuchillo metido en el pecho y en las muñecas manillas negras de vara y media de altto y cinco tterzias de largo en seiscienttos Reales 600

[408] Otra pintura en ttabla de tres ninfas y un cupido que la una tiene una cornicopia y la otra un vidrio en la mano con rrossas y la otra con la mano derecha puesta al pecho y la Yzquierda como que quiere tomar el vidrio y el cupidillo mirando a esta en que ttambien se ven dos cavezas de perros y que estan al prinzipio de Arboleda obscura que ttiene de altto vara y media menos tres dedos y de ancho vara y ttres quarttas en mill Reales 1000

f.138 [409] Otra pintura en lienzo de la Magdalena senttada en el desierto que tiene la vista puesta en un cruzifixo y un libro en las manos el pomo a los pies y una calavera de vara a dos terzias menos un dedo de altto y de ancho vara y media menos dos dedos en quini.^{os} y cinq^{ta} R^{s} 550

f.138v [410] Otra pintura en tabla de Venus y Martte la Venus con la mano en el cavello y martte la mano Yzquierda sobre un escudo de vara y dos terzias menos quatro dedos de altto y una vara menos seis dedos de ancho en quinienttos y cinquentta Reales 550

Pieza siguientte

[411] Una pinttura en ttabla de san Ylefonsso de Rodillas las manos levanttadas en bision de nuestra s.^{ra} quando le dio la casulla se ve a lo lexos poblazion y el santo esta con la mitra y el vaculo tiene vara y quatro dedos de alto y una terzia y tres dedos de ancho en ochocienttos Reales 800

[412] Otra pintura en ttabla de nuestra s.^{ra} quando el casso de la anunciazion que la pintura es enttre claro y oscuro de vara y quatro dedos de altto y terzia y tres dedos de ancho en quatrocienttos Reales 400

f.139 [413] Otra pintura en ttabla del Angel san Gabriel que es enttre claro y Oscuro en forma de darla embaxada que ttiene vara y quatro dedos de altto y terzia y tres dedos de ancho en quatrocienttos Reales 400

[414] Otra pintura en lienzo que es un pais en que se ve la discordia de la manzana en que estan las tres Diossas y paris senttado y un cupidillo y Mercurio sobre una peña de vara y ocho dedos de altto y media vara menos tres dedos de ancho en quatrocienttos Reales 400

[415] Otra pintura en tabla que es el milagro de Pan y pezes en que se ve a lo lexos la ciudad de cafarnau y christo hechando la vendizion a los pezes y panes que ttiene una vara y seis dedos de altto y de ancho una y dos tterzias menos quatro dedos en dos mill y Duzienttos Reales 2200

f.139v [416] Otra pintura en ttabla de nuestra señora san Joseph y el niño que el santo le esta dando frutta seca como en una monttera de una vara de altto y media vara de ancho en seiscienttos Reales 600

[417] Otra pintura en ttabla de santiago el mayor que esta con un libro en la mano, y en la otra el bordon en que se ve a lo lexos una poblazion de vara y quatro dedos de altto y media vara menos cinco dedos de ancho en seiscienttos Reales 600

f.140 *Galeria anttes dela chimenea*

[418] Un pais en lienzo en que se ve una Arboleda un Rio y unos peñascos y a lo lexos una fabrica tiene de altto vara y ocho dedos y de ancho dos tterzias y dos dedos en duzienttos Reales 200

[419] Otro pais en lienzo en que se ve a lo lexos unas azemilas cargadas y a lo cerca diferenttes ganados con tres vacas y tres cavalgaduras que van enttrando en lo espeso y un despeñadero de agua con un pescador con Vara, de vara y dos tterzias de altto y dos varas y terzia de ancho en mill y cien Reales 1100

[420] Otro pais en lienzo que se ve una ruyna de fabrica y una estatua de Mercurio y un vayle de pastores y pastoras en Rueda y otro ttocando una flautta y otras diferentes figuras y ganado y a lo lexos un despeñadero de agua de vara y tres quarttas de altto y tres varas de ancho tassada en mill Reales 1000

f.140v [421] Otro pais en lienzo en que se ve un cazador cinco perros y una Yuntta que pasa por una puente

de palo un hombre y una muger que pasan y un Riochuelo y un Arbol cubierto de Jeringuilla de vara y terzia de alto y dos varas y terzia de ancho en mill Reales 1000

[422] Otro pais en lienzo en que se ve una muxer regazada pasando un Rio que naze de un despeñadero y un hombre detras con un palo al hombro diferenttes ganados y una muxer a cavallo en un borrico que pareze que Rebuzna y ella tocando una Viguela con otras figuras que tiene de altto dos varas y de largo tres varas en mill Reales 1000

f.141 [423] Otra pintura en lienzo de los artes liberales en que se ve una fuentte con un papagayo enzima un glovo enzima y otros ynstrumentos matematicos de dos varas de altto y tres de ancho en Duzientos Ducados 2200

[424] Otro pais en lienzo en que se ven caminantes y ganados por delante de un peñasco y otra tropa de ganado que buelve detras de el, y a lo lexos despues de una Arboleda en una Eminencia una fabrica y en lo llano una cassa de campo con una torre de abuxa de vara y dos terzias de altto y dos varas y media de ancho en mill Reales 1000

f.141v [425] Una marina en lienzo alborottado el mar y a obscuras las olas en que se ve un peñasco de vara y media de alto y una tterzia de ancho en Duzienttos Reales 200

[426] Un pais en lienzo en que se ven arboledas, tres fabricas distinttas, una tropa de caminantes Turcos buelttos las espaldas y un hombre que esta dando de puñaladas a otro, de tres quarttas de altto y dos varas y quarta de ancho, en quatrocienttos R^{s} 400

f.142 [427] Un pais pequeño en lamina en que se ve una anacoretta con la mano puesta sobre la vista con vordon y pendiente del, una Calavaza y un Rossario de nueve dedos de altto y una quartta de ancho en trezienttos Reales 300

Y en este estado dexaron por aora esta tasazion para la proseguir quando combenga y declaran los susso dhos haverla hecho vien y fielmente a su leal saver y enttender sin hacer agravio a parte alguna socargo del dho Juramento en que se afirmaron y rratificaron (f.142v) y firmaron a quienes doy fe que conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta cortte =
claudio Coello =
Don Jil francisco soil Pintor =
ante mi Juan de Medina

Prosigue
En la villa de madrid a primero dia del mes de Dix.re año de mill y seiscienttos y noventta y uno, antemi el scrivano y testigos parezieron los dhos Don claudio Coello y Don Gil de Soil, y devaxo del dho Juramento prosiguiendo en la tasacion de pinturas que quedaron por muerte del dho señor Almirante tassaron las siguientes

f.143 [428] Otro pais pequño en lamina en que se ven tres fabrics diferenttes y distantes, ganados y personaxes de una terzia menos dos dedos de altto y media vara menos seis dedos de ancho en quinientos y cinquentta Reales 550

[429] Otra Pintura en ttabla de un Retratto en medio una prespectiva de siette dedos de altto y una terçia de ancho en duzientos R^{s} 200

Galeria dela chimenea

[430] Una pintura de una prespectiva en lienzo en que se ve una silla un bufette, y un scriptorio enzima y diferentes laminas y unas colunas blancas que tienen dos terzias de altto y poco menos de ancho en ciento y cinquenta R^{s} 150

f.143v [431] Otra pintura de un rrettrato de una muchacha en lienzo que tiene media Vara de altto y una tterzia de ancho en quatro ducados 44

[432] Otro Retrato de un hombre en lienzo con cuello grande alechugado y vigottes grandes poblados, que tiene tres quarttas de largo y dos terzias de altto en quatro ducados 44

[433] Otra pintura en ttabla que es rretrato de Doña maria de Aragon fundadora del colexio, con cuello

alechugado Joyas y tocado antiguo de tres quarttas de altto y dos terzias de ancho en Duzienttos y Veinte Reales 220

f.144 [434] Otra pintura en lienzo de una caveza de un Apostol barva crezida y el rrostro elevado que tiene media Vara de altto, y poco menos de ancho, en Duzienttos y veinte Reales 220

[435] Otra pintura en lienzo de un cavallo blanco sueltto con su silla tiene, tres quarttas de largo y dos terzias de altto, en ciento y cinquentta Reales 150

[436] Un pais obscuro, en lienzo en que se ve una muxer con las manos cruzadas sobre el vientre y un muchacho hechado Junto a ella, Jugando con un perro de Vara de alto y dos terzias de ancho en ciento y cinquentta R^{s} 150

f.144v [437] Una pintura de un rrettrato, anciano en lienzo ynclinado con corona y cuello alechugado de dos terzias de altto y media vara de ancho, en ciento y cinquenta Reales 150

[438] Otro rrettrato pequeño en tabla de un clerigo con bonette y cuello que tiene una terzia y un dedo de alto, y poco menos de ancho en veinte ducados 220

[439] Un dibuxo en papel azul sobre ttabla del dilubio de una terçia de altto y media vara de ancho, en zien Reales 100

[440] Otra caveza en lienzo el rrostro elevado, y por acavarlo demas de tres quarttas de altto y tres quarttas de ancho en ciento y cinquentta Reales 150

f.145 [441] Otra caveza de muxer en lienzo sin ninguna seña mas que el rrostro aflixido que tiene una tercia de ancho y lo mismo de altto, en cien Reales 100

[442] Otra pintura en lienzo oscuro de Judic, quando cortto la caveza de olofernes con la espada en la mano derecha, y en la otra la caveza que la esta rreziviendo una muxer en un costal y unos soldados durmiendo de una terzia de altto y media vara de largo en Duzientos y veynte Reales 220

f.145v [443] Un pais oscuro en lienzo en que se ve una monttaña y en lo altto una fabrica y al pie de la monttaña un borrico y sobre el un hombre de una bara de alto y tres quarttas de ancho en ciento y cinquentta Reales 150

[444] Un Retrato en lienzo de un soldado Armado con cuello alechugado y vanda encarnada y unos cordonzillos de oro al cuello de tres quarttas de altto y lo mismo de ancho en ciento y cinquentta Reales 150

[445] Una caveza de un hombre en lienzo con cuello alechugado de una terzia y un dedo de alto y una quartta de ancho en cien Reales 100

f.146 [446] Un fruttero pequeño en tabla que tiene sobre una ttabla cubiertta con un paño Razimos de Ubas, y dos durasnos de una terzia de altto y media vara de ancho en ciento y cinquentta Reales 150

[447] Un Rettratto en lienzo de medio cuerpo que lo añadido del lienzo que esta por acavar con Ropaxe blanco de tres quarttas de altto y tres quarttas de ancho, en ciento y cinquentta Reales 150

[448] Otro Retratto en lienzo de una Monja de una tterzia de altto y lo mismo de ancho en cien Reales 100

[449] Una prespectiva en lienzo sobre ttabla de relieve y obra mosaisca, en que se ve parte de ella quemandose y dos hombres cerca de ella el uno con una bara en la mano de media vara de altto y tres quarttas de ancho en cien Reales 100

f.146v [450] Una prespectiva grande en lienzo que tiene detras otra, y en la primera se ve una fuente con quatro Jarras, y en un corredor asomados tres hombres, y detras en otro uno y delantte un General venzedor, con guardas un hombre y una muxer vençidos, y detras un negro; que lleva una Arca de platta labrada a cuestas y otro hombre con una bolssa, y diferentes figuras que tiene dos varas y dos dedos de alto y tres varas y terzia de largo, tassada en dos mill y quinienttos Reales 2500

f.147 [451] Un Retratto en lienzo de medio cuerpo, de Don Anttonio de Contreras vestido de negro con golilla y venera, de tres quarttas de altto, en Digo y lo mismo de ancho, en ducientos Reales 200

[452] Una caveza en ttabla de un hombre Armado con cuello alechugado y una Vanda pequeña colorada al cuello de media vara de alto y una tterzia y quatro dedos de ancho en Duzientos Reales 200

[453] Un pais en lienzo que ay muchas figuras y entre ellas un bayle y un hombre senttado con un Jarro en la mano, y al otro lado una muxer senttada y otros perssonaxes, mirando el vayle, de media vara y tres dedos de altto, y tres quarttas de largo en quatrocienttos Reales 400

f.147v [454] Un pais en lienzo en que ay una muxer Ylando, un hombre tocando una flautta y otra muxer hordeñando una baca, y otras figuras y ganados, dedos varas de altto y dos de ancho en mill y cien Reales 1100

[455] Una prespectiva grande en lienzo en que ay una puerta que descubre a lo lejos una monttaña y sobre la puerta una venttana con reja, y delante de la puertta dos cavalleros uno de San Juan, y otro de Alcantara y otros perssonaxes de dos Varas de altto y dos y media de ancho en Duzienttos ducados 2200

f.148 [456] Un pais grande en lienzo en que ay quatro azemilas, cargadas, las tres con cubierttas coloradas, y la otra azul, un hombre delantte llevando del diestro a la primera, y un perro bolviendo el rrostro al hombre, de dos varas y dos dedos de altto, y dos varas y un dedo de ancho, en cien Ducados 1100

[457] Una prespectiva en lienzo en que se ve una libreria, a un lado y un glovo esferico, y una muxer con conpas, y dos libros abierttos al pie del glovo de dos terzias de altto y media vara de ancho en ciento y cinquentta Reales 150

f.148v [458] Un Retratto de Don fernando Valenzuela, en lienzo de media vara menos quatro dedos de altto y media vara menos siette dedos de ancho en trezienttos R.^{s} 300

[459] Un pais en lienzo por acavar un pedazillo de fabrica de media vara y quatro dedos de alto. y de ancho tres quarttas menos tres dedos, ttasado en zien Reales 100

Pieza del camon donde Duerme su Ex.^{a}

[460] Una pinttura en lienzo con dos cavezas, una de hombre y otra de una muxer, que tienc de altto media vara, y de ancho tres q.^{tas} en quattrocienttos Reales 400

f.149 [461] Una prespectiva en lienzo y devaxo de un arco dos hombres senttados, y enttre dos colunas otros dos en pie con palos, y un perro a los pies, de media vara de altto y tres quarttas de ancho en duzienttos R.^{s} 200

[462] Otra pintura en lienzo en que se ve a Jupitter y saturno desnudos con unos manttos colorados y Azul, y sus señas y delante dos como labradores, haziendoles corttessia y rreverenzias y por un despenadero de Agua, se ven cinco cuerpos aogados y un cupidillo, y un cavallo, tiene media vara y quatro dedos de altto y de ancho dos tterzias en trez.^{tos} R.^{s} 300

f.149v [463] Un Retratto de una muxer de medio cuerpo en lienzo con cabello blanco cuello y puños alechugados y traxe muy anttiguo que tiene una vara menos siette dedos de altto y dos tterzias menos dos dedos de ancho en cien R.^{s} 100

[464] Un bodegon de pescados en lienzo en que se ve una vanasta de vesugos quatro anguilas quatro naranxas un Jarro de cobre que ttiene vara y dos tercias de altto y de ancho vara y seis dedos en ciento y cinquentta Reales 150

[465] Otro rrettrato de un cavallero anziano en lienzo que tiene el abito de Calatrava y el cuello alechugado que es vizco y los vigottes caydos y muy poblados que tiene vara menos seis dedos de altto y dos tterzias menos un dedo de ancho en Duzienttos y cinquentta Reales 250

f.150 [466] Otro bodegon de carne en un lienzo en que se ve dos anades dos chochas perdizes dos Granadas la una parttida y un perol, que ttiene vara y dos tterzias de altto y una bara y diez dedos de ancho en Duzienttos y cinquentta Reales 250

[467] Otra pintura en lienzo de niños Jugando y vaylando y uno en un borrico como el Dios vaco con otros tres que le dettienen que tiene una vara menos media quartta de altto y dos varas y dos tterzias de ancho en quinienttos Reales 500

f.150v [468] Un rretratto en ttabla de un hombre con gorra del tiempo de los Reyes cattholicos de color adusto el rropaxe negro descubiertto, algo mas del cavezon de la camissa con dos bottonzicos blancos y puños alechugados y en la mano yzquierda mostrando una sortixa con una piedra colorada y en

la otra un libro forrado que ttiene vara de altto y algo mas de ancho en quattrocienttos Reales 400

[469] Un bodegon de pescados en lienzo en que se ven Varvos y pezes una Rueda de congrio y un pedazo de attun un plato buelto un caldero y una cantiplora y una olla trasttornada que tiene vara y media menos quattro dedos de altto y vara y media de ancho en trezienttos Reales 300

f.151 [470] Dos medios cuerpos de dos hombres en lienzo Yguales que cada uno tiene vara menos siette dedos y de ancho dos tterzias el uno el viexo con rropa forrada en Marttas y el otro vestido de negro con cuello alechugado en cien Reales cada una 200

[471] Otro rrettrato en lienzo de un cavallero con cuello alechugado Ropa negra con botonadura de oro y una cadena de oro al cuello y delante un sombrero con plumaxe blanco que ttiene dc altto Vara menos tres dedos y tres quarttas de ancho en Duzienttos Reales 200

f.151v [472] Otros dos del mismo ttamaño que la anttezedentte que son dos medios cuerpos de hombre que el uno tiene un barril en las manos y el otro una gorra negra y pluma blanca en Duzienttos Reales cada una 400

[473] Un bodegon de pescados en que se ve un banco grande un savalo y otros pezes y una vanasta de pescados y diferentes perolcs y otros trastos que tiene Vara y media menos quatro dedos de alto y vara y media y tres dedos dc ancho en trezienttos Reales 300

f.152 [474] Una pintura en ttabla que es una Magdalena en ttraxe alcman escriviendo y en la otra mano un cuchillo que ttiene tres quarttas menos tres dedos de altto y media vara y quatro dedos de ancho en trezienttos Reales 300

[475] Otra pintura en ttabla de nuestra señora con el niño en los brazos san Joseph. y dos Angeles y la mula y el buei del nazim.to que tiene tres quarttas de altto y media vara y quatro dedos de ancho, en quinientos Reales 500

[476] Otra pintura en ttabla que se ve fabrica, Mar, que se vc un biejo amenazando con un dardo y detras uno que ttiene una muxer agarrada de los cavellos que ttiene mas de diez dedos de altto y media vara y dos dedos dc ancho en trezienttos Reales 300

f.152v [477] Un Retratto en lienzo del pontìfize clemente nono que fue cardenal Guisi que tiene cinco terzias y un dedo de altto y una vara y siette dedos de ancho en quarenta y quattro Reales 44

[478] Otra pintura en lienzo de un san francisco en desiertto con un cruzifixo entre unas peñas y una calavera sobre un libro que ttiene de altto tres quarttas y de ancho media vara en quarentta Reales 40

[479] Otra pintura en lienzo obscuro en que se ve un hombre Armado y Recostado y no se descubre mas señas por la obscuridad de las pintura que ttiene de altto tres quarttas y dc ancho mcdia vara en duzienttos y cinquentta Reales 250

f.153 [480] Otra pintura en ttabla en que se ven diferentes figuras y una de hombre buelttas las espaldas cargado un cesto al hombro, otro tambien buclttas las espaldas con sayo verde y manto colorado una muxer senttada ynclinada a el otras medias figuras pequeñas y una fabrica que ttiene de alto una quartta menos un dedo y dc ancho mcdia vara en trezienttos Reales 300

[481] Otra pintura en lienzo de una caveza de san Juan elevada la mano puesta en cl pecho que tienc dc alto tres quarttas y un dedo y de ancho vara y quartta en trezienttos y cinquentta Reales 350

f.153v [482] Otra pintura cn lienzo que es el Juego de las vacanales en que ay diez muchachos, que tiene de altto vara y media y de ancho seis varas en mill y quinienttos R^{s} 1500

[483] Otra pintura en ttabla, a modo de bodegon en que se ve muchas figuras de monos vestidoss una espettera con diferentes cossas de cozina colgadas y en otra una asadura, una Rueda de salmon, un palo pelado, y mas avaxo una zesta de mimbres y a lo lexos un tumultto de Gentte, que tiene de altto trcs quarttas y lo mismo de ancho en trezienttos R^{s} 300

f.154 [484] Otra pintura en lienzo rettrato de hombre de mcdio cuerpo traxe anttiguo con las manos en un monttantte quc tiene de altto tres quartas y de ancho media vara en trezienttos Reales 300

[485] Otra pintura en lienzo que es un pais en que se ven soldados de a cavallo arboledas y peñascos que ttiene de altto tres quarttas y de ancho una vara cn trezienttos Reales 300

[486] Otra pintura en ttabla de un rrostro acaponado con un rropon de marttas y un numero treyntta y dos que ttiene de altto tres quarttas y de ancho dos terzias enttrezienttos Reales 300

[487] Otra Pintura en lienzo en que se ve mucha cavalleria carros de arttilleria y en la marina diferentes naves y un hombre desnudo que pareze arttillero que ttiene de alto una vara y de ancho lo mismo en trezientos Reales 300

f.154v [488] Otra pintura en ttabla del rretrato de una niña que pareze alemana con un Rossario en las manos que ttiene de altto media vara y de ancho poco menos en Duzienttos y cinquentta Reales 250

[489] Otra pintura en ttabla de un rrettrato de un hombre que tiene tuson y los guantes en la mano derecha y el cavezon de la camissa labrado y descubierto que ttiene de altto media vara y poco menos de ancho en Duzientos y cinquentta Reales 250

f.155 [490] Otra Pintura en ttabla Rettrato de una muxer armada a lo rromano y ella tiene arillos y tiene de altto media vara y de ancho lo mismo en Duzienttos y cinquentta R^{s} 250

[491] Otra pintura ttambien del Juego de las vacanales en que ay treyntta y siette muchachos los dos en el agua uno mettido de Caveza y otra con la caveza fuera que ttiene de altto vara y media y de ancho seis varas y media en tres mill Reales 3000

[492] Otra pintura en lamina en que se ven dos exerzittos de hombres y otro de muxeres guiado de una cuella vandera y corona y a lo lexos muchas tropas de Jentte y en la marina naves, pareze la historia de las onze mill Virgenes porque en lo altto se ve en oscuro coros de angeles que ttiene de altto una bara y de ancho lo mismo en mill Reales 1000

f.155v [493] Otra pintura en ttabla de un rretratto de una muxer fea que con una mano ttira de un cordon que ziñe la rropa y en la otra muestra un anillo que tiene de altto tres quarttas y de ancho media vara en cientto y cinquentta Reales 150

[494] Otra pintura en lienzo de nra s.^{ra} Con el niño en los brazos y manto azul senttada sobre unos costales y detras un hombre con un palo largo haziendo fuerza p^{a} mover una barva y otro hechado de pechos en la puntta de ella y fuera un biexo pagando al varquero que esta con una pluma blanca y zerca un perro blanco que ttiene de altto tres quarttas y de ancho una vara en seiscienttos Reales 600

f.156 [495] Otra pintura de un Retrato en ttabla de un biexo que esta con un Ropon de Marttas y el rrosario en la mano que tiene de altto tres quarttas y de ancho dos terzias en trez.^{tos} R^{s} 300

f.156v [496] Otra pintura en ttabla en que se ve un carro cargado de trasto y al pie del otro y unas anades un hombre con un canttaro de cobre en la mano que vaja una escalera y una muxer detras del, y otra arrimada al carro y en lo altto una como Jaula que ttiene de altto una vara y de ancho tres quarttas ttasada en quinienttos Reales 500

[497] Otra pintura en lienzo de un Rettrato de un moscovitta con vara larga cana la gorra con cerco de piel y el rropon con dos Joyas que ttiene de altto ttres quarttas y de ancho vara y quartta en Duzienttos y cinquentta Reales 250

f.157 [498] Otra pintura en ttabla de dos rrostros el uno buelttо sobre el hombro y el otro mirando al suelo que ttiene media vara de altto y de ancho tres quarttas en quatrocienttos Reales 400

[499] Otra pintura en ttabla de nuestra Señora el niño asido a un cordero y santta Ana detras de nuestra señora que ttiene dos varas de altto y vara y dos terçias de ancho en mill y cien R^{s} 1100

[500] Otra pintura en lienzo que tiene de altto dos tterzias y de ancho media vara en que se ve a Venus desnuda con unas flores en la mano Yzquierda y en la derecha Un ttalador y un cupidillo juntto a ella en cientto y diez R^{s} 110

f.157v [501] Otra pintura en lienzo que tiene de altto vara y dos tterzias y de ancho dos varas y tterzia en que se ven diferenttes muchachos desnudos al pie de unos arboles y quatro volando y a un lado esta vaco senttado y un Tigre Juntto a el en cinquentta ducados 550

[502] Otra pintura en lienzo que ttiene de altto vara y media y de largo Vara y tres quarttas en que se ven bolsas Arcabuz y frascos paxaros muerttos dos pichones vivos y un alcon en duzientos y cinquentta Reales 250

[503] Tres pinturas yguales que cada una ttiene media vara de altto y una tterzia de ancho (f.158) que la

una es en lamina en que se ven un hombre senttado con un conpas y un libro abierto y al parezer disfruttando con una muxer y otra que le va a poner un sombrero en seisçienttos Reales 600
y la otra es sobre pizarra una caveza de un clerigo con gorra cuello y Barva larga en ciento y cinquentta Reales 150
y la otra es sobre ttabla una caveza de un hombre con pelo y barva a la nazarena en trezienttos Reales 300

f.158 [504] Una prespectiva en lienzo en que se ven quatro figuras de hombres el uno tomando ttavaco de uno arrimado a un palo otro senttado y los dos con botas como que estan ablando que tiene media vara de altto y de ancho tres quarttas y trezienttos y cinquentta R^{s} 350

f.158v [505] Otra pintura en lamina en que se ve una tropa de hombres con vaco que le llevan en Brazos y delante un sattiro pardo tocando el yerro de la Gaytta Gallega y detras otro satiro blanco levanttado el brazo y en el una copa con ojas de parra y el vaco con guirnalda de lo mismo y a lo lexos otros satiros detras y delante y un caminante con un palo como alavarda que va huyendo que pareze salen de una barca, que tiene de altto dos terzias y de ancho tres quarttas en quatroçienttos Reales 400

f.159 *Aposentto de la manpara para de Rasso*

[506] Una pintura en lienzo que ttiene de altto vara y dos tterzias y vara y media de ancho en que se ve diferenttes figuras de hombres y muxeres que es figurar, los siette pecados morttales y en lo altto muchas figuras desnudas ttasada en mill y quatrocienttos Reales 1400

[507] Una pintura en lienzo que tiene de altto dos varas, y dos varas y media de ancho en que se ven unos soldados Armados uno veviendo con un basso de Vidrio, otro ttocando un biolin y una Jittana un pandero en cinco mill Reales 5000

f.159v [508] Otra pintura en lienzo en obalo del Rovo de Elena en que se ven diferentes soldados y dos que le llevan asida de los brazos a embarcarla, de dos varas y media por lo mas altto y por lo mas largo tres varas y media en seis mill Reales 6000

[509] Una pintura en lienzo que ttiene de altto tres varas, y vara y media de ancho en que se ve ser un Rettrato de una muxer con vestido negro a lo antiguo la mano Yzquierda puesta sobre un Bufette donde esta un perrillo y de la mano dra (f.160) tiene una niña la qual tiene un paxaritto en la mano en Dos mill y cien Reales 2100

Y en la forma rreferida dexaron dha ttassazion para la proseguir quando combenga y declaran los dhos pintores haverla hecho Vien y fielmentte a su leal saver y enttender sin hazer agravio apartte alguna socargo de dho Juramento en que se afirmaron rratificaron y firmaron a quienes doy fee conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residenttes en esta corte =
Claudio Coello =
Don Jil fran.^{co} soil, pintor =
ante mi Juan de Me^{na}

f.160v *Prosigue*
En la Villa de Madrid a tres dias del dho mes y año ante mi el scrivano y testigos parezieron los dhos Don claudio cuello y Don Jil de soil y devaxo del dho Juramento prosiguiendo en la ttassarzion de pinturas que quedaron por muerte del dho ex.^{mo} señor Almirantte tassaron las siguientes

[510] Dos Rettrattos de medio cuerpo en ttabla que tiene cada uno tres quarttas de altto y cerca de dos tterzias de ancho que el un rrettrato es de hombre con vestidura negra forrada en marttas cuello alechugado y un cordon de oro al cuello el qual le ttiene asido con la mano derecha en ochocienttos Reales cada una 1600

f.161 [511] Una pintura en lienzo que ttiene de altto media vara y de ancho lo mismo en que se ve un cupidillo dormido y enttre las piernas una Alxava y un Arco en quatrocienttos Reales 400

[512] Un Retratto en ttabla que tiene de altto dos varas y de ancho media vara que es un medio cuerpo

de un hombre vestido de negro con gorra barva larga cuello y puños alechugados y un papel en la mano en ochocienttos Reales 800

[513] Otra pintura en lienzo del mismo ancho que el antezedente y de altto dos terzias en que se ve un medio cuerpo de una muxer escottada con una Gargantilla de perlas al cuello y tocado a lo antiguo con Joyas en la caveza en quatrocienttos R^{s} 400

f.161v [514] Otra pintura en ttabla dc dos tercias en quadro en que se ve al pie de unos arvoles a Apolo senttado ttocando un laud y quatro ninfas con diferentes cupidillos senttados y una de ellos tiene una cornicopia de fruttas y a un lado dos hombres attados entre diferentes armas de guerra y un cupidillo con una acha en la mano en ochocienttos Reales 800

[515] Dos pinturas yguales en ttabla con añadidos de lo mismo que la es dc lienzo sobre ttabla y esta es un medio cuerpo de Un niño con una Gargantilla al cuello de coral y una manzana en la mano derecha en trezienttos Reales 300
y la otra es una caveza de una muxer el rrostro alegre cuello alechugado y tocado antiguo y en el perlas y piedras que tienen de altto dos terzias, y de ancho lo mismo con poca diferencia en novezienttos Reales 900

f.162 [516] Otra pintura en lienzo de tres quarttas en quadro en que se ve un medio cuerpo de una muxer con vestidura negra cuello alechugado una sartta dc perlas al cuello y en la mano Yzquierda quatro sortixas en los dedos y un antojo en novezienttos R^{s} 900

f.162v [517] Otra pintura en tabla de dos tterzias en quadro en que se ve un Retrato de un hombre de menos de medio cuerpo con bestido negro, el cuello como de clerigo la caveza descubiertta barva larga Rubia y crespo en nuevezienttos Reales 900

[518] Quattro pinturas en lienzo Yguales de una vara menos nuevc dedos dc altto y dos terzias y un dedo dc ancho que la una es xpto con la cruz a cuestas y la muxer veronica detras con la ttoca en las manos y acompañamiento de soldados y sayones en mill y Duzienttos Reales 1200
Otra del prendimiento de nuestro señor en que esta san Pedro con la (f.163) espada en la mano en stor.^{on} de corttar la orefa a Malco en mill y duzienttos Reales 1200
Otra asi mismo del prendimiento de xpto en que esta san Pedro en la misma accion que la antezedente y malco tendido y es algo mas oscuro que es otra en mill y Duzienttos Reales 1200
y la otra se ve una muxer senttada vordando y otras dos una Ylando y otra cosiendo a la luz del candil que esta en un velador y un muchacho la lumbre de un tizon en novezienttos Reales 900

f.163 [519] Una pintura en lienzo de dos varas y tterzia de Altto y vara y media de ancho en que se ve san Pablo el qual esta en el suelo con la mano derecha puesta en el y la Yzquierda levanttada y el rrostro elevado varva larga y crespa y por devajo de una pierna se ve la espada y el cavallo blanco en nueve mill Reales 9000

f.163v [520] Una pintura en ttabla de vara y tterzia de altto y vara de ancho de la rresurrecçion de nuestro señor el qual esta en el ayre sobre el sepulcro rresplandeciente con una vandera blanca y una cruz colorada en ella y alrrededor del sepulcro diferentes soldados unos dormidos y otros espanttados en mill y ochocientos Reales 1800

f.164 [521] Otra Pintura en lienzo dc vara en quadro con poca diferencia del casso del castillo de Emaus que esta esta ttassada en quinienttos Reales 500

[522] Otra pintura en lienzo que ttiene dc altto dos varas y una vara de ancho de un san Lorenzo sobre las parrillas y diferenttes verdugos alrrededor y un ydolo sobre una coluna a un lado y otro por unas gradas soldados y uno con una luminaria en una mano en quatrocientos ducados 4400

[523] Otra pintura en lienzo de dos varas dc altto y vara y terzia de ancho de un san Juan que esta hechado de pecho sobre una peña sostiniendose sobre las dos manos y de una peña sale una fuentte de que esta veviendo en ocho mill Reales 8000

f.164v [524] Otra pintura en lienzo que ttienc de altto vara y media y dos varas de ancho de Job que esta senttado con una ropa por la zinttura y el rrostro elevado ttodo el cuerpo desnudo, y dos viexos delante y una dc ellos hechandole una yga y detras dos figuras de demonios en quatrocientos ducados 4400

[525] Dos pinturas en lienzo yguales de dos varas y ocho dedos de alto y vara y tres quarttas de ancho cada una la una es de la purificacion de nuestra señora en el templo con sacerdote que ba a tomar el niño que lo tiene nuestra señora y juntto al sazerdotte una muxer de Rodillas y la otra es santta Elena quando descubrieron la cruz de xpto. y la santta esta con un obispo adorando la cruz y diferenttes figuras y un enfermo puestas las manos adorandola ttambien y un hombre con una rropa azul en tres mill y quinienttos Reales cada una 7000

f.165 [526] Otra pintura en lienzo de vara y media de altto y vara y terzia de ancho de xpto amarrado a la coluna y quatro sayones alrrededor de su Magestad en dos mill Reales 2000

f.165v [527] Una pintura en lienzo de tres quarttas de altto y cerca de dos tercias de ancho del Baptismo de san Pablo el qual esta yncado de Rodillas y un biejo venerable le tiene la mano puesta en la caveza y Junto a el un muchacho con una fuente y un Jarro con diferentes figuras y una tteniendo un cavallo blanco en nuevezientos R^{s} 900

[528] Otra pintura en ttabla de tres quarttas de altto y una vara de largo ques un pais con arboleda y al pie de unos arboles esta senttada Venus la cazadora y alrrededor de ella, ocho ninfas, en novezientos Reales 900

[529] Cinco pinturas en lienzo Yguales de vara y media de largo y una (f.166) Vara escassa de altto, que la una es de la Creazion del mundo, en que ay diferentes animales y junto al Leon ay un faysan en cinquentta Ducados 550

y en otra se ve un rio Elado tres trineos y diferenttas figuras y una muxer cayda y Juntto a una casa estan unas figuras a una lumbre y un hombre con dos molettas en ochoçienttos Reales 800

Otra de una vattalla entre moros y christianos devaxo de un Arco de una fabrica a lo lexos se ve la Infantteria en nueveçienttos y cinquentta Reales 950

Otra dc otra vattalla de Moros y xptianos los moros rretirandose por una puente y los xptianos siguiendoles y al pie de la puente (f.166v) Se ven dos tambores en nuevezientos y cinquentta Reales 950

y la otra es otra vattalla entre moros y xptianos y un moro huyendo con un cavallo blanco y la lanza Ynrristrada y adarga y otro moro disparando en mill y quinienttos Reales 1500

f.166v [530] Dos pinturas en lienzo Yguales de tres quarttas en quadro la una es de un biejo senttado con el sombrero sobre las rrodillas y otras tres figuras y Junto a el, y uno de ellos Jugando con el viexo, y la otra esta sobre un carro cargado una muxer y diferentes figuras junto a una fuente y una de ellas veviendo y la muxer alarga la mano para que la den agua y detras del carro un galgo tasada cada una en sietteçienttos Reales 1400

f.167 [531] Otra pintura en lienzo de dos terzias de altto y tres quarttas de ancho en que ay un hombre a cavallo otro cavallo con silla y freno y dos Galgos Junto a el en siettecientos Reales 700

[532] Otras dos pinturas en lienzo Yguales de tres quarttas y dos dedos de altto y tres quarttas de ancho que en la una ay tres figuras senttadas a un brasero y la una con una Rcdoma de Vidrio digo de Vino en la mano y un pinttor senttado pinttando y en la otra ay un viejo senttado remendando zapattos un muchacho en pie junto a el y otro hombre descalzandose un zapato, a un lado otras dos figuras y al otro cinco figuras en sietteçienttos Reales cada una 1400

f.167v [533] Otra pintura en lienzo de dos terçias en quadro de que estan dos hombres hechados en el suelo el uno dormido y el otro tomando un basso que le da una muxer y detras de ella ay otras figuras veviendo y otra senttada a un brasero en siettecienttos Reales 700

[534] Otra de otro rrettrato de hombre senttado en una silla arrevozado con sombrero negro y una pluma blanca en el arrimado a un caxon y sobre el ay una chirimia un clarin y un papel de musica y una pipa de Tavaco en zien Ducados 1100

f.168 [535] Otra de otro rettratto de hombre vestido a lo antiguo con vestidura escarolada y picado el vestido y mangas y una ropa negra la mano yzquierda sobre la espada gorra negra en la caveza en quinienttos Reales 500

[536] Otra de otro rettratto en lienzo de mas de medio cuerpo de un hombre vestido de negro con bot-

tonadura de oro calzas attacadas y mangas abultadas de color escarolado en quinientos Reales 500

[537] Otra de otro rretrato en ttabla de un hombre de mas de medio cuerpo con vestidura negra vottonadura de oro y dos buelttas de cadena al cuello pendientte de ellas un avitto de calatrava y la mano derecha puesta sobre un brazo de una silla y un letrero que dize Don Pedro de Guzman en quinienttos Reales 500

f.168v *Quartto de la S.ra D.a Rosolea*

[538] Dos pinturas enzima de la puertta vidriera que son un pais y un florero de media vara menos un dedo en quadro el pais en duzienttos y cinquentta Reales y el florero en quatroçienttos Reales 650

[539] Otra pintura en ttabla que tiene de largo media vara y de altto una tterzia en que ay unos pajaros muerttos en Duzienttos y cinquentta Reales 250

[540] Mas un pais de David tiniens en tabla de dos terzias de ancho y media vara de altto con carneros vacas y un pastor que ttoca una flautta que esta al lado de la puertta vidriera de dha alcova en mill Reales 1000

f.169 [541] Mas un quadro en ttabla de quando nuestro señor hecho del templo a los trattantes a la manera Ytaliana de Relieve de una tterzia de ancho y una vara de altto en mill y trezienttos Reales 1300

[542] Mas la orazion del Guertto en ttabla hecho obalo en medio de una quartta en ancho y lo mismo de altto en seisçienttos Reales 600

[543] Mas otra pintura en lienzo de unos que estan jugando a los naypes zerca de Vara de altto y dos terzias de ancho en quinienttos Reales 500

f.169v [544] Mas un pais pequeño de la historia de Tovias Adan y sania[?] en lamina y a la manera Yttaliana de una quartta de ancho y nueve dedos de altto en trezienttos R.s 300

[545] Mas otra pintura de una quarta de altto y nueve dedos de ancho en ttabla y vidiro por delante de un cardenal en trezienttos y cinquentta Reales 350

[546] Mas dos vanboches en ttabla de quartta de altto y terzia de ancho en trezienttos Reales cada una 600

[547] Mas otros dos que estan devajo de una marina en que se ve un hombre cargado y tres juntos a la orilla en pie, y un pais del mismo tamaño en que se ve ovejas vacas un hombre y una muxer, la marina en lienzo y el pais en ttabla de terzia de ancho y quarta de altto en quatrocienttos y cinquenta R.s cada una 900

f.170 [548] Mas una pintura en lamina ochavado con unas flores y unos niños con su Vidriera y con una cornicopia las flores de brugul y las figuras a la manera Yttaliana en mill y quinientos Reales 1500

[549] Dos paises en lamina de dos terzias de ancho y media vara de altto en el uno se ve dos muxeres senttadas y un papagayo dos figuras cerca de una puerta y un gallo enzima de un carro y en el otro un carro con dos cavallos cargado con Jaulas de Gallinas y una muxer senttada ttassada cada una en mill y seiscienttos Reales 3200

f.170v [550] Otra pintura en lienzo de unos soldados uno Armado jugando a los dados de vara de altto y dos terzias de ancho en quinienttos Reales 500

[551] Un cupido en ttabla enzima de una concha del tamaño del tovias en quatrocienttos Reales 400

[552] Mas una muxer con una luz en la mano y es la misma hechura que la del cardenal de una quartta de altto y ocho dedos de ancho en mill y quinienttos Reales 1500

f.171 [553] Mas una pintura en tabla en que se ve un tintero y una pluma y libros de Juarez de sende de media vara de altto de una tercia de ancho en sietteçienttos Reales 700

[554] Mas quatro rettrattos de quartta de altto y nueve dedos de ancho los dos, y los otros, dos de dos menos uno es de caravacho, y otro del cardenal de vico, el uno destos rretratos es una caveza de un soldado en duzienttos Reales y los otros a la manera antigua, los dos a ochocienttos Reales y el otro en mill y quinientos Reales hazen ttodas 3300

[555] Mas una pintura en lienzo de soldados obscuras de vara y media quartta de ancho y dos terzias de altto en quinientos Reales 500

f.171v [556] Mas un Retratto en ttabla de una niña de ocho dedos en quadro en un obalillo en duzientos Reales 200

[557] Mas otra pintura que esta en dha pieza en ttabla de diferentes figuras en pie de una tterzia de altto y media vara de ancho en mill y quinienttos Reales 1500

[558] Mas un rrettrato de una muxer de medio perfil en lienzo de velazquez de una bara de ancho y dos terzias de altto en trezienttos Reales 300

[559] Mas otra pintura en ttabla de un juego de ttabla de la escuela de alverto de tterzia de ancho, y poco mas de altto en mill y quin^{os} R^{s} 1500

f.172 [560] Mas un Retratto en ttabla de un hombre del ttamaño de la niña que esta Junto a la puertta de ocho dedos en quadro en Duzienttos Reales 200

[561] Mas una pintura en ttabla de David deniers, de tres quartas de ancho y media vara de altto en que ay dos vacas un pastor con una bara en la mano tocando una flautta en quinienttos Reales 500

[562] Mas una pintura en ttabla de la entrada de nuestro señor en Jerussalem de una tterzia de altto y media vara de ancho en siettecienttos Reales 700

[563] Mas una Marina pequeña en ttabla de una quartta de ancho y nueve dedos de altto en que se ve una sierra y sale un bolcan por ella en Duzienttos R^{s} 200

f.172v [564] Mas quatro pinturas en obalo y en lamina la pintura de la Historia de Benus del Alvano de media vara en quadro en novecienttos Reales cada una 3600

[565] Dos vattallas de falconit en lienzo de media vara de altto y tres quarttas de ancho que en la una se ve entre la cavalleria seis cavallos blancos, y en la otra se ve un cavallo blanco caydo en tierra en quatrocientos Reales cada una 800

[566] Un pais de Pablo brill y otro de un flamenco cada uno de terzia de altto y media vara de ancho el uno en ttabla y el otro en lienzo en este se ve un hombre Yncado de Rodillas mirando a un venado y en el otro se ven quatro figuras de hombres y muxeres y dos perros en trezienttos y cinquentta Reales cada una 700

f.173 [567] Otro de Brugul con tres carros y dos Molinos de viento de dos tercias de altto y media vara de ancho en ttabla en siettecienttos R^{s} 700

[568] Otro de una borrasca Ytaliana del mismo ttamaño en ttabla en que se ven quatro vajeles en duzienttos Reales 200

[569] Otro pais con una muxer senttada y un viexo que llega, ablarla y entrambos las manos en un cayado de media vara en quadro y en tabla en Duzienttos R^{s} 200

f.173v [570] Otro de la zena en ttabla obscuro de media vara de ancho y cerca de dos terzias de altto en sessenta Reales 60

[571] Otro en lamina que es el milagro del Castillo de Emaus de media vara en quadro de la manera yttaliana en siettecienttos Reales 700

[572] Otro un pais nevado en ttabla de cerca de dos terzias de altto y media vara de ancho en quatroçienttos Reales 400

[573] Mas dos Rettrattos pequeños en ttabla el uno de una monja y otro que pareze clerigo que son Lutero y su muxer de terzia de largo y ocho dedos de altto en Duzienttos Reales cada una 400

f.174 [574] Otros ocho rretrattos pequeños en ttabla los quatro de diez dedos de largo y siette de altto, y los otros de siette de largo y quatro de ancho los siette son de muxer y uno de hombre en cien Reales cada una 800

[575] Dos quadros en lienzo que se ven quatro cavezas de tterzia de altto, y nueve dedos de ancho, a çiento y cinquenta Reales cada una 300

[576] Dos Rettrattos de hombres armados el uno en pizarra y el otro de Alonsso sanchez con una vanda colorada con la caveza descubierta del mismo ttamaño que los quatro ttassada cada una en ciento y cinquentta Reales 300

f.174v [577] Un paysillo en lamina de terçia de largo y una quartta de altto en que se ve unos barcos y cassas a la orilla en quatrocienttos Reales 400

[578] Otro de una caveza del mismo ttamaño en lienzo que pareze caveza de Angel, de luquetto en cien Reales 100

[579] Cinco miñaturas en pergamino con vidriera en çien Reales cada una 500

[580] Quatro pinturas Yguales en ttabla que tienen a tterzia de altto y quartta de ancho que son quatro banboches, en el uno se ve un gaitero, en otro un hombre con Girrette colorado, otro una muxer con clavel en la mano, y el otro es un pinttor en Duzienttos Reales cada una 800

f.175 [581] Otra pintura en obalo de un rrettratto de una niña con vestidura negra en Duzientos Reales 200

[582] Dos pinturas pequeñas en tabla, que la una es una caveza de hombre con cuello alechugado y la otra es un hombre senttado comiendo azeytunas la primera en trezienttos Reales y la otra en Duzienttos Reales 500

f.175v *Escalerilla deste quartto*

[583] Una prespectiva en que esta una muxer arrodillada con una niña y nuestro señor hechandola, la vendizion, pareze el casso de la cananea, de tres quarttas de altto y media vara de ancho en quatrocienttos Reales 400

[584] Otra pintura con un grande aparador, un sazerdote, un Ravi, y un Rey de la ley scripth y otros tres hombres y dos niños con turbantes turcos; y dos perros, de vara de altto y dos terçias de ancho, en treyntta ducados 330

[585] Otra prespectiva del mismo ttamaño en que esta un ydolo en figura de hombre feroz y un Rey dandole adorazion con dose muxeres, y otras figuras con una fuente grande en trezienttos y treyntta Reales 330

f.176 [586] Una pintura en ttabla de figuras flamencas en que ay siette y una con un laud. y un libro de cantto, y otra con una copa altta y un muchacho, con un Jarro, de vara de largo, y dos terzias de altto en duzienttos Reales 200

[587] Otro quadro de un biejo que es saturno, que esta arrimado a un palo con un niño en los brazos chupandole la sangre por el pecho de vara y quarta de altto, y dos terzias de ancho en treyntta y tres Rs 33

[588] Otro quadro de tres figuras dos hombres y una muxer con sombrero de paxa que el uno esta tocando un rabel, y ay diferentes trastos de cozina, y una paloma enzima de un zestillo, de quartro terzias de largos, y vara menos media quarta de altto en çiento y veinte Reales 120

f.176v [589] Otra pintura que pareze figurar a Dios Padre con el mundo en las manos de una bara y quarta de altto y dos terzias de ancho en tres ducados 33

En el depositto

[590] Una prespectiva que pareze ser la zena del Rey Baltthassar con diez y siette achas sobre el corredor altto, y otras figuras, que tiene vara y tres quarttas de alto y dos varas y terzias de ancho en cien Reales 100

Prim.ª pieza del q.to nuevo

[591] Una pintura en lienzo de una Benus mirandose al espexo que le tiene un cupidillo de dos varas y media de altto y cinco quarttas de ancho en cinquentta Ducados 550

f.177 [592] Otra pintura en lienzo en que ay un tronco de un Arbol, y al pie del, Venus dormida devaxo de un ttoldo, de un paño obscuro, que enzima del, se descubre un cupido y al otro lado el Dios Vaco, dos ninfas, y Dos satiros, que el uno tiene abrazada una cabra, de tres varas de altto, y tres y media de largo en seis mill Reales 6000

[593] Otra pintura en lienzo que pareze triunfo de Vaco, en que se ven diferentes figuras y una como dormida esta tendida en un paño blanco, y una muxer tocando una flautta a vaco, y dos sattiros de dos varas y quartta de altto y dos varas de ancho en mill Reales 1000

f.177v [594] Una prespectiva en lienzo pequeña en que ay tres figuras de hombres escalera para subir al atrio y a lo lexos marina con diferentes embarcaziones, de tres quarttas de altto, y una vara de ancho en çien Reales 100

[595] Otra pintura en lienzo en que se ve un predestal, y sobre el un medio cuerpo de zintura abaxo de Nectuno con su delfin finxido de piedra, y abaxo dos serpienttes enrroscadas en dos hombres y un biexo tocada la caveza con una mano que tiene de alto tres varas y tres y m[a] de ancho en seis mill Reales 6000

f.178 [596] Otra pintura en lienzo de un asaltto de una forttaleza, en que ay Varios soldados sobre la forttaleza y al pie de ella, ay escalas puestas quettiene de altto dos varas, y quartta, y de ancho dos varas, en mill y seiscienttos R[s] 1600

[597] Una prespectiva en lienzo en que ay una marina, y en ella se ve a lo lexos una fabrica, y escalera para el atrio de tres quarttas de altto y una vara de ancho en çien Reales 100

[598] Otra pintura en lienzo que es la historia de leandro, y ero, en que se ve A leandro muerto sobre un peñasco, y Ero elevada con el sentimiento, que tiene de altto dos varas Y dos y media dc ancho ttassada en dos mill y quinienttos R[s] 2500

f.178v [599] Otra pintura en lienzo de Una muxer que significa el ottoño con una cornicopia de fruttas que ttiene de altto vara y dos tterzias y de ancho vara y media en mill y quinienttos Reales 1500

[600] Otra pintura en lienzo de una mujer dormida con un paño colorado y lo demas pais que ttiene de altto çinco quarttas y de ancho vara y media en mill y Duzienttos Reales 1200

[601] Otra pintura en lienzo de un baco coronado de ojas de parra hechando de un aguamanil vino por varilla en una ttaza de vara y media de altto y lo mismo de ancho en mill y quinienttos Reales 1500

[602] Otra pintura en lienzo de una muxer que significa la primavera coronada de flores y una cornicopia de ellas de vara y dos tterzias de alto y vara y media de ancho en mill Y quinienttos Reales 1500

f.179 [603] Otra pintura en lienzo de una muchacha mostruossa desnuda con un Rettolo que dize ser Euxenia hixa de Joseph Vallexo y de Anttonia de la bodega vezinos de Varzena de seis años, copiada por su bultto y altura que ttiene de altto dos varas y media digo y terzia y dos varas de ancho en Duzienttos ducados 2200

[604] Otra pintura en lienzo de una prespectiva, parte de la fabrica en lo, oscuro, y entre las colunas dc ella a lo lcxos otra y en lo demas de la fabrica clara, se ve el ecçe omo con pilattos y avaxo Gentte como que clama y mas adelantte Un Verdugo que ttiene tres quarttas de altto y vara de ancho en mill y duzienttos Reales 1200

f.179v [605] Otra pintura en lienzo de un biexo que significa el Ynbierno calenttandose y en la caveza una Gorra de pellexos con Erizos de vara y media de altto y lo mismo de ancho en mill y quinienttos Reales 1500

[606] Otra pintura en lienzo de quatro muxeres desnudas y la dc en medio senttada con un pie devaxo de la Corva y vueltto el rrostro amirarse en un espexo que ttiene de alto dos varas y terzia y dos varas de ancho en mill y cien Reales 1100

[607] Otra prespectiva en lienzo de la significazion de quando llevavan a nuestro Señor a calvario que un passo se ve como attado y en otro caydo con la cruz adelantte uno a cavallo con un pendon mirando a la puertta desdc dondc se descubre a lo lexos dos cruzes fixados en el suelo de tres quarttas de altto y una bara de ancho en mill y duzienttos Reales 1200

f.180 [608] Otra pintura en lienzo de andromeda desnuda y attada por los brazos y la rropa en el suelo perseo en el cavallo en el buelo y el dragon abiertta la voca de dos varas de altto y lo mismo dc ancho en seisçienttos Reales 600

Pieza segunda del quarto nuevo

[609] Una pintura en lienzo de un pais en que se ve una nuttra seguida de tres perros y acossada de otro en que se ven aguas y a lo estremos arboles dc dos varas de ancho y vara y mcdia de altto en novezienttos Reales 900

f.180v [610] Otra Pintura en lienzo en quc ay dos perros Rinendo sobre una asadura que el uno sale de una cassilla de madera y enzima asomado un gatto dc dos varas de altto y siette quarttas de ancho en Duzienttos Ducados 2200

[611] Otra pintura en lienzo de una montteria de ossos en que ay dos el uno abrazado con un perro y el otro enarbolado a que cayga otro perro, de dos varas y media de altto y quatro varas de largo en Dos mill y Duzientos Reales 2200

[612] Otra Pintura en lienzo de nuestra señora con el Ropaxe colorado y el manto azul coronada y Rodeada de anjeles el rrostro sobre una peña descubiertto un poquitto del pie y de rrodillas puesto un hombre vestido de azul de dos varas y media de altto y vara y media de ancho ttassada en tres mill Reales 3000

f.181 [613] Otra pintura en lienzo de una montteria de un Javali entre dos arboles y nueve perros que le ladran y algunos heridos que ttiene dos varas y media de altto y quatro Varas de largo en Duzienttos ducados 2200

[614] Otra pintura en lienzo en que se ven tres ttroncos de arboles secos unas bolssas de cazador una escopetta colgada de ella una liebre y un patto, un alcon con capirotte colorado tres perros el uno hechado de dos varas de altto y lo mismo de ancho en dos mill y quatrocienttos Reales 2400

f.181v [615] Otra pintura en lienzo de un corzo corriendo un perro devaxo y tres siguiendole en agua de vara y media de alto y dos varas de ancho en novezientos Reales 900

[616] Otra pintura en lienzo de un Gallinero en que ay Gallinas y dos Gallos veniendo y una Gallina esta beviendo sobre un bevedero que ttiene de altto dos varas y lo mismo de ancho en dos mill y quattrocienttos Reales 2400

[617] Otra pintura en lienzo en que se ve sobre una messa una calavaza dos anades muerttas un Jarro de cobre y detras una muxer de dos varas de altto y una bara de ancho en novezienttos Reales 900

f.182 [618] Otra pintura en lienzo en que se ven dos perros que ladran a diferentes anades y aves que estan como en laguna entre unas espadañas de dos varas de altto y lo mismo de ancho en dos mill y quatroçienttos Reales 2400

[619] Otra pintura en lienzo que es una musica de paxaros y un arbol que se serve de fazistol con un libro de dos varas de altto y dos varas menos quartta de ancho en dos mill y quattro cienttos Reales 2400

[620] Otra pintura en lienzo que es una cazeria de liebres que esta una bolcada y otra huyendo de los Perros en que ay unos troncos de arboles secos de dos varas de altto y lo mismo de ancho en dos mill y quatroçienttos Reales 2400

f.182v [621] Otra pintura en lienzo de otra cazeria en que se ve un trigo y devaxo del enttre unos peñascos unos paxaros que los acossan unos perros y a lo lexos una fabrica y unos arboles con poca oxa de dos varas de altto y siette quarttas de ancho en dos mill y quatroçienttos Reales 2400

[622] Otra pintura en lienzo de dos perros Reñiendo que uno tiene vençido a lo otro y se ve un cubo trastornado unas manos y caveza de carnero que caen del y sobre un taxo un trapo blanco, un platto y un Jarro, de dos varas de altto y siette quarttas de ancho en dos mill y quatroçienttos Reales 2400

[623] Quatro pinturas en lienzo Yguales que tienen a vara menos tres dedos (f.183) de alto y vara y media menos dos dedos de ancho la una en que se ve que unos Judios ofrezen en una fuente una corona y un zettro a un General que esta en un cavallo blanco Rodeado de una guarda, otro el triumfo de David quando le canttaron la Gala las Damas de Jerussalem otra quando en el desierto ttoco moyses la peña con la vara y salio agua para el socorro del Pueblo; y la otra de un triunfo Romano en que un diosezillo esta poniendo el laurel a triunfador que lleva en la mano el zettro y enzima Y enzima el aguila de Ramo ttasada cada una en mill Y quinienttos Reales 6000

f.183 [624] Dos Rettrattos Yguales de medios cuerpos de dos monxas fran.^{cas} ambas con el Rossario en la mano y la mas moza con unas oras en la otra y la mayor senttada en una silla de vara de altto y dos tterzias de ancho cada una en mill y quinienttos Reales 3000

f.183v *Pieza tterzera del quar nuevo delante del orattorio*

[625] Seis pinturas en lienzo con los marcos Yguales que son quatro floreros y dos con caza muertta y viva que cada uno tiene de altto vara y un dedo y de ancho vara y tterzia y un dedo ttassada cada una en ochocienttos Reales 4800

[626] Otro pais obscuro en lienzo vien poblado de Arboleda y al pie de una peña una muxer cayda sobre los brazos bueltto el rrostro y atravesada con una saetta de una Vara de altto y una (f.184) tterzia de ancho en zien Reales 100

Y en este estado dexaron por aora dha tassazion para la proseguir quando combenga y declaran los dhos pintores haverla hecho vien y fielmente a su saver y enttender sin hazer agravio aparte alguna socargo del dho Juramento en que se afirmaron rratificaron y firmaron aquienes doy fe conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residenttes en esta cortte =
claudio coello
Don Gil Francisco Soil pintor =
Ante mi Juan de Medina

Prosigue
En la villa de Madrid a quatro dias del dho mes y año ante mi el scrivano y testigos parezieron los dhos Don claudio coello y Don Gil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de pinturas que quedaron por muerte del dho señor Almirante ttassaron los siguienttes

f.184v [627] Una pintura en lienzo de un rretratto de medio cuerpo de una muxer con las manos cruzadas y en la derecha unas horas de una bara de altto y media vara de ancho en çinquentta y çinco Reales 55

f.184v [628] Otra pintura en lienzo en que se ve una carretta de Bueies que la estan cargando de maiz, y una muxer delante con un Az en el suelo, y otras figuras de una bara de altto y cinco quarttas de ancho en seiscienttos R^{s} 600

f.185 [629] Otra pintura en lienzo que es el casso del castillo de Emaus con otras perssonas que sirven la messa y un perro y un gatto de dos varas de alto y vara y media de ancho en dos mill y Duzienttos Reales 2200

[630] Un Rettratto en lienzo de un diablo enttre otros con una vandera a el hombro de una vara de altto y media vara de ancho en cien Reales 100

[631] Un pais en lienzo obscuro en que se ve un pastor y unas cabras y en lo eminente una fabrica de una vara de altto y dos tterzias de ancho en ciento y cinquentta Reales 150

f.185v [632] Otro pais en lienzo en que se ven dos troncos con oxas a lo lexos una fabrica y una muxer y un hombre recostados en el suelo, de una vara de altto y dos terzias de ancho en ciento y cinquentta Reales 150

[633] Una pintura en lienzo de un frayle Dominico senttado en una silla con unas horas en la mano Yzquierda y la derecha sobre un bufette de cinco tterzias de altto y dos varas de ancho en mill y quatroçienttos R^{s} 1400

[634] Otro pais en lienzo en que se ve devaxo de un arboleda una cassa de Madera y al lado san Antonio Abad senttado, de vara de altto y dos tterzias de ancho en ciento y cinquentta R^{s} 150

f.186 [635] Una caveza en lienzo como rreclinada y el pelo herizado de media vara de altto y lo mismo de ancho en trezienttos y cienquentta Reales 350

[636] Otra pintura en lienzo grande de la adorazion de los Reyes rrettocada y el Viexo en el alto de la ofrenda con Vestidura blanca y flores doradas de quatro varas menos quartta de altto y dos varas y tres quarttas de ancho en mill y seisçienttos Reales 1600

Pieza de los Trucos

[637] Onze mapas con marcos negros y alquitraves dorados la primera de ttoda la Europa tiene vara y m.ª (f.186v) de altto y dos de ancho otra de Africa del mismo altto y ancho = otra de todo el orbe figurado en dos glovos de siette quarttas de altto y dos varas y tterzia de ancho = otra de America de vara y media de altto y dos de ancho = otra de Germania la Ynferior de siette quarttas de alto y dos varas y tterzia de ancho = otra de Asia de vara y media de altto y dos varas de ancho = otra de ttoda Germania de vara y media de altto y dos varas de ancho = otra de la Isla de Inglatterra de vara y tterzia de altto y dos varas de ancho = otra de Suezia que tiene vara y media de altto y dos de ancho = otra en blanco de la Rivera de Genova de vara de altto y tres

varas de ancho = otra del mismo genero de la partte meridional del estado de Milan de vara de altto y vara y media de ancho ttassada cada una en cien Reales montta todo 1100

f.187 *dho depositto*

[638] Otro Retratto de san feliz capuchino en pie que ttiene la mano en un baculo con orquilla y pendiente de ella la ttalega y en lo altto dos angeles que le ponen una guirnalda de dos varas y media de altto y vara y tres quarttas de ancho en quarentta Ducados 440

[639] Otro Lienzo Retratto de san Lorenzo en el martirio con un Angel que le corona el Laurel y diferenttes ministros y verdugos en la execuzion y uno con una tronpetta que ttiene de altto tres varas y dos tterzias de ancho dos varas y una tterzia en dos mill siettecienttos y cinquentta Reales 2750

f.187v [640] Otro con una Rueda en que estan pendienttes algunas figuras de poco mas de platta digo de quartta y dos tterzias de largo en quatro Reales 4

[641] Quatro lienzos Yguales de diferenttes marrachos y moxiganga que cada uno tiene vara de altto y poco mas de ancho en cien R^{s} cada una 400

[642] Un Rettrato en obalo de un hombre en çien Reales 100

[643] Dos rrettraticos de dos muchachos como vorrados con marcos dorados en cien Reales cada uno 200

Anttecam.^{ra} del q^{to} vajo

[644] Un Salvador y doze apostoles en Lienzo en pie que ttienen a dos varas y media de altto y vara y dos tterzias de ancho y el quadro de san Juan Evanxelista tiene de ancho dos varas y quartta ttasada cada una en çient ducados 14300

f.188 [645] Otro lienzo de san Juan Evanjelista en patmos escriviendo que esta sobre la puertta de la enttrada del quartto, que ttiene siette quarttas de altto y dos terzias de ancho en trezienttos y cinquentta R^{s} 350

[646] Otro quadro del casso del castillo de Maus questa sobre la puertta que passa ala pieza quadrada que ttiene vara y media de altto y siette quarttas de ancho en cinquentta Ducados 550

f.188v [647] Otro Lienzo de san Juan en hedad mayor escriviendo en la Vision Signum Magnuta aparvit, que es quando vio a nuestra señora vestida del sol calzada de la luna y coronada de Estrellas que ttiene el mismo altto y ancho que la anttezedentte en quattroçienttos Reales 400

[648] Un San francisco de Paula en pie delantte de los Apostoles y vara de ancho con Retulo en trezienttos y cinquentta R^{s} 350

[649] Otro lienzo de sobre venttana que esta en la que cae a la calle que es un hermittano desnudo y el rrostro elevado y sobre el parcze que ay una puente de palo que tiene vara y media de largo y tres quarttas de altto en çien Reales 100

f.189 *Pieza del canzel tiene con marcos neg.^{s} y alquitraves dorados las pintt.^{s} sig.^{tes}*

[650] Un San Lorenzo con Alva y Almatica, y las parrillas en la mano Yzquierda y una palma en la dra que ttiene dos Varas y media de altto y dos varas menos quartta de ancho en sietteçienttos Reales 700

[651] Otro lienzo de nuestro señor con la cruz a cuestas y otras dos figuras de Sayones que ttiene vara y tres quarttas de altto y vara y quarta de ancho en siettezienttos Reales 700

[652] Una prespectiva en lienzo en que se ve por un Arco el mar y ay dos Varcas y devaxo del arco ay tres figuras que tiene de altto vara y tterzia y de ancho tres quarttas en Duzienttos y cinquentta R^{s} 250

f.189v [653] Otra prespectiva en que se ve tres figuras devaxo de unos arcos y a lo lexos una prespectiva del mismo altto que la antezedente y una vara de ancho en Duzientos y cinquentta Reales 250

[654] Dos Rettrattos de los Reyes Phelipe quartto y Doña Ysavel que tienen tres quarttas de ancho y lo mismo de altto en trezienttos y cinquentta Reales cada una 700

[655] Otro lienzo de san Nicolas de Tolentino con una estrella en el pecho que tiene siette quarttas de altto y cinco de ancho en quatroçienttos Reales 400

f.190 [656] Un Rettratto en pie de santta Clara de Montefalco con avitto Agustino y con baculo pastoral de dos varas y media de altto y vara y media de ancho en seisçienttos Reales 600

[657] Otro Retratto de Santta Isavel Reyna de Portugal con rrostro muy hermosso coronada y con el avitto de la tterzera horden y un baculo en la mano y un escudo de Armas coronado en las espaldas que ttiene el mismo altto que el antezedentte y vara y dos tterzias de ancho en seisçienttos Reales 600

[658] Dos Rettrattos Yguales de dos niños que figuran al prinzipe Don Baltthasar y la Reyna de françia Doña Maria Theressa que tienen cada una vara de altto y tres quarttas de ancho en Duzienttos Reales cada una 400

f.190v [659] Otro Retrato de santta Barvara en pie en la mano derecha una palma y la Yzquierda sobre Ruynas de una fabrica del mismo altto y ancho que la de santta clara en sietteçienttos Reales 700

[660] Otros dos lienzos iguales de dos semideos que el uno pareze saturno y el otro esta buelttas las espaldas que ttiene çinco quarttas de altto y dos terzias de ancho en cien Reales cada uno 200

[661] Otras dos pinturas en lienzo yguales que la una es Benus en el Vaño con una ninfa que la limpia el pie y una negra detras en trezienttos Reales 300 y el otro de la misma Benus desmayada de ver un disfrazado y dos ninfas que la estan tteniendo que ttienen a vara en quadro en siette Ducados 77

f.191 *Pieza delantte de las alcovas de dha pieza ttiene con marcos negros y alquittraves dorados las pinturas siguienttes*

[662] Una pintura en lienzo en que ay diferenttes hombres a cavallo y a pie en una vattalla y a lo cerca uno muerto de dos varas y tterzia de altto y cerca de dos varas de ancho en trezienttos y sessentta Reales 360

[663] Dos pinturas Yguales en lienzo la una de la figura de Bulcan y la otra del Dios apolo en pie con un manto colorado y murrion con alas de vara y ocho dedos de altto y media vara de ancho cada una en sessentta Reales 120

f.191v [664] Tres cavezas de hombres en lienzo yguales quadradas de a dos terzias la una con cuello alechugado otra Armado y la otra con cuello como de clerigo en Duzienttos Reales cada una 600

[665] Dos Rettrattos de medio cuerpo en lienzo el uno el Almirante Padre, y el otro mi señora la Duquessa su muxer de vara y media de altto y vara y quartta de ancho en trezienttos y cinquentta Reales cada una 700

[666] Otra Pintura en lienzo de lot y sus hixas quando le ymbriagaron de vara y media de altto y dos y media de ancho en quattroçienttos R^{s} 400

f.192 [667] Otra pintura en lienzo de Phelipe quartto a cavallo Armado de tres varas de altto y dos y media de ancho en dos mill Reales 2000

[668] Un Retratto en lienzo de cuerpo enttero de un cavallero Armado con el murrion sobre una mesa y la mano derecha sobre ella de dos varas de altto y vara y quartta de ancho en quattroçienttos Reales 400

[669] Tres pinturas en lienzo de tres sivilas yguales de tres quarttas de altto y media vara de ancho, cada una en sesentta Reales 180

[670] Otra pintura en lienzo del retrato de la señora D.ª Rosolea con la mano derecha puesta sobre el rrespaldo de una silla de vara y media de altto y vara de ancho en Duzienttos Ducados 2200

f.192v [671] Un Rettratto de la señora Doña Maria en lienzo con la mano yzquierda sobre una mesa y con la derecha esta tomando una flor de un azafatte de vara y media de altto y una vara de ancho en novezienttos Reales 900

[672] Otro Rettratto de mi señora la Marquessa del carpio del mismo altto y ancho que la antezedentte en nuevezienttos Reales 900

Quartto delos Reg.

[673] Una pintura en lienzo en que se ve ser la visittazion de santa Isavel de tres varas de altto y dos varas y dos terzias de ancho con marco negro en mill y quinienttos Reales 1500

f.193 [674] Otra en ttabla que ttiene de altto dos terzias y vara de ancho que se ve çinco pastores y ganado y un Angel entre nubes en ochocienttos Reales 800

[675] Otra en ttabla de vara y media de altto y vara y mas de quarta de ancho en que se ve el nazimiento de nuestro señor en que y diferentes figuras en mill y seiscienttos Reales 1600

[676] Otra pintura en lienzo que tiene de altto tres varas y de ancho lo mismo en que se ve a nuestra Señora coronada de Estrellas y onze Angeles de cuerpo entero alrrededor en mill y quinienttos Reales 1500

f.193v [677] Una prespectiva de vara y dos terzias de altto y vara de ancho en que se ven tres figuras Junttas al pie de ella en quinienttos y cinquentta R^{s} 550

[678] Otra en lienzo de mas de media vara de altto y una tterzia de ancho en que se ven Juntto de una fabrica dos figuras en treyntta Reales 30

[679] Otra del mismo ttamaño de una prespectiva en treyntta Reales 30

[680] Otra de dos varas de ancho y mas de media vara de altto en que se ve cielo en quarentta Reales 40

[681] Otra prespectiva que tiene de alto vara y media y de ancho cerca de tres quarttas en que se ven diferentes figuras y un Rey vajando en unas gradas en cinquentta Ducados 550

f.194 [682] Otra pintura en lienzo de vara y terzia de altto en que se ve a lott y sus dos hixas en novezienttos Reales 900

[683] Otra pintura en ttabla que tiene de alto vara y terzia y vara de ancho en que se ve a san Geronimo con una rropa colorada en novezienttos Reales 900

[684] Otra pintura en lienzo de vara y media de altto y vara de ancho en que se ve un san Pasqual vaylon ttassada en trezientos Reales 300

[685] Quatro prespectivas yguales en lienzo de media vara y quatro dedos de alto y vara de ancho de diferentes prespectivas, tres a quatrocienttos Reales, y la otra quinientos y cinquentta 1750

f.194v [686] Otra prespectiva en lienzo que tiene de altto vara y media y de ancho vara y tres quarttas en que se ven los apostoles en la pezina en ochocientos Reales 800

[687] Un paysillo largo y angosto en veinte Reales 20

[688] Otra prespectiva en lienzo que tiene de alto vara y media y una de ancho en que se ven una prespectiva con una muxer senttada en quatrocientos R^{s} 400

[689] Otra prespectiva de vara y media de alto y vara y diez dedos de ancho en que se ven dos soldados Armados senttados en quinientos y cinquenta Reales 550

f.195 [690] Una pintura en lienzo que tiene de alto vara menos quatro dedos y de ancho dos terzias en que se ve un biexo y dos muchachos en duzienttos Reales 200

[691] Un medio cuerpo de san Geronimo en lienzo de vara y tres quarttas de altto y lo mismo de ancho en duzientos y cinquentta Reales 250

[692] Otro medio cuerpo del mismo ttamaño que el antezedente de un hombre anziano con Barva blanca en Duzientos y cinquentta Reales 250

f.195v [693] Otra en lienzo que tiene de altto dos varas y una terzia y de ancho dos varas menos siete dedos nuestra señora senttada con el niño en los brazos y san Geronimo en quatro mill y quinienttos Reales 4500

[694] Otro en lienzo de vara menos quatro dedos de altto y de ancho dos terzias en que se ve un niño senttado con un Ramo de coral en la mano tresçientos y cinquentta Reales 350

[695] Otra en lienzo de vara de alto y vara y dos tercias de ancho en que se ve pais, y una gorra en Duzientos Reales 200

f.196 [696] Otras dos en lienzo de Vara y quartta de altto y cerca de dos tterzias de ancho en la una se ve una figura con un mundo a cuestas y en el otro un Gigante a sesenta Reales en ciento y veinte R^{s} 120

[697] Doze Retrattos de hombres y muxeres pequeños los quatro con marcos dorados y los demas con marcos de ebano en duzienttos Reales cada uno 2400

[698] Un pais en lienzo que tiene de alto vara y terzia y de ancho vara y media en que se ve a san Antonio Abad y el vaculo en el suelo en cinquenta du^{os} 550

[699] Un Retrato de medio cuerpo en lienzo que tiene de altto vara y media y vara menos tres dedos de ancho en que se ve un medio cuerpo de la Reyna de Suezia en ciento y cinquentta Reales 150

f.196v [700] Otra en lienzo del altto de la antezedente y media vara de ancho que es un hermittaño descalzo en sesenta Rs. 60

[701] Otra en lienzo en que se ve a europa sobre El toro blanco con su marco de vidrios con flores que tiene de alto dos varas y de ancho vara y media en sesenta Ducados 60

[702] Otra de una prespectiva en lienzo que tiene de alto vara y terzia y de ancho cerca de dos varas en que se ve unas figuras y Arboleda en trezientos Reales 300

f.197 [703] Otra en lienzo que tiene de alto dos varas y de ancho dos varas y tercia en que se ve ser el hixo prodigo que con su marco y vidrios vale mill y seisçientos Reales 1600

[704] Otra en lienzo del mismo ttamaño que la del hixo prodigo en que se ve una muxer al pie de un arbol con un ynstrumento y vidrios en mill y seiscienttos Reales 1600

[705] Otra en ttabla que tiene de alto dos terzias y de ancho media vara y quatro dedos en que se ve a Cleopatria con un aspid en la mano en siettezienttos y ochentta Reales 780

[706] Otro pais en lienzo de vara y quartta de altto y cerca de dos varas de ancho en que se ven entre Unos arboles unas figuras en trezienttos Reales 300

f.197v [707] Otra en lienzo de zerca de dos varas de altto y de ancho tres quartas en que se ve un cupidillo sobre una vallena, con vidrios y marco en ochocientos y ochenta Rs. 880

[708] Una en lienzo que tiene de altto dos terzias y media vara de ancho de un medio cuerpo de san Pablo con barva Rubia y larga en quinientos y cinquentta Rs 550

[709] Otra del mismo altto que la anttezedente y media vara de ancho en que se ven perros y hombres a cavallo de monteria en treyntta Reales 30

[710] Otra en lienzo que tiene de alto dos varas menos ocho dedos y dos varas y terzia de ancho de Lucrecia difuntta con Marco y Vidrios azogados en ochocientos Reales 800

f.198 [711] Un fruttero en lienzo que tiene de altto çinco quarttas y de ancho una tterzia en que se ven flores y fruttas en treyntta y tres Reales 33

[712] Otro en lienzo sin marco que tiene de largo dos varas y dos terçias de ancho en que se ven Arboles y un lovo en quinze Reales 15

[713] Otra en lienzo de tres quartas de altto y mas de media vara de ancho en que se ven perros y un Venado en quarentta Reales 40

[714] Otra en lienzo que tiene de altto tres quarttas y media vara de ancho, en que se ve Un hombre con cornetilla y dos perros corriendo en quarentta Reales 40

f.198v [715] Otra en lienzo de vara y tres quarttas de altto y poco mas de terzia de ancho en que se ve en el mar a Europa sobre un toro en Duçientos y cinquentta Reales 250

[716] Otro en lienzo que tiene de alto vara y media y de ancho media vara, en que se ve un Rio y Arboleda en Duzientos y cinquentta Reales 250

[717] Otra en ttabla poco mas de media vara de alto y cerca de otra y media de ancho en que se ve una caveza de una mug^{r} con cuello alechugado en trezientos Rs 300

f.199 [718] Otra en ttabla en obalo que tiene de ancho doze dedos y lo mismo de altto en que se ve un Angel y una alma en el Ynfierno con muchos diablos con marco ttallado y dorado en mill Reales 1000

[719] Otra en lamina que tiene de alto una quartta y de ancho nueve dedos en que se ve la adorazion de los Reyes en ochentta Reales 80

[720] Una Marina en lienzo que tiene de altto una terzia y de ancho una quartta en que se ve una Varquilla en treyntta Reales 30

[721] Otra del mismo ttamaño en lienzo en que se ve un navio en cient Reales 100

[722] Tres floreros yguales en lamina que tienen de largo ocho de dedos y de ancho una quartta en que se ven vassos de floreros en çien Reales cada uno 300

f.199v [723] Otro florero en lamina poco menos que los antezedentes de flores en çien Reales 100

[724] Treyntta y siette Retrattos pequeños de hombres y mujeres con marcos dorados ttasada cada una en sesenta Reales monttan 2220

[725] Una nuestra Señora en miñatura con vidriera de media vara menos quatro dedos de altto y una terzia de ancho que tiene las manos Juntas con marco de ebano en quatroçienttos Reales 400

[726] Otra pintura de una caveza en lienzo de hombre con cuello alechugado que tiene media vara de alto y de ancho tres quarttas sin marco en Duzientos Reales 200

f.200 [727] Una pintura en ttabla de dos tercias de altto y una de ancho con una Relixiossa de nuestro padre San fran^co^ sin marco en Duzientos y cinquenta Reales 250

[728] Dos anjeles pinttados sobre bidrio azogado de dos terzias de altto con marcos de peral a ciento y cinquenta Reales cada uno 300

[729] Otra en lienzo de vara y quartta de altto y una vara de ancho de cleopatra con los aspides en trezientos y cinquenta Reales 350

[730] Otra en lienzo de dos terzias de alto y vara de ancho con marco de Ebano en que se ve navios de christianos y moros en mill R^s^ 1000

f.200v [731] Otra en ttabla que tiene de alto media vara y de ancho una terçia con marco negro Retrato de medio cuerpo de Hombre con gorra y cuello alechugado en seiscientos Reales 600

[732] Una en lienzo que tiene de alto vara y terzia y de ancho vara y tres dedos que es san Juan Evanxelista de medio cuerpo con la mano sobre un papel y la otra sobre el agua en seiscientos y sesentta R^s^ 660

Y en este estado dejaron por aora dha ttassazion para la proseguir quando combenga Y declaran los suso dhos haverla hecho vien y fielmente a su saver y enttender sin hazer agravio a parte alguna socargo de dho Juramento en que se afirmaron rratificaron y firmaron aquienes doy fee conozco siendo testigos Don Agustin de los Reyes, Don Diego de Miranda Y Miguel de Eguzquiza Residenttes en esta cortte =
claudio coello =
D^n^ Gil francisco soil pinttor =
ante mi Juan de Medina

f.201 *En la villa de Madrid a cinco dias del dho mes y año antemi el [illeg.] y testigos parezieron los dhos Don claudio coello y Don Gil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de Pinturas que quedaron por muerte del dho señor ALmirantte ttassaron las siguientes*

f.201v [733] Una pintura en lienzo de vara menos siette dedos de alto, y de ancho una quarta que es un ramo de azuzenas en treyntta R^s^ 30

[734] Otra en lienzo que tiene de altto poco mas de media vara y de ancho una bara de una caveza de un hombre Armado tasada en ciento y cinquentta Reales 150

[735] Otra en lienzo que es sobre puertta de media vara de altto y vara y tres quartas de ancho en que se ve una ninfa desnuda y tendida y otras figuras a un lado en cinquentta Reales 50

[736] Otra en lienzo que tiene de alto tres quarttas, y de ancho una bara en que se ve una Vattalla con marco Varcia de vallena, quinientos y cinquentta Reales 550

f.202 [737] Otra en lienzo que tiene de altto media vara, y media vara poco menos de ancho, una caveza de nuestra Señora con la mano en el pecho en quatroçientos R^s^ 400

[738] Otra en lienzo que tiene de altto tres quarttas, y de ancho mas de media vara que es nuestra señora dando de mamar al niño con marco dorado en trezienttos y cinquentta Reales 350

[739] Otra en ttabla que tiene de altto dos terzias y de ancho una bara que es un medio cuerpo de la Mag.^na^ con un botte en la mano en ochoçientos y cinquentta Reales 850

f.202v [740] Otra en lienzo que tiene de alto media vara y de ancho dos terzias en que se ve a Benus que se apea de un carro y con marco y vidrios en trezienttos y cienquentta R^s^ 350

[741] Otra en lienzo que tiene de altto tres quarttas y de ancho poco menos con marco de ebano de nuestra Señora con manto azul y las manos Junttas en el pecho en ochoçientos Reales 800

[742] Otra en lienzo de vara y diez dedos en quadro en que se ve el desposorio de santta Catthalina y su martirio a lo lexos en quatrocienttos Reales 400

f.203 [743] Tres pinturas las dos Yguales que tienen de alto media vara y mas de tterzia de ancho con marcos dorados y vidrios xptalinos que son tres Jarras de diferentes flores en sietteçienttos Reales cada una 2100

[744] Dos marcos de Ebano con vidrios azogados y pintados Jarras de flores en ellas en trezientos y treyntta Reales cada una 660

[745] Otro marco de Madera dado de negro con sus cantoneras de bronze con nueve vidros pintado Rossas y flores en Duzientos y cinquentta y çinco Reales 255

[746] Otros dos marcos de ebano y perfiles como los dos de las Jarras de flores, en que ay ocho vidrios pintados en cada una con canastillos llenos de diferentes fruttas ttassada cada una en treyntta ducados 660

f.203v [747] Un marco de peral con cantoneras de bronze, en que ay quatro Vidros azogados pinttados de flores en Duzienttos y quatro Reales 204

[748] Otro marco cassi del mismo tamaño y genero que el antezedente en que ay seis vidrios azogados pinttados con flores pajaros y frutas en duzienttos y quarenta y seis R^{s} 246

[749] Otro marco del mismo genero que el antezedente con otros seis vidrios pintados de paxaros y flores en Duzienttos Reales 200

[750] Una sobre venttana de poco menos de dos varas de largo y quartta de altto en que se ve una prespectiva en veinte y quatro Reales 24

f.204 [751] Dos pinturas Yguales en lienzo que cada una tiene de alto dos varas y de ancho dos y media la una es en prespectiva y dos varcos en el mar en nuevecientos Reales 900
Y la otra es el nazimiento de nuestro señor y un pastor con cordero en siettecienttos Reales 700

[752] Otra en lienzo de vara y terzia de altto y de ancho dos varas y quarta en que se ve quatro figuras, y entre ellos un Angel con un hombro desnudo en ochoçienttos Reales 800

[753] Otra en lienzo que tiene de alto una bara y lo mismo de ancho en que se ve un pais un hombre a cavallo hiriendo un lovo en quatrocientos Reales 400

f.204v [754] Otra en lienzo de vara de alto y dos varas de ancho en que se ven diferentes hombres y turcos a cavallo como corriendo parexas en Duzienttos y cinquentta R^{s} 250

[755] Otra en lienzo de media vara en quadro de Un florero en treynta Reales 30

[756] Otro en lienzo que tiene de altto media vara y terzia de ancho que se ve Jarra de flores en treynta Reales 30

[757] Otra en lienzo de vara de alto y dos terzias de ancho en que se ben Naranjas vesugos y adovado en Duzienttos y cinquentta Reales 250

[758] Otra en lienzo que tiene de alto dos varas y media y de ancho dos y tterzia en que se ve a San Andres en el martirio en cinquenta Ducados 550

f.205 [759] Una caveza de San Pasqul Baylon de tterzia poco mas de altto y terzia de ancho metida en una hurna de violetta en mill Reales 1000

[760] Una pintura pequeña en que ay tres, una en cada puertta que en una se ve la Adorazion de los Reyes, en otra la huyda a Exipto y en medio el nazimiento ttassada en dos mill Reales 2000

[761] Otra en lienzo de media vara de alto y vara de ancho en que se ve carnero, naranjas y vellottas en cien Reales 100

[762] Otra en lienzo que tiene de alto lo mismo que la antezedente y Vara menos quatro dedos de largo en que se ve un pais, y una santta orando en sesentta Reales 60

f.205v [763] Otra en lienzo que es sobre puertta de media vara de alto y siette quartas de largo en que se ve a Benus y a Jupitter, y una Aguila en çiento y cinquenta Reales 150

[764] Otra en ttabla que tiene de alto media vara y quartta de ancho en que se ve peñas, y Rios en cinquenta Reales 50

[765] Otra en lienzo de media vara de altto y dos varas de ancho en que se ven dos zorras en ochenta Reales 80

[766] Una Pintura en ttabla que tiene de alto una bara, y de ancho tres quarttas que es un biejo con barva larga en cinquentta R^{s} 50

f.206 [767] Otra en lienzo de un cupido dormido de poco mas de bara en quadro en ciento y cinquentta Reales 150

[768] Una caveza de nuestro señor en lienzo pequeña de media vara de alto, en sessentta Reales 60

[769] Una pintura en ttabla de dos terçias de alto y media vara de ancho en que se ve un medio cuerpo del salvador en çien Reales 100

[770] Otra en lienzo de Vara de altto y mas de vara de ancho en que se ve un quarto de cabritto y un par de criadillas en çien Reales 100

[771] Un pais en lienzo que tiene de alto tres quarttas y de ancho una bara en que se ve una Monttaña y arboles en sessentta Reales 60

f.206v [772] Una pintura en lienzo de medio punto que por lo mas vajo tiene tres varas y se ve a nuestra señora y a santta catthalina que pareze ser el desposorio de la santta en dos mill y siettezienttos Reales 2700

[773] Otra pintura en lienzo de vara y media de altto y vara de ancho en que se ve un pais con una fuente en Duzienttos y cinquentta Reales 250

[774] Cinco pinturas en obalo que cada una tiene vara de altto y algo mas de vara de ancho de prespectivas diferentes ttassada cada una en quatrocientos Reales 2000

[775] Otra prespectiva en lienzo que ttiene de altto Vara y media y de ancho otra vara en que se ven perros y figuras en quatroçientos Reales 400

f.207 [776] Otra en lienzo que ttiene de alto cerca de vara y mas de vara de ancho en que se ve diferenttes figuras y un pobre con dos mulettas, en seisçienttos Reales 600

[777] Otra prespectiva que tiene de altto media vara y dos terzias de ancho en que se ve una figura en una fuente, en çiento y cinquentta Rs 150

[778] Otra prespectiva en lienzo de vara y media de altto y mas de vara de ancho en que se ve unos despeñaderos de agua en quinientos y cinquentta Reales 550

f.207v [779] Otra prespectiva del mismo altto que la antezedente y de ancho siete quarttas en que se ven difc-rentes figuras, y una santta que la ban a degollar, en ochoçienttos Reales 800

[780] Otra en lienzo de vara de altto y algo mas de vara de ancho en que se ve a san Antonio, y un diablo en Duzientos Reales 200

[781] Una Pintura en lienzo de dos varas y media de altto y de ancho dos varas y tterzia en que se ve ser la zircunçizion y una muxer con dos pichonzicos en una zestilla en mill y quinientos Reales 1500

[782] Otra del mismo altto y ancho que la antezedente en lienzo que pareze ser la presenttaz.^{on} de nra S^{a} en mill y quinienttos Reales 1500

f.208 [783] Otra en lienzo que ttiene de altto vara y terzia y de ancho vara y dos terçias que es el sacrifizio de Abrahan en quinienttos Reales 500

[784] Otra en lienzo que tiene de altto vara y quartta y de ancho vara y media en que se ve una messa y senttado en ella un hombre y una muxer y perros alrrededor ttassada en quinienttos y cinquentta Reales 550

[785] Otra en lienzo que tiene de altto lo mismo que la presenttazion y de ancho lo mismo en que se ve ser la subida de nuestra señora a los cielos en mill y quinientos Reales 1500

[786] Otra en lienzo del mismo altto, y ancho que la anttezedente en que se ve ser la Anunciazion de nra S^{ra} en mill y quinienttos Reales 1500

f.208v [787] Otra en lienzo que ttiene de altto y ancho lo que la anttezedentte en que se ve ser el casso de la puertta dorada y san Joachin y santta Ana en mill y quinienttos Reales 1500

[788] Quatro pinturas Yguales las tres en lienzo y la otra en ttabla de vara y quatro dedos de altto y tres quarttas de ancho, que en la una es el descendim^{to} de la cruz en trezienttos y cinquentta Reales 350

Otra la de en ttabla de nuestra señora san Joseph y el niño en quatrocienttos Reales 400

Otra de un medio cuerpo de san Geronimo escriviendo en un libro en duzientos Reales 200

y la otra de un medio cuerpo de un santto con un papel en la mano en çien Reales 100

f.209 [789] Otra en lienzo de Vara y quartta de altto y vara de ancho en que se ve a san Anttonio de Padua con un rramo de Azuzenas en la mano Yzquierda en trezienttos R^{s} 300

[790] Otras dos yguales en lienzo que tienen vara y quartta de altto y vara y tterzia de ancho que son dos payses en ttreyntta y seis Reales cada una 72

[791] Otra en lienzo que ttiene de altto dos Varas y quartta y çinco terçias de ancho en que se ve a David con la caveza del Gigante en la mano derecha ttassada en mill y quinienttos Reales 1500

[792] Otra en lienzo que ttiene de altto dos Varas y de ancho vara y media en que se ve a san Juan desnudo senttado y elevado el rrostro en cinquentta ducados 550

f.209v [793] Otra en lienzo que ttiene de altto dos varas y media y de ancho dos varas y dos terzias en que se ve a nuestra señora en pie con el niño en los brazos y dos peregrinos en quinienttos y setentta Reales 570

[794] Otra en lienzo del mismo altto que la anttezedentte y de ancho una quartta que es un pais quatro ducados 44

[795] Otra en lienzo que tiene de alto dos terzias y de ancho una vara en que se ve a Benus y quatro perros que la envisten en Duzienttos Reales 200

f.210 [796] Otra en lienzo que ttiene de altto lo mismo que la anttezedente y de ancho tres quarttas en que se ve pais y un hermittaño Yncado de Rodillas en çinquentta Reales 50

[797] Otra en lienzo que ttiene de altto vara y tterzia y de ancho vara y dos tercias en que se ve un pais y arboleda en ttrezienttos Reales 300

[798] Otra en lienzo que ttiene de altto siete quarttas y de ancho lo mismo en que se ve a Susana y los dos viexos con su marco y vidrios pintados de flores en dos mill y trezienttos R^{s} 2300

[799] Otra en lienzo que ttiene de altto dos tterzias y de ancho tres quarttas en que se ve a Benus dando de mamar a un muchacho en duzienttos Reales 200

f.210v [800] Otra en lienzo que ttiene de ancho lo mismo que la anttezedente y de alto vara y quartta en que se ve un medio cuerpo de una muxer con cuello en Duzientos Reales 200

[801] Otra pintura en lienzo que ttiene de altto cerca de dos varas y de ancho vara y tterzia en que se ve a Mercurio y Benus y un cupidillo con marco de ebano en tres mill Reales 3000

[802] Otra en lienzo que ttiene de altto vara y quartta y de ancho una tterzia en que se ve pais en treyntta Reales 30

[803] Otra en lienzo que ttiene de alto dos varas y una vara de ancho en que se ve una muxer con una cornicopia de fruttas con marco y vidrios en çien ducados 1100

f.211 [804] Otra en lienzo del mismo ttamaño que la anttezedentte en que se ve una muxer con flores que es el senttido del olfatto con marco y vidrios en çien ducados 1100

[805] Otra en lienzo de vara y quartta de altto y de ancho vara y tres quarttas en que se ve un pais dos arboles juntos y un hombre a cavallo en trezientos Reales 300

[806] Otras dos Yguales en lienzo que tienen de altto vara y quartta y de ancho una terzia y en el uno se ve Arvoles y una cassa en cinquentta Reales 50
En el otro se ven arboles quarenta Reales 40

[807] Otra en lienzo que tiene de altto vara y tterzia y poco mas de ancho en que se ven flores y fruttas en quatrocienttos y quarentta R^{s} 440

f.211v [808] Otra en lienzo que es un pais que tiene de altto vara y tterzia y de ancho çerca de media vara en que se ve arboles solos en quattro ducados 44

[809] Otra en lienzo que ttiene de altto una vara y de ancho dos tterzias en que se ve a un hombre muerto y una muxer atravesandose con un puñal en trezienttos y cinquentta Reales 350

[810] Otra en lienzo de vara de altto y de ancho lo mismo en que se ve un pais y una cassa y figuras ttasada en çiento y veinte Reales 120

[811] Otra en lienzo que ttiene de altto una bara y poco mas de media vara de ancho en que se ve un borrico y un hombre y una mug.^{r} en cinquentta Reales 50

f.212 [812] Otra en lienzo que ttiene de altto media vara y de ancho vara y media en que se ve unas caserias y arboles en cien Reales 100

[813] Otra en lienzo que ttiene de alto vara y ocho dedos y de ancho media vara en que se ve a Mercurio con Ropa colorada en ochentta Reales 80

[814] Otra en lienzo que ttiene de altto dos tterzias y de ancho mas de vara en que se ve a nuestra señora el niño y san Joseph que es huyda a exiptto en çiento y cinquentta Reales 150

[815] Una nuestra señora de la conzepçion en lamina que tiene de altto nueve dedos y siette de ancho con marco de ebano y manto azul en sesenta R^{s} 60

f.212v [816] Otras quattro en lamina Yguales con marcos dorados que cada uno tiene de altto nueve dedos y una quartta de ancho que son frutteros en que se ven fruttas y esparragos a ducienttos y cinquentta Reales cada una 1000

[817] Una Marina en ttabla que ttiene de altto seis dedos y una tterzia de ancho en que se ve tres navios en duzienttos Reales 200

[818] Otra Marina en ttabla que ttiene de altto una terzia y altto ocho dedos en que se ve un navio y dos galeras en trezienttos Reales 300

[819] Una Marina en ttabla que tiene de altto cinco dedos y una quartta de ancho en que se ven navios y poblazion en Duzientos y cinquentta Reales 250

f.213 [820] Otra en ttabla que ttiene de altto seis dedos y de ancho una quartta en que se ve arboleda y unas figuras a una lumbre en Duzienttos y cinquentta Reales 250

[821] Otra del mismo ttamaño en ttabla en que se ve un pais oscuro y la luna que va saliendo ducienttos Reales 200

[822] Otra en piedra verde guarnezida de Bronze en que se ve a nuestra señora senttada con el niño en los brazos san Joseph durmiendo y dos Angeles en el ayre en sietteçienttos Reales 700

[823] Otra en lienzo que ttiene de altto dos terzias y de ancho una bara menos seis dedos que es una vattalla sobre puente y un hombre en un cavallo blanco que caella en cinquentta ducados 550

f.213v [824] Otra en lienzo que ttiene de altto dos terzias y de ancho una bara en que se ve una vattalla junto a una tienda de campaña en quatrocienttos y quarentta Rs. 440

[825] Una prespectiva en lienzo que tiene de altto vara y ocho dedos y de ancho poco mas de media vara en que se ven diferentes figuras en çinco ducados 55

[826] Dos frutteros en lienzo Yguales que ttienen de altto media vara y de ancho tres quarttas en que se ven diferentes Alvillas de fruttas en quatroçienttos y quarenta Reales cada una 880

f.214 [827] Una sobrepuertta en lienzo de cerca de media vara de altto y vara y tres quarttas de ancho en que se ve una ninfa dormida y dos muchachos a los pies en çient Reales 100

[828] Otra en lienzo que ttiene de altto dos tterzias y de ancho una bara en que se ve una vattalla de cavalleria en çinquentta Ducados 550

[829] Dos en lienzo Yguales que ttienen de altto una tterzia y de ancho dos tterzias en que se ven paises con arboles en çientto y quarentta Reales cada una 280

[830] Otra en lamina que es ochavada con su marco de vidrio azogado guarnezida de flores y Almendras de xpttal y una Pilica par Agua venditta y la pintura es nuestra señora coronada de Angeles con marco azul en seisçienttos Reales 600

f.214v [831] Otra en ttabla que ttiene de altto tres quarttas y de ancho vara y quattro dedos en que se ve el nazimiento de nuestro señor un pastor yncado de Rodillas y otro senttado en novezientos Reales 900

[832] Otra de una caveza en lienzo de media vara de altto y tres quarttas de ancho en que se ve un medio cuerpo de una muxer ttassada en quattroçienttos Reales 400

[833] Otra en lienzo de media vara de altto y de ancho una quarta en que se ve una Jarra de flores en veinte Reales 20

f.215 [834] Otra en piedra guarnezida de Bronze de menos de media vara casi en quadro en que se ve de mas de medio relieve la cama y la muxer de Arquittofel, y Joseph junto a la cama en doze mill Rs. 12000

[835] Dos en lienzo la una de ttres varas menos quartta en quadro en que se ve ser el nazimiento de nuestra señora y santta Ana en la cama en mill y quinienttos Reales 1500

y la otra de ttres varas menos quartta de altto y de ancho dos varas menos siette dedos en quc se ve ser la encarnazion de nuestro señor en siettecienttos Reales 700

f.215v [836] Otra en lienzo que ttiene de altto vara menos quatro dedos y dos tterçias de ancho en que se ve a Europa sobre el ttoro blanco en çiento y cinquentta Reales 150

[837] Una prespectiva en lienzo de vara menos ocho dedos de altto y de ancho vara y ocho dedos en que se ve fabrica y tres figuras Junttas en quinienttos y cinquentta Reales 550

[838] Otra en lienzo de tres quarttas de altto y de ancho una vara en que se ve varros un caldero vidrios y dulzes en ttrezienttos Reales 300

[839] Dos pinturas Yguales en lienzo de tterzia y quatro dedos de altto y vara menos nueve dedos de ancho en que se ven Unas Vattallas de negro y blanco en novezienttos Reales cada una 1800

f.216 [840] Otra pintura en ttabla de vara y diez dedos de altto y vara y quartta de ancho en que se ven quatro figuras senttadas a una lumbre y unas Ruedas de salmon en quatroçienttos y quarentta Reales 440

[841] Una sobrepuertta en lienzo que tiene de altto media vara y dos de ancho que es una fabrica en veinte y dos Reales 22

[842] Otra en lienzo quettiene de altto dos tterzias y vara y seis dedos de ancho en que se ven Jarras de Flores y azuzenas en çien Reales 100

[843] Otra en lienzo que ttiene de altto dos terzias y de ancho vara y quartta en que se ven Repollos una calavaza y un pichon en cien Reales 100

f.216v [844] Otra en lienzo que tiene de altto dos terzias y de ancho una vara menos dos dedos que es un pais en que se ve San Bernardo en sesenta Reales 60

[845] Otra en ttabla que ttiene de altto tres quarttas y de ancho vara y diez dedos en que se ve una messa y diferentes figuras y detras un negro en quatroçienttos Reales 400

[846] Otra pintura en lienzo que ttiene de altto cinco quarttas y vara de ancho en que se ve un Gigantte arroxando una piedra con su marco dorado en Duzienttos y cinquentta Reales 250

Quartto dela s^ra^ D.^a^ Maria

[847] Una caveza en ttabla de tterzia de altto y media Vara de ancho en que se ve una caveza de un biexo con una gorra vestido de negro de trezienttos Reales 300

f.217 [848] Otra del mismo ttamaño en lienzo que es una caveza de una mujer Rubia en trezienttos Reales 300

[849] Otra pintura en lienzo que haze esquina y tiene de altto dos varas menos quattro dedos y de ancho vara y tres quarttas en que se ve Una mujer Ylando seda en un ttorno y otras figuras con su marco de vidrios azogados y pinturas de flores en dos mill y seisçienttos Reales 2600

[850] Otra pintura en ttabla que ttiene de altto vara menos tres dedos y tres quarttas de ancho en que se ve a nuestro señor cruzificado y a los lados nuestra señora y san Juan y a los pies la Magdalena llorossa con su marco de ebano en seis mill y seiscientos Reales 6600

f.217v [851] Otra pintura en lienzo que ttiene vara y media de altto y vara y dos tterçias de ancho en que se ve ser la piedad Romana en trezienttos y çinquentta Reales 350

[852] Otra pintura en ttabla que ttiene vara menos tres dedos de altto y tres quarttas de ancho en que se ve a nuestro señor cruzificado y a los lados nuestra señora y san Juan con marco de ebano en quatro mill y cien Reales 4100

[853] Otra Pintura en lienzo que tiene que tiene [sic] dos varas de Altto y tres quarttas de ancho en que se ve a cain con la quixada en la mano que le va a dar con ella a Abel su hermano con marco de vidrios azogados y pintados en seisçienttos Reales 600

f.218 [854] Dos pinturas Yguales en ttabla que tienen de altto una tterzia y media vara menos quatro dedos de largo en que se ve en la una una muxer con rropa aforrada en Armiños en quinienttos y cinquentta R^s^ 550
y en la otra se ve otra caveza de una muxer con cuello alechugado y una pluma en la gorra en trezienttos Reales 300

[855] Otra pintura en lienzo que tiene dos Varas menos quatro dedos de altto y vara y quartta dc ancho en que se ve a nuestro señor con la cruz a cuestas en mill y çient Reales 1100

f.218v [856] Otra pintura en ttabla que ttiene de altto media vara y diez dedos de ancho en que se ve un paysillo y un peñasco cn çien Reales 100

[857] Otra pintura en ttabla que ttiene de altto media vara y de altto y vara y media de ancho en que se ven pais y Caserias en çiento y cinquentta Reales 150

[858] Otra pintura en lienzo que tiene de altto dos varas menos quatro dedos y lo mismo de ancho en que se ve un aparador y nuestro señor senttado a la messa que pareze ser el Castillo de Emaus con marco y Vidrios azogados y pinturas en dos mill y quinienttos Reales 2500

f.219 [859] Otra pintura en lienzo que ttiene una bara dc altto y lo mismo de ancho en que se ve un azafatte de fruttas en trezienttos y cinquentta Reales 350

[860] Otra pintura en lienzo que tiene de altto una vara menos tres dedos y tres quarttas dc ancho en que se ve a nuestra señora y el niño en trezienttos Reales 300

[861] Otra en lienzo del tamaño q. la anttezedentte en que se ve un medio cuerpo de santiago con un libro en la mano en trezientos Reales 300

f.219v [862] Dos medios cuerpos en lienzo que cada uno tiene vara menos ocho dedos de altto y dos terzias dc ancho que en el uno se ve un muchacho armado descubiertta la caveza en Duzienttos R^{s} 200 y el otro es un viexo calvo con cuello alechugado en quatroçienttos Reales 400

[863] Otra pintura en lienzo que tiene de altto dos varas menos quatro dedos y dos varas y quarta de ancho en que se ve a Ercules ylando y muchas figuras y afole con la clava en la mano con vidrios azogados y pinttados en tres mill y ochoçienttos Reales 3800

[864] Dos pinturas Yguales en lienzo que cada una ttiene de altto vara y media y de ancho vara menos ocho dedos que la una es el prendimiento de san Pedro y la otra de san Pablo cada una ttasada en trezienttos Reales 600

f.220 [865] Otra en lienzo que ttiene de altto media vara y tres dedos y de ancho media vara menos tres dedos en que se ve una caveza de Santta Catthalina con una espada en la mano cn quarentta y tres Reales 43

[866] Otra en ttabla de media vara de altto y vara de ancho que es nuestra señora el niño Jesus santta Catthalina y angeles en trezienttos Reales 300

f.220v [867] Otra en ttabla que ttiene de altto vara menos tres dedos y dos terzias de ancho en que se ve a San Geronimo yncado de Rodillas y mucho pais en mill y siettezienttos Reales 1700

[868] Otra en lienzo que ttiene dc altto vara menos çinco dedos y tres quarttas dc ancho en que se ve una figura de mas de medio cuerpo que pareze ser una sevila en trezienttos Reales 300

[869] Otra en lienzo que ttiene de alto una bara y de ancho media vara en que se ven Angeles digo Arboles y peñas en çien Reales 100

[870] Otra en ttabla que ttiene de altto una bara y de ancho tres quarttas en que se ve a nuestra S.^{ra} mirando al niño que le va a cubrir con una ttoca en seisçienttos Reales 600

f.221 [871] Otra en lienzo que ttiene de altto dos tterzias y de ancho vara menos tres dedos en que se ve a Santta Catthalina senttada y diferentes figuras alrrededor con libros abierttos en çientto y cinquentta Reales 150

[872] Otras tres pinturas en lienzo Yguales que ttiene cada una de altto una vara y de ancho tres quarttas en que se ve en la una dos figuras una con rropa colorada que con su marco vidros y azogados y pinttados Vale seiscienttos R^{s} 600
En otra se ve a thovias quando le unttavan con Yel los oxos en seis seisçientos Reales 600
y la otra es una salvilla de flores y fruttas en mill y cien R^{s} 1100

f.221v [873] Dos pinturas en ttabla que tienen de altto dos varas y diez dedos y de ancho ttres quarttas que en la una se ve un santo de la horden de Santto Domingo con la Yglesia en la mano y otro santto dc la misma horden en la otra con Ramo de azuzenas en la mano que pareze santto Domingo a quattro quattrocienttos y cinquentta Reales cada una 900

[874] Otra en lienzo que ttiene de altto dos tterzias y de ancho mas dc vara en que se ve a nuestro señor con un cordero al hombro y diferentes obexas alrrededor en sietteçienttos Reales 700

f.222 [875] Otra en lienzo que ttiene de altto vara y tterzia y mas de vara y media de altto digo de largo en que se ven tres figuras y un angel en mill y trezienttos Reales 1300

[876] Otra en lienzo que ttiene de altto una bara y media y de ancho una vara en que se ve una prespectiva en un plano que hazen unas gradas y una santta Yncada dc Rodillas y un Verdugo que la va a herir en sietteçienttos Reales 700

[877] Otra en lienzo que ttiene dc altto dos terzias y dc ancho mas de una vara en quc se ve el combitte dc la zorra y la grulla en ochentta y ocho Reales 88

f.222v [878] Un paño dc Tapizeria pintada a lo lilio en lienzo en novezienttos Reales 900

[879] Los pedazos de lienzo pinttados de ttapizeria para ponerlos con ella ttassada en seisçienttos y ochentta Reales 680

[880] Otra pintura en lienzo que tiene de altto dos varas y quartta y de ancho vara y dos tterzias en que se ve un rrettrato del señor Don Melchor Enrriquez en quatrocienttos Reales 400

[881] Dos pinturas Yguales en lienzo que ttienen vara menos seis dc altto y de ancho dos tterzias que son dos floreros con marcos dorados a quatroçienttos Reales cada una 800

[882] Otra en lienzo de tres quarttas de altto y vara de ancho en que se ven dos muxeres desnudas, y una con un almoxafre en la mano en duzienttos y cinquentta R^{s} 250

f.223 [883] Otra en lienzo que ttiene de altto dos varas y seis dedos y de ancho quatro varas y diez dedos en que se ve en el ayre quattro cavezas un carro y dos figuras en quatroçienttos Reales 400

[884] Otra en lienzo de tres quarttas de altto y vara y quartta de ancho en que se ve una prespectiva y al pie dc ella a santa Agueda y un Verdugo que le cortta los pechos en quatroçienttos y cinquentta Reales 450

[885] Otra en lienzo que tiene dc alto vara y diez dedos y de ancho Vara y tres quarttas en quc se ven diferenttes figuras y animales que parezc la creazion del mundo en quinienttos y cinquentta R^{s} 550

f.223v [886] Otra de media vara de altto y tres quarttas de ancho en que se ve una prespectiva en que se ve la rresurreçion de lazaro en lienzo en quatroçienttos Reales 400

[887] Otra pintura en lienzo que ttiene dc altto quatro varas y dc ancho dos varas y tres quarttas en quc se vc al Duquc de lerma Armado sobre un cavallo blanco en dos mill Reales 2000

[888] Otra pintura en lienzo de vara y siette dedos de altto y vara menos siette dedos dc ancho en que se ve un venado con dos perros en çien Reales 100

f.224 *Y en este estado dexaron dha ttasazion para la prosequir quando combenga y declaran los dhos pinturas haver la hecho vien y fielmentte a su leal saver y enttender sin hazer agravio a parte alguna socargo del dho Juramento en que se afirmaron rratificaron y firmaron a quienes doy fee conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel Eguzquiza Residentes en esta cortte =*
claudio coello =
Don Gil françisco soil pintor =
ante mi Juan de Medina

Prosigue
en la villa de Madrid a seis dias del dho mes y año ante mi el scrivano y testigos parezieron (f.224v) los dhos Don claudio cuello y Don Jil de soil y devaxo del dho Juramento prosiguiendo en la ttassazion de pinturas que quedaron por fin y muertte del dho señor Almirante ttassaron las siguienttes

f.224v [889] Una pintura en ttabla quc tiene de altto tres quarttas menos quatro dedos y de ancho una Vara en que se ve una messa con Vianda y çinco perssonas senttadas a ella en çien ducados 1100

[890] Otra en lienzo que tiene tres quarttas y de ancho media Vara en que se ve una muxer senttada y un soldado Junto a ella en pie con su marco de vidrios azogados y pinttados en quattrocienttos Reales 400

f.225 [891] Otra en ttabla que ttiene de altto dos terzias y vara de ancho en que se ve una messa con perssonas alvorottadas en ella, y Junto a una chiminea unos hombres que estan en pendençia en noveçienttos Reales 900

[892] Otra en ttabla que ttiene de altto tres quarttas y de ancho dos terzias en que se ve a nuestro padre san françisco de medio cuerpo con marco de vidrios azogados y pintados quinienttos R^{s} 500

[893] Otra en lienzo que ttiene de altto dos varas y de ancho lo mismo en que se ve una cavaña y una muxer hordeñando una Vaca en dos mill y quinienttos Reales 2500
Con marco y vidros azogados

f.225v [894] Otra dos en lienzo yguales que tiene de altto cada una media vara y de ancho una tterzia que las dos son prespectivas que se ve mar y navios en çiento y cinquentta Reales cada una 300

[895] Una Pintura en lienzo de vara de altto y dos terzias de ancho en que se ve a san Sevastian amarrado a un tronco en mill y Duzienttos R^{s} 1200

[896] Otra en ttabla que ttiene de altto vara y tterzia y de ancho una vara escassa en que se ve san Sevastian attado a un tronco y nuestra señora con el niño y san Juan en sietteçienttos y sessentta Reales 760

f.226 [897] Otra en lienzo que ttiene de altto dos Varas y de ancho una vara en que se ve un hombre a cavallo una Juntta de Bueyes y un muchacho pisando ubas en un cubo con marco y vidros en dos mill y quatrocientos Reales 2400

[898] Otra en lienzo que ttiene de Altto Vara y tres quarttas y de ancho tres varas y tres quarttas en que se ve un Emperador senttado y un Hombre yncado de Rodillas que tiene a una ninfa de la mano con marco y vidrios en dos mill trezienttos y treyntta Reales 2330

f.226v [899] Otra en lienzo que ttiene de alto una Vara y de ancho vara y media en que se ve la zena en quatrocienttos y quarentta R^{s} 440

[900] Otra en lienzo de vara y media en quadro en que se ve a nuestra señora el niño san Juan san Joseph y santta Ana en trezienttos y cinquentta Reales 350

[901] Otras dos en lienzo de media Vara de altto y tterzia de ancho que en la una se ve una vattalla y un hombre con una lanza enarbolada y en la otra se ven Bueyes con un carro ttassada cada una en ciento y cinquenta Reales 300

[902] Otra en lienzo que tiene de altto una bara y de ancho tres quarttas en que se ve ser una marina y marineros a la orilla del mar en quatroçienttos Reales 400

f.227 [903] Otra en lienzo que ttiene de altto Vara y media y de ancho dos varas en que se ve una prespectiva que pareze ser la zena del Rey Don Baltthassar en novezienttos Reales 900

[904] Otra en lienzo que ttiene de altto media vara y vara y quartta de largo en que se ve una danza de hombres y muxeres y tres senttados en trezientos Reales 300

[905] Otra en lienzo que ttiene de altto dos varas y media y de ancho siette quarttas en que se ve a santa Martta con un Ysopo en çien Ducados 1100

f.227v [906] Otra en lienzo que ttiene de altto una vara y de ancho vara y media en que se ve ubas y una zandia en scisçienttos y cinquentta Reales 650

[907] Otra en lienzo que ttiene de altto una bara y de ancho vara y quartta en que se ve a nuestra señora con el niño en los brazos y un niño que tiene en la mano un paño blanco en trezientos y cinquentta Reales 350

[908] Otra en lienzo que ttiene de ancho vara y tres quarttas y de altto dos varas y quartta en que se ve a san Gregorio con libro en las manos en çien du^{os} 1100

f.228 [909] Otra en lienzo que ttiene de altto una bara y de ancho media vara en que se ve entre unas espadañas una zayda o grulla en çien Reales 100

[910] Otra en ttabla que ttiene de altto dos varas y media y de ancho dos Varas en que se ve ser el martirio de san Pedro Apostol en dos mill y Duzienttos Reales 2200

[911] Otra del mismo ttamaño que la anttezedentte y una quartta mas de ancho en que se ve el Juyzio Universal en quatro mill Reales 4000

[912] Una estampa en papel con marco que pareze ser el sittio de la ciudad de Buda en sessentta Reales 60

[913] Otra en lienzo que tiene de alto media vara y vara y quarta de ancho que se ve ser una danza de diferentes figuras en trezienttos Reales 300

f.228v [914] Otra en lienzo que ttiene de altto dos varas y dos y quartta de ancho en que se ve ser el Ybierno y diferentes figuras mattando cochinos con marco de vidros azogados pinttados en quatro mill y Duzienttos R^{s} 4200

[915] Otra en lienzo que ttiene de altto lo mismo que la antezedente y de ancho vara y media que haze esquina en que se ve una vendimia con marco y vidrios azogados y pinttados tasada en tres mill y Duzientos Reales 3200

f.229 [916] Otras dos pintturas yguales sobre Vidro azogado que cada una tiene diez vidros pinttados de flores cada una en trezientos R^{s} 600

[917] Otra en lienzo que ttiene de altto dos Varas y de ancho tres quarttas que haze esquina en que se ve el nazimiento de nuestro señor con marco y vidros azogados en tres mill Reales 3000

[918] Dos pinturas en lienzo Yguales que ttienen dos terzias de altto y tres quarttas de ancho que en la una se ve medio cuerpo de hombre viejo con varva larga y blanca y la otra de medio cuerpo de hombre con Ropa colorada en trez.^{os} R^{s} cada una 600

f.229v [919] Otro medio cuerpo en lienzo que es una Magdalena con las manos cruzadas elevado el rrostro de tres quarttas en quadro en duzienttos y cinquentta Reales 250

[920] Otro en ttabla que ttiene de alto una vara y de ancho tres quarttas en que se ve un medio cuerpo de san Juan ebanjelista escriviendo con marco y vidros azogados en siettecienttos Reales 700

[921] Otra del mismo ttamaño y vidrios en lienzo que es una prespectiva y una figura que sube en unas gradas en quinienttos R^{s} 500

[922] Otra del mismo ttamaño y marco en que se ve un jardin fuente y Estatua en quin^{os} R^{s} 500

f.230 [923] Otra del mismo ttamaño con poca diferençia en que se ve una prespectiva y dos figuras en ella en quattroçienttos Reales 400

[924] Otra prespectiva en lienzo que tiene de altto vara y tterzia y de ancho vara y tres quarttas en que se ve diferenttes figuras por devaxo de unos Arcos y en Unos nichos diferenttes Ydolos ttassada en quinienttos y cinquentta Reales 550

Y en la forma referida dexaron para ora dha ttassazion para la proseguir quando combenga y declaran los dhos pintores haver la hecho Vien y fielmente a su leal saver Y enttender sin hazer agravio a parte (f.230v) alguna socargo del dho Juramentto en que se afirmaron rratificaron y firmaron a quienes doy fee conozco sieno testigos Don Agustin de los Reyes Don Diego de Miranda y Miguel de Eguzquiza Residentes en esta cortte =
claudio coello =
D.^{on} Jil Francisco soil pinttor =
ante mi Juan de Medina

Prosigue En la Villa de Madrid a siete dias del dho mes y año antemi el scrivano y testigos parezieron Don claudio Coello y Don Jil de Soil y devaxo del dho Juramento prosiguiendo en la ttassazion de pinturas que quedaron por fin y muerte del dho Ex.^{mo} señor Don Juan Gaspar Henriquez (f.231) de cabrera gran Almirante de castilla en la cassa de san Joachim que es Junto al convento de su advocazion ttassaron las siguientes

f.231 [925] Primeramentte dos Rettrattos en lienzo Yguales que ttienen de altto una vara y de ancho tres quarttas en que se ve en el uno un muchacho con un pastel y el otro un biexo en çien R^{s} cada una 200

[926] Dos Pinturas Yguales en lienzo que tienen de altto una vara y de ancho tres quarttas que se ve en el uno un pobre con vasso de vino en la mano y en el otro con una botta en la mano en çien Reales cada una 200

f.231v [927] Otra en lienzo que ttiene de altto cerca de media vara, y vara y media de ancho en que se ve un Galgo corriendo en treyntta y seis Reales 36

[928] Otra pintura en lienzo que tiene de altto una vara y dc ancho tres quarttas en que se ve un medio cuerpo de un hombre hecho pedazos el vestido en sessentta Reales 60

[929] Otra del mismo ttamaño que la antezedente en que se ve un enano en sesscntta Reales 60

[930] Otra en lienzo dedos varas de altto y de ancho dos varas y dos terzias en que se ve en un Rio una cassa blanca y colorada y esquadrones de una y otra partte del Rio en quinientos y cinquentta Reales 550

f.232 [931] Otra en lienzo que ttiene de altto una vara y de ancho vara y media en que se ven dos bufones comiendo un Requeson en çientto y veinte Reales 120

[932] Otra en lienzo que ttiene de altto vara y dos tterzias y de ancho vara y tres quarttas en que se ve una ninfa desnuda sobre un paño blanco en trezientos R^{s} 300

[933] Otra en lienzo que ttiene dc altto dos varas y media y de ancho vara y tres quarttas en que se ve a Anteon y Benus y Un cupidillo ttassada en ttreçienttos Reales 300

f.232v [934] Una Pintura en lienzo de mas dc dos varas de altto y de ancho dos y dos tterzias en que se vc ser la rresurreçion dc Lazaro en novezienttos Reales 900

[935] Quattro pinturas Yguales en lienzo que ttienen dc altto vara y tres quarttas y de ancho una vara en la una se ve un hombre como sachristan huyendo y una figura desnuda = otra de tres figuras y una desnuda otra dc un hombre tendido y otro que le da con un puñal y la otra la piedad del samarittano cada una en trezienttos Reales 1200

[936] Cinco pinturas Yguales que ttiene cada una de altto una vara y algo menos de vara de ancho que parezen ser amazonas con diferentes posturas de guerra a çiento y quarentta R^{s} cada una 700

f.233 [937] Un pais en lienzo de dos tterzias de altto y vara y terzia de ancho en que se vc pais y caseria en ochentta Reales 80

[938] Otra en lienzo que ttiene de altto cerca de vara y media y de ancho çinco quarttas en que se ve pais y mar y una figura en el ayre en çiento y veinte Reales 120

[939] Una Pintura en lamina de terçia de altto y de ancho una quartta en que se ve a Judit y su criada con la caveza dc olofernes en quinienttos y cinquenta Reales 550

f.233v [940] Otra en lienzo que ttiene dc altto una vara y dc ancho tres quartas en que se ve la Magdalena Junttas las manos y un libro abiertto en çiento y sessentta Reales 160

[941] Otra pintura en ttabla que ttiene de altto media vara y de ancho cerca de tterzia en que se ve una caveza de una niña con bestidura antigua en Duzienttos y cinquentta Reales 250

[942] Otra pintura en ttabla que tiene de altto una bara y diez dedos y dc ancho una vara menos siettc dedos en que se ve la adorazion de los Reyes en quatrocientos y cinquenta R^{s} 450

f.234 [943] Otra en ttabla que ttiene de Alto una vara y dc ancho dos terzias en que se vc una fabrica sutuossa y Junto a ella la adorazion de los Reyes en cinquentta ducados 550

[944] Otra en piedra que ttiene de altto una tterzia y de ancho media vara en que se vc a san Uberto y un cavallo blanco en trezienttos y cinquentta Reales 350

[945] Otra en lienzo que ttiene de altto media vara y de ancho una bara en que se ve un Ecçeomo en ducienttos y sesentta Reales 260

[946] Otra pintura en piedra que tiene de alto una tterzia y de ancho media vara en quc se ve pinttados diferentes animales y figuras y mucho fuego que pareze el ynfierno ttassada en cientto y cinquentta Reales 150

f.234v [947] Otra en ttabla que ttiene de altto una bara y de ancho lo mismo en que se ve nuestra señora el niño una muxer y un biexo venerable en çiento y cinquenta R^{s} 150

[948] Otra en lamina que ttiene de altto diez dedos y de ancho una quartta en quc se ve una santa mettida en una cueva y mucho pais en çiento y cinquenta Reales 150

[949] Quattro pinturas en lienzo Yguales quc ttienen dc altto una vara y de ancho dos terzias y en cada uno se ve una gorra con diferenttes flores y tulipanes en sietteçienttos Reales cada una 2800

f.235 [950] Quinze pinturas Yguales con poca diferençia que cada una ttiene de altto vara y media y de ancho una Vara escasa que en cada una se ve una Guirnalda dc flores y en medio un misterio de la Vida de xpto en quatroçienttos Reales cada una 60

[951] Otra en lienzo de dos tterzias de altto y de ancho vara y quarta en que se ve una Jarra de flores en sietteçienttos Reales 700

[952] Cinco pinturas casi Yguales en lienzo que cada una tiene vara y quatro dedos de altto y de ancho vara y tres quarttas en (f.235v) que se ve en el uno a nuestro señor y los apostoles y una muxer arrodillada y mucho pais en siettezienttos Reales 700
en otra una poblazion y Arboleda y un hombre con un bastidor de Alcones en duzienttos y cinquentta Reales 250
Otro que es un pais oscuro y a un lado san Geronimo en quinientos Reales 500
En otra se ve un pais de arboleda y una ninfa en una carro trezienttos Reales 300
En otra se ven tres figuras y una con rropa blanca trezienttos Reales 300

f.235v [953] Otra en lienzo de media vara de alto y cerca de vara de altto y cerca de vara de ancho que es un pais y rio en quar.ta R.s 40

f.236 [954] Otra en lienzo de media vara de altto y vara y media de ancho en que se ve un galgo corriendo tras un gatto montes en sesentta R.s 60

[955] Quatro pinturas en lienzo Yguales de vara de altto y vara y quatro dedos de ancho que en la una se ve una biexa y en la otra un hombre gordo con valona cayda: otra de una muxer con mantellina tterziada y la otra un muchacho con naypes en çien Reales cada una 400

[956] Otra de dos varas y media de altto y de ancho dos varas en que se ve Un hombre a cavallo muy maltrattado en cien R.s 100

f.236v [957] Otras dos pinturas en lienzo de media vara de altto y lo mismo de ancho en que se ven dos medios cuerpos uno de hombre y otro de mujer rediculos en treyntta Reales cada una 60

[958] Otra en lienzo de dos varas y media de altto y cerca de çinco de largo en que se ve un cavallo blanco y tres lovos comiendo en Duzienttos Reales 200

[959] Otra en lienzo de tres varas de altto y mas dedos de largo en que se ve un leon dentro de la Red en trezienttos R.s 300

[960] Otra en lienzo del mismo tamaño que la antezedente en que se ve un perro sobre una puente mirando un lomo de carnero quese yba a caer al Rio en settentta Reales 70

f.237 [961] Otra en lienzo sobre venttana de dos varas poco menos de largo en que se ve un perro y una Zorra en ochoçienttos R.s 800

[962] Otra en lienzo que tiene de altto vara y quartta y de ancho vara y dos terzias en que se ve un perro en una puente de palo mirando un pedazo de carnero en noventta Reales 90

[963] Dos pinturas Yguales en lienzo dedos tterzias de altto y media vara de ancho de dos medios cuerpos de mujeres en treynta y ocho R.s cada una 76

f.237v [964] Otra pintura en lienzo de vara y media de altto y de ancho vara y quartta en que se ve la Adorazion de los Reyes en duzienttos y Veinte Reales 220

[965] Otra pintura en ttabla de media vara menos quatro dedos de altto y dos terzias menos dos dedos de ancho, en que se ve la ttenttazion de San Anttonio Abbad con diferentes figuras en novezienttos Reales 900

[966] Otras dos pinturas en ttabla Yguales de vara de altto Y tterzia de ancho que en la una se ve a nuestra señora dandole el pecho al niño, y la otra se ve a nuestra señora en el pesebre con el niño en trezienttos y sesenta R.s cada una 720

f.238 [967] Otra en ttabla de quartta de altto y diez dedos de ancho en que se ve un Rettratto de muxer con vestidura antigua en Duzienttos Reales 200

[968] Otra en ttabla que ttiene de altto media Vara y de ancho vara y terzia en que se ve una muxer y un angel en Veinte Ducados 220

[969] Otra en ttabla del mismo ttamaño poco mas que la antezedentte en que se ve ser el nazimiento de nuestro señor y tres hombres con sombreros colorados en quatrocienttos Reales 400

[970] Otra en lienzo que tiene de alto vara poco mas, y de ancho dos terzias en que se ve un biexo calvo con el pecho descubierto en cient Reales 100

f.238v [971] Otra en ttabla que ttiene de altto mas de media vara y de ancho cerca de media vara en que se ve Un Retrato de muxer de medio cuerpo en quarenta ducados 440

[972] Otra pintura en lienzo que tiene de altto vara y seis dedos y de ancho dos terzias en que se ve un medio cuerpo de un biexo sin pelo en la cavcza en cien R^{s} 100

[973] Otra en ttabla que tiene de altto media vara y de ancho dos terzias en que se ve ser la ttenttazion de San Antonio Abad en ochoçienttos R^{s} 800

[974] Otros dos paisillos en lienzo que ttienen de altto una quartta y de ancho mas de terzia en treyntta R^{s} cada una 60

f.239 [975] Otra en lienzo que ttiene de altto mas de vara y de ancho cerca de dos varas en que se ve una Jarra de flores en sietteçienttos Reales 700

[976] Otra pintura en lienzo que tiene de alto dos varas y de ancho vara y quartta en que se ve nuestra senora de la conzepçion con manto azul en quatro mill Reales 4000

[977] Quattro cavezas en lienzo Yguales que tienen de altto media vara y quatro dedos y de ancho media vara en una se ve un biexo con barva larga y blanca en çien Reales 100
Otra de Un hombre con cuello alechugado en sesenta R^{s} 60
Otra con gorra y cuello alechugado en sessentta Reales 60
y la otra un muchacho con flautta en sessentta Reales 60

f.239v [978] Un pais en lienzo de una quartta de altto y vara y media de largo en que se ve un galgo corriendo en treyntta Reales 30

[979] Una pintura de media vara de altto, y zerca de vara de largo en que se ve un pais con un hermittaño en quarenta Reales 40

[980] Dos pinturas Yguales en lienzo que cada una tiene vara menos quatro dedos y vara y seis dedos de ancho en que se ven dos canastillos de brevas y camoessas en quarentta Reales cada una 80

f.240 [981] Otra en lienzo de dos varas y media de altto y dos Varas de ancho en que se ve a Benus cazadora con un Alcon en la mano y Perros Junto a ella en Duzienttos y çinquentta Reales 250

[982] Otra pintura en lienzo de vara en quadro en que se ve un Retratto de medio cuerpo de françisco vazan con pinzeles y paletta ttassada en trezienttos y ochentta Reales 380

[983] Otra Pintura en lienzo que tiene de altto vara y terzia y de ancho una bara que es un Rettrato de un pontifize, en çientto y settentta Reales 170

f.240v [984] Otra pintura en lienzo que tiene de altto una bara y de ancho vara y tres quarttas en que se ve prespectivas y quatro figuras en trezienttos Reales 300

[985] Una pintura en lienzo en que se be, a nuestro señor cruzificado en novezientos Reales 900

[986] Quatro pinturas Yguales de Cayda que tiene tres varas menos seis dedos, y las dos tienen de ancho dos varas y media con sus marcos negros y alquitraves, que en la una se ve un Angel con un demonio a un lado, y al otro lado un niño con los brazos cruzados, y en (f.241) ella se ve un pais con una caseria a lo lexos: y en la otra una Santta Monxa, con un cruzifixo en la mano, y en la otra un libro y un pais, y a lo lexos se ve una çerca con una caseria, las otras dos tienen de ancho dos varas, y en la otra se ve un san Agustin senttado vestido de Arzobispo con un libro abierto sobre un caxon, y la una mano puesta enzima, y a los pies tiene otros libros cerrados, y el uno de ellos abierto, y dettras del Santo se ve una libreria: en la otra se ve un san Marcos senttado con un libro en las manos y a un lado (f.241v) Un toro, y en ella se descubre un pedazo de pais, ttassada cada una destas quatro pinturas en quatroçienttos y quarentta Reales, hazen mill siettezienttos y sesentta Reales 1760

f.241v [987] Otra del mismo ancho y cayda que las antezedentes en que se ve un Retrato del Prinzipe cardenal vestido a lo soldado en la mano derecha, tiene un baston de General, y enzima de un bufete se ve un Sombrero blanco, con unas plumas encarnadas en quarentta Ducados 440

[988] Otra del mismo ancho y cayda que la antezedentte en que se ve otro Rettratto de una ynfanta Vestida a lo anttiguo y una mano sobre el rrespaldo de un taburette y en la otra un avanico y detras de ella una cortina encarnada en quatrocienttos y quarentta Reales 440

f.242 [989] Otra pintura que ttiene vara y media de largo, y de ancho dos varas con su marco negro que en ella se ve un pais con mucha Arboleda y el sacrifizio de Abrahan y un Anxel que vaxa volando en çien Reales 100

Y en la forma dha hizieron dha ttassazion y declaron los dhos Don claudio coello y Don Jil de soil, haverla hecho vien y fielmente a su leal saver y entender sin hazer agravio a partte alguna socargo de su Juramento (f.242v) en que se afirmaron Ratificaron y firmaron aquienes doy fee conozco siendo testigos Don Agustin de los Reyes Don Diego de Miranda Y Miguel de Eguzquiza Residenttes en esta cortte =
claudio coello =
Don Jil françisco Soil pinttor =
antte mi Juan de Medina

1. See also the Introduction for a discussion of sources of the 10th *almirante*'s picture collection.
2. Palomino 1987, p. 251. Juan de Alfaro (ca. 1640–80) was a student of Velázquez, later writing a manuscript on his life; and a close friend of Palomino.
3. Ibid.
4. In his *Lives of the Eminent Spanish Painters and Sculptors*, Palomino specifically mentions works by each of these artists (except Cabezalero) in the *almirante*'s "Hall of the Eminent Spaniards," see 1987 edition, pp. 206, 232, 272, 275. Cabezalero is described as having executed a ceiling picture depicting "God the father with some putti holding up the world" in the *almirante*'s chapel, next to the Augustinian Recoletos, p. 223.
5. This particular picture was probably purchased by his father Juan Alfonso, the 9th Almirante de Castilla. See Doc. 43, no. 368 "un respice finem con quatro cavezas de Muertes," and Jordan and Cherry, *Spanish Still Life from Velázquez to Goya*, London 1995, p. 79–80.
6. Graf F.B. Harrach, *Tagebuch ... 1673–74*, F. Mencik, ed., Vienna 1913, p. 91.
7. Rubens, *Autumn Landscape with a View of Het Steen in the Early Morning* (Fig. 92) in the London National Gallery (66), now considered to be the companion to no. 72 in this inventory.
8. Rubens, *A Roman Triumph* (Fig. 93) in the London National Gallery (278).
9. See Vergara "The 'Room of Rubens' in the collection of the 10th Admiral of Castile," *Apollo*, vol. 140, no. 396 (1995), pp. 34-39. He suggests that this picture could be the *Venus and Mars* now attributed to Paul de Vos (Fig. 94) in the Neue Palais, Sanssouci, Potsdam.
10. Rubens, *Rainbow Landscape* (Fig. 95) in the Wallace Collection, London (P63), companion to no. 64 above.
11. Gregory Martin has identified this picture as Rubens' *Infant Christ and Saint John the Baptist with Two Angels* (Fig. 96) in the Kunsthistorisches Museum, Vienna (680). See Vergara "The 'Room of Rubens' in the collection of the 10th Admiral of Castile," *Apollo*, vol. 140, no. 396 (1995), p. 38, note 18. There is a copy of this work in the Gemäldegalerie, Berlin (779), and another is presently on loan at the Rubens Huis, Antwerp. See also the Marqués del Carpio's Madrid inventory of ca. 1651 (Doc. 49, no. 298) which could be a copy of the Vienna picture.
12. Vergara, 1995, suggests that this is Rubens' *Switzer, his Mistress, and a Satyr* (Fig. 97) in the Palazzo Bianco, Genoa. A picture of this subject appeared in Rubens' *Specification* (posthumous sale), and Muller points out (in *Rubens: The Artist as Collector*, 1989, pp. 112-113) that there is a possibility that the Genoa composition originally had full-length figures, and was subsequently cut down. The dimensions given here are 196 x 136 cms., whereas the Genoa panel measures 128 x 140 cms.
13. Rubens, *Venus, Mars and Cupid* (Fig. 98) in the Dulwich Picture Gallery, London (285).
14. Antonio de Pereda, *Allegory of Vanity* (Fig. 36) in the Kunsthistorisches Museum (771), Vienna. See Jordan *Spanish Still Life in the Golden Age 1600-1650*, 1985, pp. 214-218, and Doc. 43, no. 368.
15. This picture seems to be the painting by Ribera donated by the 10th Almirante de Castilla to the Church of the Convent of San Pascual in Madrid (see Doc. 43, no. 361).
16. This is most likely Ribera's *Hecate* (Fig. 33) now in Apsley House, London. See also Doc. 43, no. 37.
17. This is possibly a copy after Raphael's *The Holy Family "dell'Impannata"* in the Prado (313).

118 Manuel Ponce de León, Duque de Arcos

1693

The postmortem combined inventory and valuation of the estate of Don Manuel Ponce de León, Duque de Arcos, was drawn up by his son and heir Don Joaquín Ponce de León, Duque de Arcos, and was begun at court on 5 December 1693. The appraisal of the paintings collection was undertaken by the painter Alonso del Arco on 16 January 1694, with the picture frames valued by a carpenter and a gilder.

The first 15 paintings listed in Arco's valuation were large hunting scenes, two of which were explicitly stated to be original works by the Flemish painter Paul de Vos (nos. 1, 5). Ten of the paintings were denoted as originals and three as copies (nos. 7, 8, 12), although all of the paintings were valued at roughly the same amounts, around 1,000 *reales* each.

Some of the best-known Spanish artists were represented among the religious paintings in the Arcos collection, including Luis de Morales (no. 26) and El Greco (nos. 21, 22, 60). Two paintings were by younger artists; one was a *Susanna and the Elders* by Antonio de Pereda (no. 81), and another was the *Virgin of the Sagrario* by Carreño de Miranda (no. 23) A portrait of Father Charles Spínola (no. 62) may have been painted by Andrés Smidt in Madrid between 1660–80. There were examples of some specialized genres, including a perspective of the *Roman Campidoglio* by Viviano Codazzi (no. 19), a grape still life by Juan Fernández El Labrador (no. 41), and flowerpieces by Mario dei Fiori (no. 42). In addition there were five depictions of the sugar factory at Manilva (nos. 55, 76, 77), one of which (no. 76) was a highly valued painting, worth 8,000 *reales* plus 150 *reales* for its frame.

One of the more unusual features of this valuation of Arcos' collection is the consistent discrimination between original paintings and copies. Remarkably, the number of copies slightly outnumbered the number of original. The valuation included 12 copies after paintings famous old masters such as Titian (no. 49), Veronese (no. 82), Bassano (no. 52), and Correggio (no. 36), as well as El Greco (no. 60). Others were after seventeenth-century Italian painters, Guercino (no. 57), Mola (no. 59), and Stanzione (no. 78), with two copies after a Ribera, a philosopher (no. 58) and a version of his *Apollo and Marsyas* (no. 110). There were two further copies after as yet unidentified artists (nos. 50, 75). Only in the case of one picture were the authors of both original and copy identified: a "portrait" of *Venus* copied after Titian by Juan Bautista del Mazo, which was not valued very highly (no. 109). In this document, anonymity was the rule. Indeed, in the case of 37 paintings denoted as "originals" the author is not mentioned. More curious still, 53 paintings specified as "copies" mention neither the author of the prototype nor the copyist. If this term "copy" here literally referred to a painting reproduced from another, perhaps more famous, source, then it seems remarkable that a collector of the status of the Duque de Arcos would have been content to own so many of them.

AHPM, Prot. 11.564, ff.122v–130v

En la dha Villa de Madrid a diez y seis dias del dho mes y año (f.123) arriba dhos, en prosecucion de dho inv.rio y tassacion, parecieron ante mi Alonso del Arco Mro Pintor y los dhos Carpintero y Dorador puesto en la antecendente tassacion, y bajo el juram.to que tienen hecho, y nuebam.te hicieron de hacerlo bien y fielm.te se prosiguio en la forma sig.te

f.123 [1] Primeram.te un quadro de monteria de Pedro Bosco de tres baras de caida, con dos corzos, y unos perros original con marco negro, tassaron la pintura en mill R.s y el marco en quarenta y quatro R.s 1044

[2] Mas otro del mesmo tamaño original, con un benado, y en las astas un perro, con marco negro, lo tassaron todo en mill y treinta y tres R.s 1033

[3] Mas otro de el mesmo tamaño original, con dos Ossos y unos Perros, con marco negro, lo tassaron todo en mill y cinquenta R.s 1050

[4] Mas otro del mesmo tamaño orig.l de un benado, y una benada, un marco negro, lo tassaron en mill y treinta y tres R.s 1033

[5] Mas otro de tres varas de ancho y dos y media de caida, de una Corza, y Perros orig.l de Bosco, con marco negro, lo tassaron en mill y veinte y dos R.s 1022

[6] Mas otro del mesmo tamaño orig.l de un lobo agarrado de perros con marco negro, lo tassaron en mill y veinte y dos R.s 1022

[7] Mas otro del mesmo tamaño de un Jabali y perros copia con marco negro, lo tassaron en mill y veinte y dos R.s 1022

f.123v [8] Mas otro del mesmo tamaño, con un benado, copia, con marco negro, lo tassaron en mill y veinte y dos R.s 1022

[9] Mas otro del mesmo tamaño de una liebre, y perros, orig.l con marco negro, lo tassaron en mill y veinte y dos R.s 1022

[10] Mas otro del mesmo tamaño de un Osso, y perros, orig.l con marco negro, lo tassaron en mill y treinta y tres R.s 1033

[11] Mas otro del mesmo tamaño de Zorros, y Perros, orig.l con marco negro, lo tassaron en mill y treinta y tres R.s 1033

[12] Mas otro del mesmo tamaño con Zorros y Perros, copia, con marco negro, lo tassaron en mill y treinta y tres R.s 1033

[13] Mas otro de Volateria del mesmo tamaño, orig.l con marco negro lo tassaron en mill y veinte y dos Rs 1022

[14] Mas otro del mesmo tamaño de una Aguila comiendo una liebre, orig.l con marco negro, lo tassaron en mill, y veinte y dos R.s 1022

[15] Mas otro del mesmo tamaño de Volateria y Perros, orig.l con marco negro, lo tasaron en mill y treinta y tres R.s 1033

[16] Mas un retrato de San Fran.co copia de dos varas de largo, sin marco, lo tassaron en ducientos R.s 200

f.124 [17] Mas otro del Venerable Bernardino Albarez del mesmo tamaño, copia, sin marco lo tassaron en ducientos R.s 200

[18] Mas otro del mesmo tamaño de San Bruno, copia, sin marco, lo tassaron en cien R.s 100

[19] Mas otro de una perpetiba del Capitolio de dos varas de largo, y vara y media de caida de Viviano, orig.l con marco negro en cien Rs 100

[20] Mas otro del mesmo tamaño de un Assalto de una Plaza, original, con marco negro, lo tassaron en cien R.s 100

[21] Mas otro de s.n fran.co y s.to Domingo, orig.l del Griego de cinco quartas de caida, con marco negro, lo tassaron en mill ciento y quince R.s 1115

[22] Mas otro del mesmo tamaño de S.n Andres, y S.n Pedro, orig.l del Griego, con marco negro, lo tassaron en lo mismo 1115

[23] Mas otro de N.a S.a del Sagrario, orig.l de Carreño de una bara, lo tassaron en ochocientos R.s 800

[24] Mas otro de N.a S.a con el Niño, y una bela en la mano, copia de una vara de caida, lo tassaron en ducientos R.s 200

[25] Mas otro de un Religioso de s.n agustin, de una vara de caida, copia, con marco negro, la tassaron en ciento y doce Rs 112

f.124v [26] Mas otro de N.a S.a del Sagrario con Christo en los brazos de medio cuerpo, de una bara, orig.l del Divino Morales, con marco negro, la tassaron en tres mill trecientos y ocho R.s inclusos ocho R.s del marco 3308

[27] Mas otro de un Religioso Carmelita de medio cuerpo, con un Christo, de una bara de caida, copia, lo tassaron en sessenta R.s 60

[28] Mas quatro Angeles, con las insignias de la Passion, de tres quartas de caida, copias, sin marcos, las tassaron en ochenta R.s 80

[29] Mas otros cinco Angeles, copias, compañero de la de la partida antecedente, los tassaron en cien R.s 100

[30] Mas un quadro, copia, de vara y media de largo, y una gloria en el, con marco negro, lo tassaron en seiscientos y quince R.s 615

[31] Mas un quadro de N.a S.a con el Niño en los brazos, de vara y media de caida, con marco negro, lo tassaron en trez.s y quince R.s 315

[32] Mas otro de S.n Fran.co haciendo orazion, de dos baras de caida, copia con marco negro, lo tassaron en trez.s y veinte R.s 320

[33] Mas otro de S.n Phelipe Neri, copia, de media vara de caida, sin marco, lo tassaron en cien R.s 100

[34] Mas otro del mesmo tamaño de S.n Fran.co copia, con marco negro, la tassaron en ciento y treinta R.s 130

[35] Mas otro de la caveza de S.n Diego de Alcala, de media vara de caida, copia, con marco negro, la tassaron en ochenta y ocho R.s 88

f.125 [36] Mas otra del mesmo tamaño de N.a S.a con el Niño en los brazos, copia del Corezo, con marco de ebano, la tassaron en trecientos, R.s includos cien R.s del marco 300

[37] Mas otro de un Retrato de un Padre de la Compania de Jesus, con unos antojos en la mano, de medio cuerpo, copia, de tres quartas, sin marco, la tassaron en cien R.s 100

[38] Mas un quadro del sitio de Patrax de tres varas de largo, y siete quartas de caida, orig.l con marco negro, la tassaron en mill y treinta y tres, inclusos treinta y tres del marco 1033

[39] Mas un quadro de N.o S.r en la Coluna en tabla, de vara y quarta, orig.l del Divino Morales, con marco negro, lo tassaron en tres mill trecientos y diez R.s que los diez son del marco 3310

[40] Mas otro de s.ta Cathalina de Sena, de una bara de caida, copia, sin marco, lo tassaron en ochenta R.s 80

[41] Mas un frutero, de un razimo de ubas de media bara, original del Labrador, con marco negro, lo tassaron en ciento y veinte R.s 120

[42] Mas dos floreros, orig.l de Mario, de cinco quartas de caida, y media de ancho, con marcos negros, los tassaron ambos en ducientos duc.s y los marcos en ocho R.s 2208

f.125v [43] Mas diez laminas de a tercia, orig.les de Brugul el Mozo, con unas flores de plata embutidas, y marcos de ebano, tassaron la pintura de cada lamina en ochocientos R.s y cada marco a sesenta R.s que todo importa ocho mill y seiscientos Reales 8600

[44] Mas otras quatro laminas de tercia, orig.les con marcos de ebano, las tassaron (inclusos ducientos y quarenta R.s de los marcos) en mill y quarenta R.s 1040

[45] Mas quatro Noches, de media vara, orig.les con marcos dorados, las tassaron, con quarenta y ocho R.s de los marcos, en mill ducientos y quarenta y ocho R.s 1248

[46] Mas otro de S.ta Getrudes, de dos tercias, copia, sin marco, le tassaron en ochenta R.s 80

[47] Mas otro en tabla de la muerte de S.to Domingo de tres quartas, orig.l con marco de palo santo, le tassaron en mill y ducientos R.s inclusos cien R.s del marco 1200

[48] Mas otro de N.a S.a de la Concepcion, de dos baras de caida, copia, con marco negro, le tassaron en mill, y quar.ta y quatro, inclusos quarenta y quatro del marco 1044

f.126 [49] Mas otro de la Herodias de bara y media de caida, copia del ticiano, con marco negro, le tassaron en nov.ta y dos R.s 92

[50] Mas otro del Padre Eterno, con Christo muerto en sus brazos de tres baras de caida, y dos de ancho, copia de Juan Doque, lo tassaron, con quarenta y quatro R.s del marco negro, que tiene, en mill y quarenta y quatro R.s 1044

[51] Mas otro quadro del s.to Rey D.n Fernando, de dos baras y quarta de largo, copia, con marco negro, le tassaron en quatrocientos y treinta y tres R.s 433

[52] Mas otro de un Eccehomo de noche, de dos baras de largo, y vara y media de caida, copia de Bazan, sin marco le tassaron en cien ducados 1100

[53] Mas un retrato antiguo, de una bara de caida, orig.[l] con marco negro, le tassaron en ducientos y veinte y dos R.[s] 222

[54] Mas otro de Phelipe 4.[o] copia de tres varas de caida, con marco negro, le tassaron con treinta y tres R.[s] del marco, en mill ciento y treinta y tres R.[s] 1133

f.126v [55] Mas un quadro de dos baras y media de caida, y tres de largo, orig.[l] del Yngenio de Azucar de Manilba, sin marco, lo tassaron en seiscientos R.[s] 600

[56] Mas un quadro de S.[n] Juan de Dios, Copia, de vara y media de caida, y una de largo sin marco, le tassaron en sesenta R.[s] 60

[57] Mas otro de David, de medio cuerpo, copia del Guarchin, de cinco quartas de caida, y una bara de ancho, con marco negro, le tassaron en ciento y sesenta y dos R.[s] 162

[58] Mas un retrato de un Filosopho con un papel en la mano, copia de Joseph de Rivera, de tres varas de caida, y media de largo, sin marco, la tassaron en quatrocientos R.[s] 400

[59] Mas otro del mesmo tamaño, de un niño con una gaita, y un Laud, copia del Mola, sin marco, le tassaron en ducientos y cinquenta R.[s] 250

[60] Mas un quadro de N.[o] S.[r] con la Cruz a cuestas, copia del Greigo, sin marco, le tassaron en cinquenta R.[s] 50

[61] Mas un retrato de Gregorio Lopez, copia, sin marco, le tassaron en cien R.[s] 100

[62] Mas otro del P.[e] Carlos Espinola, original de Smilte, sin marco, le tassaron en ochenta R.[s] 80

f.127 [63] Mas un quadro de San Geronimo, Copia, sin marco, le tassaron en catorce R.[s] 14

[64] Mas un retrato del P.[e] Thomas, de la Compañia de Jesus, copia, sin marco, le tassaron en cinquenta R.[s] 50

[65] Mas otro del P.[e] Marcelo de la Compania de Jesus, copia, sin marco, le tassaro en cinquenta R.[s] 50

[66] Mas otro del P.[e] Antonio Maria de la Compania de Jesus, copia, sin marco, le tassaron en ochenta R.[s] 80

[67] Mas otro del P.[e] Guillermo, y el P.[e] Pablo, copia, sin marco, le tassaron en cinquenta R.[s] 50

[68] Mas otro del P.[e] Sebastian Biera, copia, sin marco, le tassaron en veinte R.[s] 20

[69] Mas un quadro de S.[n] Pedro de Alcantara, copia, sin marco, le tassaron en cinquenta R.[s] 50

[70] Mas otro de la Magdalena, copia, con marco negro, le tassaron en treinta y ocho R.[s] 38

[71] Mas otro de un Hermitaño con una calavera, copia, sin marco, le tassaron en cinquenta R.[s] 50

[72] Mas otro de San Carlos Borromeo, de Cardenal, copia, con marco de pino, y moldura dorada, le tassaron en ducientos y cinquenta R.[s] 250

f.127v [73] Mas una tabla, Oratorio, con el Niño Jesus, la Virgen, y S.[n] Joseph, con sus puertas, en la una un Eccehomo, y en la otra N.[o] S.[r] con la Cruz a cuestas, copia, y marco dorado, que la dha tabla es de media vara, la tassaron en mill y cien R.[s] 1100

[74] Mas un retrato de D.[n] Miguel Mañara, de vara y quarta de largo, y una de ancho, copia, sin marco, le tassaron en ciento y cinquenta R.[s] 150

[75] Mas un quadro de N.[a] S.[a] de la Bendicion de tres quartas de largo, y media de ancho, copia de talio terreza, con marco dorado, le tassaron en ducientos y seis R.[s] 206

[76] Mas un quadro grande del Yngenio de Azucar de Manelba, orig.[l] le tassaron con ciento y cinquenta R.[s] de el marco, en ocho mill ciento y cinquenta R.[s] 8150

[77] Mas tres quadros de a vara del mesmo Yngenio, orig.[les] sin marcos, lo tassaron en trecientos y treinta y seis R.[s] 336

[78] Mas otros dos grandes, el uno de N.[a] S.[a] el Niño, y S.[n] Joseph, y el otro de S.[n] Agustin, de tres varas de caida y dos de ancho, con marcos dorados: el de N.[a] S.[a] copia de Maximo, le tassaron con cien R.[s] del marco, en cinco mill y seiscientos R.[s] y el de S.[n] Agustin, con otros cien R[s] del marco, en dos mill y trecientos, que ambos importan siete mill y novecientos R[s] 7900

f.128 [79] Mas quatro Payses ordinarios, sobre ventanas, con marcos negros, copias, los tassaron en ciento y treinta y dos R.[s] 132

[80] Mas un Apolo, y Climene, de media vara de caida, y una quarta de ancho, original, con marco negro, lo tassaron en ciento y ocho R.[s] 108

[81] Mas un quadro de s.ta Sussana, y los viejos, de media vara de largo, original de Pereda, con marco negro, le tassaron en docientos y quince R.s 215

[82] Mas un quadro de la Adoracion de los Reyes, de tres varas de [N.B. "caida" crossed out] largo, y media de caida, copia de Pablo de Berona, le tassaron en mill R.s 1000

[83] Mas un lienzo de la V.a de Elche, de tres varas de largo, y siete quartas de caida, original, sin marco, le tassaron en quatrocientos R.s 400

f.128v [84] Mas dos Payses compañeros de tres varas de largo, y dos varas, y quarta de caida, originales, sin marcos, los tassaron en mill y ducientos R.s 1200

[85] Mas otros quatro Payses, de tres varas de largo, y dos de caida, de un barco, y quatro retratos, de dos niñas, y dos niños orig.s los tassaron en ducientos R.s 200

[86] Mas un Retrato de tres varas y media de largo, y dos y media de caida, de el Duque de Gandia, su mujer, y tres hijos, sin marco, le tassaron en trecientos R.s 300

[87] Mas un Retrato de una mujer vestida a lo antiguo, de dos varas y media de caida, y vara y media de ancho, le tassaron en trecientos y veinte y dos R.s 322

[88] Mas una Miñatura de el Nacim.to en pergamino, de una quarta, orig.l con marco negro pintado, la tassaron en ducientos y doce R.s 212

[89] Mas un S.to Christo de Burgos en lamina, de media vara de caida y una quarta de ancho, orig.l con marco negro de peral, la tasaron en sesenta R.s del marco, en duz.tos y diez R.s 210

[90] Mas una Cruz de Peral de media vara, y en ella la Passion, la tassaron en doce R.s 12

f.129 [91] Mas un quadro de N.a S.a con un Niño en los brazos, de vara y quarta de caida, y una vara de ancho, con marco negro, le tassaron en setenta y seis R.s 76

[92] Mas un lienzo de dos varas y media de largo, y vara y media de ancho, con diferentes zandias, y marco negro, le tassaron en trecientos y veinte y dos R.s 322

[93] Mas otro de la Planta de Villagarcia, y su castillo, de seis quartas de largo, y cinco de ancho, con marco negro en ciento y ochenta R.s 180

[94] Mas quatro pinturas de sobre ventanas, con marcos negros, las tassaron en ciento y ochenta R.s 180

[95] Mas un retrato del S.or D.n Luis Ponce, con marco negro le tassaron en trecientos y veinte y dos 322

[96] Mas una pintura de tres quartas, con marco fingido, en que esta N.a S.a del Rosario, y S.to Domingo, la tassaron en ducientos R.s 200

[97] Mas un Retrato de un Enano, con una ballesta, de vara y quarta de caida, y una vara de ancho, le tassaron en ciento y doce R.s 112

[98] Mas quatro sobre ventanas, las dos de frutas, y las otras dos de boscaje, con marcos negros de pino, las tassaron en ducientos R.s 200

f.129v [99] Mas un quadro de N.a S.a S.ta Ana, el Niño, y S.n Juan, de media vara, copia, sin marco, le tassaron en ducientos y cinquenta R.s 250

[100] Mas dos payses de vara y media de largo, y una de caida, sin marcos, copias, el uno de la Puerta del sol, y el otro del amanecer, los tassaron en mill y ducientos R.s 1200

[101] Mas un Pais sobre ventana, orig.l de dos varas y media de largo, y media de caida, con marco negro, le tassaron en sesenta y seis R.s 66

[102] Mas un quadro de s.to Domingo, copia, sin marco, de vara y quarta de caida, y una de ancho, le tassaron en cien R.s 100

[103] Mas un Retrato de Thome Moro, copia de vara y terzia de largo, y una de ancho con marco negro, le tassaron en ochenta y ocho R.s 88

[104] Mas otro de San Ygnacio, copia, sin marco, le tassaron en cinquenta y cinco R.s 55

f.130 [105] Mas otro del P.e Avila, copia, le tassaron en cinq.ta y cinco R.s 55

[106] Mas otro del P.e Fray Juan de la Cruz, copia, le tassaron en cinquenta y cinco R.s 55

[107] Mas otro del Venerable fray Juan Mazias, copia, le tassaron en cinquenta y cinco R.s 55

[108] Mas otro de San Nicolas traniense, copia, le tassaron en quarenta R.s 40

[109] Mas un Retrato de Venus de mas de vara de caida, y siete quartas de ancho, copia del tiziano, por Ju.o Bautista, del mozo, le tassaron en setenta y siete R.s 77

[110] Mas otro de Apolo, y Narcío, copia de Joseph de Rivera, de dos varas, y media de caida, y tres de ancho, sin marco, le tassaron en cien ducados 1100

[111] Mas dos Payses, de dos Puertos de Mar, orig.les sin marcos, de tres varas de largo, y dos de caida, tassaron cada uno en seiscientos R.s que hacen mill y ducientos R.s 1200

[112] Mas un Retrato viejo, del Ynfante D.n Pedro de Portugal, le tassaron en quatro R.s 4

f.130v [113] Mas una pintura de Dido, la tassaron en cien duc.s 1100

[114] Mas otra de la Adultera, de una vara de cayda, y vara y media de largo, la tassaron en cien R.s 100

Y por aora dhos bienes assi inventariados, y tassados, quedaron en poder del dho Depos.rio ya nombrado, y lo firmaron, los dhos Pintor, y Dorador; y por no saber el dho Depos.rio y Carpintero, lo firmaron a su ruego unos testigos, siendolo D.n Juan torrente, D.n Fran.co de Albear, y Juan Fernandez Residentes en esta Corte, de que doy fee
Alonso del Arco
Por testigo
Juan frez
Diego Albarez de Belasco
Juan Mazon de Benavides

119 Juan de Castañeda

1694

The postmortem inventory of Don Juan de Castáneda (d. 12 July 1694), *Maestro Mayor de la Cienzia de las Armas de sus Caballeros Pajes del Rey,* was drawn up by his executors, Don Agustín de Silva, *Grefier de la Casa de la Reina Madre*, and Don Francisco Tovarra. His paintings were valued on 3 August 1694, by Antonio Palomino.

Like many distinguished collections of the day, Castañeda's included copies after some of the most renowned foreign artists of all time. There were paintings after Bosch (no. 46), Andrea del Sarto (no. 38), Titian's *Entombment* (no. 6), Rubens (no. 53), and Van Dyck's *Deposition* (no. 50), on which was placed the highest valuation. Only one copy after a Spanish hand was listed in the collection (no. 51). However, Palomino's valuation does record a remarkable collection of some of the best Spanish artists active in the capital during Castañeda's lifetime.

Palomino himself was represented by a *Guardian Angel* (no. 16), which, it seems, was paired with a *St. Michael* by José Antolínez (no. 16). There were also four examples of Antolínez's landscape painting (nos. 29, 35). Although six religious paintings by the royal painter Francisco de Herrera the Younger were listed in the collection (nos. 11, 12, 13, 25, 32, 34), the other royal painters Juan Carreño de Miranda and Francisco Rizi are highly conspicuous by their absence. Perhaps Castañeda was as partisan in his taste as Herrera was in life, deciding to collect the works of a gifted but difficult artist who was notoriously scathing about his rivals at court.

The relatively small collection also included a painting of a sheep by Francisco de Zurbarán (no. 36). This painting, which probably represented the bound *Agnus Dei*, may have been painted by Zurbarán during his final years at court. The only painting listed by Antonio de Pereda was a *Vanitas* still life (no. 28). This was a genre in which the artist excelled, and Castañeda's painting had a counterpart in the near contemporary collection of Andrés de Villarán (Doc. 110 no. 44). There were original religious subjects painted by Antonio Arias (no. 8) and a now obscure artist Alonso de Mesa (ca.1627–1668) (no. 49) mentioned in Palomino's *Lives*.[1] The short-lived artists Juan Antonio de Frías y Escalante (nos. 1, 22) and Mateo Cerezo (no. 7) were also represented. A copy of Cerezo's *Mystic Marriage of St. Catherine* (no. 51) complemented the version by Escalante (no. 1) in the collection. Castañeda owned four religious compositions (nos. 4, 10, 20) and four perspectival paintings (no. 54) by Matías de Torres, which rivalled in numbers those by Herrera. While it is not known how this collector acquired the works in this document, if they were the result of commissions to living artists, Castañeda would have to be counted among the major patrons of his time.

AHPM, Prot. 9.887, unfoliated

Don Antonio Palomino que Vive a la Cruz Verde en frente de la casa del s.^{r} Conde de Benabente taso Las pinturas siguientes

[p.1]

[1] 1 Primeramente un quadro sin marco del desposorio de s.^{ta} Catalina de mano de Juan Antonio Escalante tasado en dos mill y quinientos R.^{s} 2500

[2] 2 otra pintura de una nra s.^{ra} en lamina orleada de Angeles en un pais de flandes tasada en ochozientos R.^{s} 800

[3] 3 y 4 otras dos pinturas de batallas orijinales de Antt.º tempesta tasada cada una en quinientos R.s 1000

[4] 5 otra pintura de la candelaria orijinal de Matias de torres tasada en mill R.s 1000

[5] 6 otra pintura de un nazareno con la cruz a questas orijinal de fran.co de Pedrosa tasada en çiento y çinquenta R.s 150

[6] 7 otra pintura de nro s.r en el sepulcro sin marco copia del tiçiano tasada en quinientos y cinquenta R.s 550

[7] 8 otra pintura de un san Ger.mo orijinal de Mateo zerezo tasada en tres mill y quinientos R.s 3500

[8] 9 otra pintura de nro s.r con la cruz a questas orijinal de Antt.º Arias tasada en quatrozientos Rs 400

[9] 10 otra pintura de la degollaçion de s.n Juan tasada en trezientos R.s 300

[10] 11 y 12 otras dos pinturas yguales orijinales de Mathias de torres de la hermosa Raquel tasada cada una en ochozientos R.s 1600

[11] 13 otra pintura de la oraçion del huerto orijinal de D. fran.co de herrera tasada en mill y treçientos Rs 300

[12] 14 otra pintura de la anunçiaçion de nra s.ra del mesmo autor tasada en mill y quatrozientos R.s 1400

[13] 15 otra pintura de la tentaçion del mesmo autor tasada en mill y treçientos Rs 1300

[14] 16 otra pintura en lamina de la asunçion de nra s.ra orijinal de ytalia tasada en quinientos R.s 500

[p.2] [15] 17 y 18 Dos laminas iguales de la coronaçion de nra s.ra y adoracion de s.ta Catalina tasada cada una en quinientos R.s 1000

[16] 19 y 20 otras dos pinturas yguales del Angel de la guarda y san Miguel autores D. Antt.º Palomino, y Antolin, tassado el Angel en duçientos R.s y el san miguel en duçientos y quarenta 440

[17] 21 y 22 otras dos pinturas chicas iguales de san fran.co y san Antt.º tasada cada Una en sesenta Rs 120

[18] 23 otra pintura del Combite del fariseo tasada en quinientos R.s 500

[19] 24 otra pintura en tabla de una caveza de la madalena tasada en duzientos R.s 200

[20] 25 otra pintura de la huida á Exipto orijinal de mathias de torres tasada en siesçientos R.s 600

[21] 26 otra pintura de prespetiva tasada en trezientos R.s 300

[22] 27 otra pintura de san Joseph y el niño orijinal de Ju.º Antt.º escalante tasada en duçientos Rs 200

[23] 28 29 30 tres floreros de charol tasado cada uno en Duzientos y quarenta R.s 720

[24] 31 otra pintura de nra s.ra del Pilar tasado en trezientos R.s 300

[25] 32 otra pintura de la samaritana orijinal de herrera tasada en mill y treçientos Rs 1300

[26] 33 otra pintura de prespetiva tasada en trezientos R.s 300

[27] 34 otra pintura del sacrifiçio de Abraam orijinal de Pedraza tasada en seisç.tos y sesenta R.s 660

[28] 35 otra pintura del desengaño orijinal de Pereda tasada en quinientos R.s 500

[29] 36 y 37 otras dos pinturas de paises iguales pequenos orijinales de antolin tasado cada uno en ducientos R.s 400

[30] 38 otra pintura de nra s.ra de la leche con marco dorado tasada en treçientos y çinquenta R.s 350

[p.3] [31] 39 y 40 otras dos pinturas yguales de las Bodas de Cana tasada cada una en Duçientos R.s 400

[32] 41 otra pintura pequeña de la huida a exipto orijinal de herrera tasada en ducientos y [N.B. "çin" crossed out] q.ta Rs 240

[33] 42 y 43 otras dos pinturas de dos cavezas yguales tasada cada una en çiento y Veinte R.s 240

[34] 44 otra pintura pequeña de la adoraçion de los Reyes orijinal de herrera tasada en ducientos y q.ta Rs 240

[35] 45 y 46 otras dos pinturas paises pequeños yguales de Antolin tasado cada uno en ducientos R.s 400

[36] 47 otra pintura de un carnero, orijinal de fran.co zurbaran tasada en çiento y quarenta R.s 140

[37] 48 otra pintura pequeña de Una primavera tasada en sesenta R.s 60

[38] 49 y 50 otras dos pinturas iguales de medios cuerpos copias de Andrea del sarto tasada cada una en çiento y veinte R.s 240

[39] 51 otra pintura de medio cuerpo de s.n Agustin tasada en sesenta R.s 60

[40] 52 y 53 otras dos pinturas iguales de s.n fran.co y s.to Domingo el san fran.co tasado en çiento y Veinte y s.to Domingo en çiento 220

[41] 54 otra pintura de s.n Juan tasada en çiento y çinq.ta R.s 150

[42] 55 y 56 otras dos pinturas iguales de Batallas copias de Ju.o de toledo tasada cada una en duçientos y quar.ta R.s 480

[43] 57 otra pintura del Verano tasada en sesenta R.s 60

[44] 58 otra pintura de sn Ju.o con el cordero orijinal de pedraza tasada en trezientos R.s 300

[45] 59 y 60 otras dos pinturas paises pequeños tasado cada uno en duçientos R.s 400

[46] 61 otra pintura del Juicio copia del Bosco tasada en trezientos y cinq.ta R.s 350

[47] 62 otra pintura de un eccehomo tasada en çiento y Veinte R.s 120

[48] 63 otra pintura de nra s.ra correspondiente al Eccehomo tasada en çiento y Veinte R.s 120

[p.4] [49] 64 otra pintura de un santo christo orleado de santos orijinal de Alonso de mesa tasada en ochoçientos R.s 800

[50] 65 otra pintura del decendimiento de la cruz copia de Baldique tasado en mill R.s 1000

[51] 66 otra pintura del desposorio de s.ta Catalina copia de cerezo tasada en quinientos y cinq.ta R.s 550

[52] 67 otra pintura de nro s.r en la coluna tasada en nobezientos R.s 900

[53] 68 otra pintura de la Visitaçion copia de Rubenes tasada en ducientos y cinq.ta R.s 250

[54] 69 otros quatro pinturas de prespetivas orijinales de matias de torres tasada cada una en duçientos R.s 800

[55] 70 otras dos pinturas de Ramilleteros tasada cada una en duçientos y q.ta Rs 480

1. Palomino, ed. 1986, p. 215.

120 Sebastián de Cotes y la Carcel

1703

Don Sebastián de Cotes y de la Cárcel was a revered legal expert and was consequently called upon to draw up King Carlos II's will. As a courtier and a member of a group of highly placed royal officials in the first years of the new Bourbon dynasty, Cotes was able to collect some 85 pictures by the time of his death in early 1703. His art collection was probably one of the last non-noble collections formed in Hapsburg Spain. This included both Italian and Flemish pictures, with particular emphasis on the Neapolitan school represented by artists such as Ribera and Andrea Vaccaro.

The explanation of this interest may be found in the eight works attributed to Luca Giordano, who had left Spain to return to his native Italy in 1702. Among the paintings attributed to Giordano are a *Perseus with the Head of Medusa* and a full-length *Portrait of King Charles II*. Since the inventory was taken so soon after Giordano's departure, we may assume that the works were either acquired directly from the artist in the course of his activities in Madrid and at the Escorial, from the artist at the time of his departure, or from court sources very close to the artist. In any case, the inventory suggests that Giordano, in addition to his work for the crown, may have cultivated other patrons during the interregnum brought about by the death of Charles II.

The valuation of the paintings was based on an inventory taken beginning 30 January 1703, in anticipation of an *almoneda*.[1] The *tasador* was Francisco de Leonardoni, "Pinttor de su Mag^{d}," and the main beneficiary was Don García Manuel de Cotes y Morelos. The executors and witnesses were *hidalgos* ("Don ... ") and court functionaries or members of royal councils.

AHPM, Prot. 13.003, ff.78v–82

Ymbenttario y tasaz.^{on} de los Vieness tocanttes a pintturas de pinzel que se aprecíaron con sus señas segun el tpo presentte Con sus Marcos por fran^{co} de leonardoni pinttor de su Mag.^{d} Vezino de estta Villa Cuias Canttidades de su tasaz.^{on} yran puestass por lettra y sacadas a la margen

En la Villa de Madrid en el dia Lunes Cinco del Mes de Febr.^{o} de mill Settez.^{os} y ttres a^{os}, de Nombram.^{to} del s.^{or} D^{n} Garcia Manuel de Cottes y la carzel, heredero con Beneficio de Ymbentario pareçio antte mi el ss^{no} y ttesttigos fran^{co} de [blank] Maesttro del artte de pinttura de pinzel, en lienzo y en ttabla Vezino de esta de quien Rezivi Juram^{to} a Dios y una Cruz en forma de dro que lo hizo y ofrecio tasar y apreçiar fielmentte segun su leal saber y enttender arreglandose a los tpos presentes y a el esttado de Dichas Pinturas Cuya tasaz^{on} de ellas la hiço en las Canttidades de que hiran declaradas en la forma que se seguen

f.78v

[1] Primeramentte Una fabula de Periseo Con la Caveza de Medusa de Lucas de Jordan Em precio Con su Marco del Seis mill treçienttos y Sesentta R.^{s} V^{n} 6360

[2] Mas Ottros Dos del dicho Jordan Histtoria del Pueblo hebreo en el desiertto em preçio ambas con sus Marcos de Doze mill setteçienttos y Veintte R^{s} 12720

f.79

[3] Mas Un San Geronimo Em preçio con su Marco de Dos mill y Duzienttos R^{s} 2200

[4] Mas Un Sam pablo lo mismo 2200

[5] Mas Dos Payses grandes em preçio con sus marcos de quattro mill y zient R^{s} 4100

[6] Mas Ottros Dos Payses mas pequeños em preçio ambos con sus Marcos de mill y quinienttos 1500

[7] Mas Dos frutteros compañeros y yguales Em preçio ambos Con sus Marcos de mill trecienttos y Veintte R^{s} de V^{n} 1320

[8] Mas Ottros Dos floreros con fruttas em preçio ambos de mill Setteçienttos y zinquentta R^{s} de Vellon 1750

[9] Mas Una Nra señora con sus puerttas Doradas em preçio de Seisçienttos R^{s} 600

[10] Mas Una Lamina de nra señora en cobre sobre dorado ochavada con seis bronzes dorados de molido em preçio de quattroçienttos y ochentta R^{s} V^{n} 480

[11] Mas Una Presenttaçion Al templo de nra señora y una zircunsizion de xpto ambos compañeros con sus Marcos todos dorados de medio Relieve de Jordan Em preçio con dichos Marcos de Dos mill y quattroçienttos R^{s} 2400

f.79v [12] Mas Quattro Laminas Compañeras con sus Marcos de Evano del Nazim.^{to} Adoracion de los Reyes, Zercumz.^{on} y Visittaz^{on} de s.^{ta} Ysavel, de flandes Em precio de tres mill ochocienttos y quarentta R^{s} 3840

[13] Mas Ottra Lamina de la Cayda de San Pablo de dos terçias de largo y media bara de ancho con su Marco de Evano en Dos mill R.^{s} de Vellon 2000

[14] Mas Un Ezeomo con la Cruz a cuestas y su Marco todo dorado empreçio de Dos mill y quattrocienttos R^{s} 2400

[15] Mas Una Santta Maria de la Caveza de Jordan con Marco dorado y negro en preçio de Dos mill y quattrozientos R^{s} 2400

[16] Mas Un S^{n} Geronimo de Joseph de Rivera de dos baras De Alto y Una y m.^{a} de Ancho em precio de Dos mill y quattrocienttos R^{s} de V^{n} 2400

f.80 [17] Mas otra pintura en tabla de nra s.^{ra} con el niño en los brazos y san Bernardo en tabla de tres quartas de Alto con marco de evano en prezio de trezientos Y sesenta r^{s} de V.^{on} 360

[18] Mas Un lienzo de nra s^{ra} San Joseph el niño sobre la cuna y s.^{n} Ju.^{o} con su marco dorado y negro en prezio de diez y ocho mill R.^{s} de V.^{on} 18000

[19] Mas Otra pintura de s.^{n} Ger.^{mo} de Cardenal de poco mas de vara de largo y tres quartas de Alto con su marco de peral y molduras doradas en prezio de mill y zien Reales de V.^{on} 1100

[20] Mas dos Paises de Animales conpañeros con marcos dorados de poco mas de tres quartas de largo y media vara de Alto en prezio de mil y zien r.^{s} 1100

[21] Mas zinco laminas Pintadas en el cristal al rreves de Una bara de Alto y poco mas de vara de largo con sus marcos de peral dorados y negros en prezio cada una de dos mill y duzientos Reales que todas montan onze mill R.^{s} de V^{on} 11000

f.80v [22] Mas otra lamina Conpañera con su cristal y el lienzo detras con la anunziata de mano de lucas Jordan em prezio de tres mill seisçienttos y sesenta R.^{s} con su marco 3660

[23] Mas Un dezendimiento de la Cruz en forma de Altar con sus puertas em prezio de tres mill y seisçientos r.^{s} 3600

[24] Mas Un quadro en guirnalda de flores con unos pajaros de mas de vara de Alto y bara y media de largo en prezio de dos mill y duzientos R.^{s} 2200

[25] Mas Un san leonardo de Una bara de Alto y dos terzias de Ancho em prezio de setezientos y Veinte R^{s} 720

[26] Mas Una Ymagen de nra s.^{ra} de Monsarrate de medio relieve con su marco dorado y tallado en prezio de mill y duzientos R.^{s} 1200

[27] Mas Un s.^{n} sebastian en lamina aobado con su marco dorado Y tallado en prezio de mil R.^{s} de V.^{on} 1000

[28] Mas otra lamina del martirio de s.^{n} lorenzo de dos terzias de Alto y media vara de Ancho em prezio todo de quatrozientos y Veinte R.^{s} 420

[29] Mas dos quadros de miniatura con guirnalda de flores y muchachos una de s.^{n} Ju.^{o} y otra del nino dormido con sus Marcos negros y sus cristales delante em prezio de mill y quinientos R^{s} 1500

f.81 [30] Mas otra pintura de miniatura de media vara de Alto y dos terzias de Ancho con su marco negro de peral con sus targetas doradas em prezio de mil y zien Reales de V.^{on} 1100

[31] Mas dos pinturas Una de la caida de s.^{n} Pablo y otra de la edificazion del templo de salomon en marmol con sus marcos de evano de una terzia de Ancho y media vara de largo em prezio de mill y zien R^{s} 1100

[32] Mas Una troia abrasada en marmol con su marco dorado em prezio de quatrozientos y ochenta R^{s} 480

[33] Mas Una pintura en lienzo con la madalena de Joseph de Rivera de una vara de Alto y tres quartas de Ancho con marco Dorado y negro em prezio de mill y duzientos R.^{s} 1200

[34] Mas quatro Pinturas en tabla de media vara ochavadas con sus marcos de peral dorados en prezio cada una de trezientos y sesenta R.^{s} que montan todas mill quatrozientos y quarenta R^{s} 1440

[35] Mas dos pinturas de pajaros del mismo tamaño y hechura a setenta y zinco R^{s} cada Una 150

[36] Mas dos fruteros de terzia En quadro con marcos de peral y molduras doradas que Valen a zien R.^{s} Cada Uno ymportan ducientos R^{s} 200

f.81v [37] Mas Una pintura en tabla de la Madalena escriviendo echa de mano de lucas de olanda con su marco de peral dorado y negro vale mill y zien R^{s} 1100

[38] Mas una Pintura de nra s.^{ra} con el niño en los brazos de mano de Joseph de Rivera con su marco dorado ochavado em prezio de dos mil y quatrozientos Reales de V.^{on} 2400

[39] Mas dos paises En cristal con marcos de Peral dorados y negros de tres quartas de largo em prezio cada Uno de seiszientos y ochenta R.^{s} importan mill trezientos Y sesenta R^{s} 1360

[40] Mas Un s^{n} Ger.^{mo} y Un s^{n} Pablo de una bara En quadro con los lienzos en obalo balen con sus marcos de peral dos mill y duzientos R.^{s} 2200

[41] Mas dos pinturas de s.^{n} Andres y s.^{n}tiago de mano de Joseph de Rivera con sus marcos de peral de mas de Vara de Alto y bara de Ancho valen a mil y duzientos R.^{s} cada Una dos mil y quatrozientos 2400

f.82 [42] Mas Una prespectiva en pie con marco dorado en prezio de mill R.^{s} 1000

[43] Mas otra prespectiva de Vara de Altto y zinco quartas de Ancho con marco de peral y molduras doradas em prezio de mil y duzientos R.^{s} 1200

[44] Mas dos paises en obalo con marcos dorados en prezio ambas de mil y zien R^{s} 1100

[45] Mas un quadro de la degollazion de s.^{n} Pedro Alejandrino obispo con marco de pino en blanco en prezio de trezientos R.^{s} 300

[46] Mas Un quadro de nro s.^{or} y s.^{nto} thomas con su marco de peral dorado y negro en preçio de trezientos y quarenta r.^{s} 340

[47] Mas Una prespectiva en tabla Con marco dorado de mas de bara de Alto y bara y media de Ancho en prezio de mill y Quatrozientos R.^{s} 1400

[48] Mas Otro quadro de Una guirnalda de flores con un niño dormido con su marco de peral y moldura dorada de mas de bara de Alto y bara y quarta de largo en prezio de mil r.^{s} 1000

[49] Mas dos fruteros yguales compañeros de los que estan arriva en mill trezientos y sesentta R^{s} 1360

[50] Mas Un nino dormido de Andrea bacaro con su marco dorado de moldura de Una vara en quadro En prezio de mill y zien rreales 1100

f.82v [51] Mas otro quadro con Unas aves y un perrillo con su marco dorado de zerca de Vara de Alto y Una Vara de Ancho en prezio de mill R^{s} 1000

[52] Mas dos floreros yguales con sus marcos dorados de tres quartas de Altto y dos terzias de Ancho en prezio ambos de mil reales 1000

[53] Mas Un frutero de Vara de Ancho y tres quartas de Alto con su marco dorado y negro en prezio de zien r^{s} 100

[54] Mas Una pintura en tabla de confitura y otros xeneros de media vara en quadro con su marco de peral dorado y negro en prezio de quatrozientos r^{s} 400

[55] Mas Un Retrato del s.^{or} Carlos Segundo de Cuerpo entero en prezio de dos mill r.^{s} con su marco dorado y negro de mano de lucas Jordan 2000

[56] Mas dos paises de Monteria con sus marcos de peral negros de dos terzias en quadro orijinales de fran^{co} Rothero aleman en prezio de dos mil y duzientos R^{s} ambos 2200

[57] Mas un biombo de Prespectiva con Pinturas mui fino que bale seis mill Reales 6000

[58] Mas dos paises biejos en prezio cada uno de zinq.^{ta} r.^{s} zien R^{s} 100

f.83

Las quales dichas Pintturas que aqui se expresan se tasaron y apreciaron por el dicho fran^{co} de leonardoni Pinttor de su Mag^{d} en los preçios y Canttidades de [illeg.] scritas a la lettra y sacadas de Numeros al margen segun y en la forma que se han hallado en dichas Casas que lo hizo segun su Leal saver y Enttender Estando presentte el s.^{r} D^{n} Sev^{an} Antt^{o} de orttega del c^{o} de su Mag^{d} en el R^{l} y supremo de Castilla p.^{r} quien se dio pettiz.^{on} para el dicho Ymbentario tasaz^{on} y Almoneda de dichos Vienes como testam^{o} del Ill.^{mo} s.^{or} D.^{n} Sev.^{an} de cottes y la carzel, antte el s.^{or} D.^{n} Joseph Manuel Bolero y Munda del c^{o} de su Mag^{d} y su Alcalde de Cassa y Cortte, p.^{r} quien a dicha Pettiz.^{on} en treintta de henero passado destte presente al y p^{r} antte Pedro Sanchez de Buendia ss.^{no} de Provinçia que con dicho autto y Pettiçion que estta por Caveza destte Ymbentario y tasaçion, y el s^{or} D^{n} Garçia Manuel de Cottes, Heredero de dicho Ill^{mo} s.^{or} con beneficio de Ymbenttario por antte mi el ss.^{no} y Testigos que lo fueron D.^{n} Juan de Harganes D.^{n} Simon Guttierrez y D.^{n} Anttonio Sopeña, Vezinos destta Cortte y lo firmo el dicho fran^{co} de leonardoni Con el s.^{or} D.^{n} Garçia Man^{l} de Cotes de que yo el ss^{no} Doy fee = y que dicho tasador es de hedad de Zinquentta años D. Garcia Man^{l} de Cotes y Morelos

Fran^{co} Leonardoni

Ante mi Luis de Muzquiza y Loyola

1. Cited in J. Fayard, *Les membres du conseil de Castile à l'époque moderne (1621–1746)*, Geneva 1979, p.460.

121 Juan Antonio Vicuña

1710

The inventory of the *licenciado* Don Juan Antonio de Vicuña (d. 23 February 1710) was drawn up by his widow Paula Manrique de Castro, who had his paintings collection valued by the painter Baltasar de Gambazo on 4 March 1710 (ff. 480–485v). This was predominantly a collection of religious images, with a small number of secular subjects that included landscapes, still lifes, battles (some of which were painted in Flanders [no. 5]), and a disembarkation scene (no. 54). The only historical subject was a *Burning of Troy*, paired with an Old Testament battle painting (no. 11), and a painting of *Diana and Actaeon* copied after Titian (no. 57), probably from the famous *poesia* in the royal collection. This was the only mythological subject in the collection. Four of Vicuña's paintings were copies after Rubens (nos. 16, 17, 20), and three of these were in the form of precious small paintings on copper. One of Vicuña's paintings of saints was possibly by Juan Bautista Mayno (no. 2), while another was painted by Luca Giordano (no. 10), most probably during his years in Spain. The *Immaculate Conception* by the Sevillian painter Francisco de Zurbarán (no. 12) typified the devotional subjects that this artist painted for private collectors during his late career at court, 1658–64.

AHPM, Prot. 13.982, ff.480–485v

Thasaz.^{on} de Pinturas

En la Villa de Madrid a Quatro dias del mes de Marzo de mill sietezientos, y diez años en Virtud de lo que se manda por el autto que ba por prinzipio, y para efecto de hazer la thassaz^{on} de los Vienes Ymnbentareados que han quedado por muerte del Liz.^{do} Don Juan de Vicuña Abogado de los Reales Consejos, y en presenzia, y con asisstenzia de Juan de San Jurjo Curador ad litem de Doña Fran.^{ca} de Vicuña, Doña Paula Manrrique Viuda del sussodho; Don Juan Antonio de Vicuña, y Don Manuel Antonio Pereda como marido y conjunta persona de Doña Ana Antonia de Vicuña todos hijos y herederos del sussodho; Rezivi juramento por Dios nro señor, y a una Señal de Cruz en forma de Balthasar Gambazo Pintor que Vive en la Calle del Meson de Paredes Cassas de Doña Paula Gutierrez, el qual haviendolo hecho Vien y Cumplimente como se requiere thasso por lo tocante a su ofizio Las pinturas en la forma siguiente

f.480 *Pinturas*

[1] Primeramente thasso seis paises iguales de la Historia de Jacob con sus molduras doradas sobre puestas cada Uno a mill, y quinientos Reales, que hazen todos nueve mill Reales 9000

[2] Mas Una Pintura de s.^{n} Antonio de Padua original de Juan Baup^{ta} Malo con su marco negro, y perfil dorado de quatro baras de alto, y dos de ancho la thasso en mill, y doscientos Reales 1200

f.480v

[3] Otra Pintura del Prendimiento de nro señor de dos baras de alto, y bara y media de ancho original con su marco thallado, y dorado la thasso en ochozientos Reales 800

[4] Otra Pintura de nra señora, el niño, y mi señora santa Ana con el mismo marco, y ancho que la anteccedente en trescientos, y sesenta Reales 360

[5] Doze Paises hechos en flandes de Vatallas de tres quartas en quadro con sus molduras thalladas, y doradas a Zien Reales Cada Uno hazen mill, y doscientos Reales 1200

[6] Otros Seis Paises mas Grandes de dos baras de alto, y tres de ancho con sus marcos negros, y

perfiles dorados hechos en flandes los thasso en quinientos, y Cinquenta Reales Cada uno que hazen todos tres mill, y trescientos Reales 3300

[7] Dos Pinturas Yguales, La una de san onofre, y la otra de san Geronimo con sus marcos thallados, y dorados de bara de ancho, y una, y media de alto thassados Cada uno en quatrocientos Reales hazen ochoz.os Reales 800

f.481 [8] Otra Pintura de la Magdalena en tabla de bara en quadro con su marco thallado, y dorado en quinientos Reas 500

[9] Un Pais de Una bara de alto y bara, y quarta de ancho con marco negro y perfil dorado en trescientos y treinta Reales 330

[10] Una Pintura de s.n Nicolas de Bari Original de Jordan de dos baras de alto, y una Y media de ancho con su marco negro, y perfil dorado en seiscientos, y sesenta Reales 660

[11] Otras Dos, La una de Vatalla de Jadeon, y la otra de la destruizion de troya de bara, y quarta en quadro con marcos thallados, y dorados en quinientos, y Cinquenta Reales Cada Una hazen ambas mill y Cient Reales 1100

[12] Una Pintura de nra s.ra de la Conzepcion de dos baras, y media de alto original de fran.co Zubaran, y dos y quarta de ancho con su marco negro y dorado en mill, y quinientos Reales 1500

[13] Otra de la Magdalena de dos baras y quarta de ancho, y una y media de alto Con su marco negro en quatrozientos Reales 400

[14] Otra de santa Barbara de bara y media de alto y una y quarta De ancho con su marco negro en doscientos Reales 200

f.481v [15] Otra de Nra señora y el Niño de una Vara, y quarta de alto y una de ancho con su marco negro en Ziento, y Viente Reales 120

[16] Otra de Unos Niños Copia de Rubenes de bara y quarta de ancho y una, y terzia de alto con su marco negro en doscientos Reales 200

[17] Dos Laminas Yguales de Zerca de bara de alto la una de nuestra señora de la Asumpcion, y la otra de nuestro señor con la Cruz a cuestas con sus marcos Jaspeados azules y dorados Copias de Rubenes thasada Cada una en quatrocientos Reales hazen ochocientos Reales 800

[18] Dos floreros con sus marcos negros de tres quartas en quadro en sesenta Reales Cada Uno hazen Ziento, y Veinte Reales 120

[19] Dos Laminas Pequeñas del Salvador, y Maria de una quarta de alto con marcos negros de peral thasada Cada Una a sesenta Reales hacen Ziento y Veinte Reales 120

f.482 [20] Otra Lamina de la Proposicion de los Panes Copia de Rubenes de tres quartas de ancho y media Vara de alto con su marco negro en quatroçientos Reales 400

[21] Otra Pintura de la Degollazion de San Juan Bauptista con marco de evano de media bara en quadro en quatrocientos Reales 400

[22] Una Laminita Pequeña de nuestro señor la Virgen, y san Joseph. de una quarta de alto con marco negro en sesenta Reales 60

[23] Otra de nra señora de la Contemplazion del mismo tamaño, y marco que la anteccedente en sesenta Reales 60

[24] Una Pintura de nra sra de Guadalupe con su marco de Concha y chrisptal delante en Zient R.s 100

[25] Una Lamina del Nazimiento de nro Redemptor de media bara de alto con marco negro de peral en Ziento y Veinte Reales 120

f.482v [26] Una Pintura de nra señora con el niño en los brazos de tres quartas de alto Con su marco negro en Zien Reales 100

[27] Dos Laminitas Yguales de Zerca de quarta de alto con marcos negros La una de la Magdalena, y la otra de un niño Jhs treinta Reales Cada Una hazen sesenta Reales 60

[28] Un sudario en tafettan con su marco negro en quinze Reales 15

[29] Una Pintura en tabla de nro señor Cruzificado de media bara en quadro con su marco negro en Ziento, y Cinquenta Reales 150

[30] Una laminita de una Marina de quarta de alto con marco negro en quarenta Reales 40

[31] Una Pintura de una Caveza de una santa de media bara de alto con marco negro en Ziento, y Veinte Reales 120

[32] Otra Pintura de s.^{n} Geronimo de dos baras de alto, y una, y media de ancho con marco negro en Zient Reales 100

[33] Otra de dho santo Copia de alberto de tres quartas de alto con marco negro en Zient Reales 100

f.483 [34] Otra del Salvador del mismo tamaño con marco dorado, y thallado de tres quartas de alto en trescientos Reales 300

[35] Dos Paissitos iguales Viejos con marcos negros a treinta Reales cada uno hazen sessenta Reales 60

[36] Otra de nuestra Señora de la fuente de tres quartas de alto, y lo mesmo de ancho Con marco thallado, y dorado en Ziento, y Cinq.^{ta} Reales 150

[37] tres Paises iguales de media bara en quadro con marco negro en treinta Reales Cada Uno hacen noventa Reales 90

[38] Un Pais de tres baras de largo con marco negro Viejo en Zient Reales 100

[39] Otros Dos fruteros de a media bara en quadro con sus marcos negros a treinta R,^{s} Cada uno hazen Sesenta Reales 60

[40] Dos Retratos sin marcos de dos baras, y quarta de alto a quarenta Reales Cada uno hazen ochenta Reales 80

f.483v [41] Otros Quatro Paisses iguales con sus marcos negros de tres quartas en quadro a Cinquenta Reales Cada Uno hazen doscientos R^{s} 200

[42] Una Sobrepuerta en tabla de una marina de bara, y media de ancho, y media de alto con su marco negro perfil dorado y quatro tarjetas en doscientos Reales 200

[43] Una Zena apaisada con marco negro en zinquenta Reales 50

[44] Dos fruteros de Vara en quadro con sus marcos negros in Ziento y Veinte Reales Cada uno hazen doscientos, y quarenta R^{s} 240

[45] Un Ecce homo en tabla de tres quartas de alto con marco negro en doscientos Reales 200

[46] Otra de s.^{n} Pedro Argues de bara y quarta de alto con marco negro en Ziento y Cinquenta Reales 150

[47] Otro frutero de Un Razimo de Ubas de tres quartas de alto, y media bara de ancho con su marco negro, y perfiles dorados en sesenta Reales 60

f.484 [48] Otra de san Ygnazio de Zerca de bara en quadro con su marco negro, y perfiles dorados en Ziento y Veinte Reales 120

[49] Otra de nuestra señora de Velen del mismo tamaño, y marco que la antece.^{te} en Ziento, y Veinte Reales 120

[50] Otra del Calvario en tabla hecha en flandes de bara, y quarta de ancho, y una de alto con marco negro en quinientos Reales 500

[51] Otra de nuestra Señora el niño y san Joseph de Vara, y quarta de alto, y una de ancho con marco negro en doscientos R^{s} 200

[52] Otra de nra s.^{ra} de Constantinopla de una Vara y media de alto y poco menos de ancho con marco negro, y perfil dorado en doscientos y quarenta Reales 240

f.484v [53] Dos Paises iguales de bara, y media de ancho, y lo mesmo de alto con sus marcos negros en Ziento y Cinquenta Reales Cada uno 300

[54] Otro mas Viejo de un desembarco de bara, y quarta de ancho, y una de alto con su marco negro en Zien Reales 100

[55] Dos Retratos de Una bara de alto con sus marcos negros en quarenta Reales Cada uno hacen ochenta Reales 80

[56] Otro de Una Vatalla de bara de alto con marco negro en Ziento, y Cinquenta Reales 150

[57] Una fabula de Anteon de dos baras en quadro Copia de tiziano Con marco negro en trescientos Reales 300

[58] Otra de un retrato de Phelippe quarto de bara, y media de alto con marco negro en Zient Reales 100

[59] Otros Dos fruteros de tres quartas de alto, y media de ancho con marcos negros a sesenta Reales Cada uno hazen Ziento, y Veinte Reales 120

[60] Un frutero de Una bara en quadro con su marco negro en sesenta Reales 60

f.485

[61] Una Nuestra señora con dos niños de bara, y quarta en quadro con marco negro en quatrocientos Reales 400

[62] Quatro Paisitos iguales de media bara en quadro con sus marcos negros a sesenta Reales Cada Uno hazen doscientos, y quarenta Reales 240

[63] Una Pintura de nra s.^{ra} Con el niño de una bara, y quarta en quadro con marco negro en quatrocientos Reales 400

[64] Otra de Santiago de dos baras de ancho, y una, y media de alto con su marco negro en quatrocientos Reales 400

[65] Una Nuestra señora con un niño de bara en quadro con marco negro en Ziento, y Cinquenta Reales 150

[66] Una Veronica en tabla de una terzia en quadro en Cinquenta Reales 50

[67] Un Biombo de siette ojas pintado en quinientos Reales 500

[68] Una Pintura de unos Cavallos de tres baras de Largo en Zient Reales 100

La qual dha thasazion la hizo Vien, y fielmente a su saver Y entender sin hazer agravio a ninguna de las partes interesadas (f.485v) socargo del Juramento que lleva fho en que se afirmo ratifico y lo firmo juntamente con todos los demas interesados, y que es de edad de quarenta años poco mas, o menos
Doña Paula Manrique
Don Manuel Antonio de Pereda
Don Juan Antt^{o} de Vicuña
Baltasar Gambazo
Ju^{o} de San Jurjo
Ante mi
Gaspar Rui de la Varrera

Diego Jaraba

1716

The postmortem inventory of Don Diego Jaraba (d. 22 April 1716), *Organista Mayor de la Real Capilla*, was begun by his widow Teresa Núñez de Rivadeneira on 29 April 1716. His picture collection, inventoried between 14–18 May, comprised some 105 paintings, mostly of religious subjects on canvas and other supports, including panel, copper, stone, and glass. Five pictures were listed as being from the oratory (nos. 57–61). The high proportion of religious subjects perhaps reflected Jaraba's devout nature, appropriate for the organist of the royal chapel. Although almost all of the paintings had frames made of carved and gilded wood or ebony, the absence of attributions and appraised values for the pictures makes it difficult to assess the paintings' quality. The document lists 21 pure landscapes, and three overdoor landscapes with birds and animals (nos. 5, 6). Jaraba also appears to have enjoyed landscape paintings with religious subjects, of which he owned many examples. A set of six saints in landscapes were described as being painted on alabaster panels (no. 52). Although no mythological narratives with large figures were listed, Jaraba did own a group of four "fables" also in landscape settings (no. 48).

Jaraba's collection of portraits directly reflected his long career in royal service. There was a portrait of Philip IV (no. 1), another of his widow, Mariana of Austria, the Queen Mother (no. 2), and one of the popular prince Don Juan José de Austria (no. 2). Perhaps some contact with the papal court explained his portrait of Pope Innocent XI (no. 31). One family portrait was a full-length of Jaraba's uncle, the "Ciego de Daroca" (no. 4), who was perhaps also a musician. Surely, however, one of the most prized pictures in his collection was a large work representing Jaraba himself giving a clavichord lesson to Charles II's queen, María Luisa of Orleans (1679–1689), a work that celebrated the sitter's professional success and status at court. Unfortunately, the author of this remarkable portrait was not named in the document.

AHPM, Prot. 11.575, ff.23v–30

En la dicha Villa de Madrid a Cartorze dias del mes (f.24) de Mayo año de mill setez^{os} y diez y seis, en prosecuzion del Ymbentario mandado hazer de los Vienes que an quedado por fin y muerte de Don Diego Jarava estando en las referidas Casas y pres.^{te} la dicha Dona Theresa Joscpha Nunez Rivadencira su Muger Thestam.^{ria} y heredera por ante mi el es^{no} del numero y testigos puso de manifesto diferentes Vienes y Alajas de que se a de formar y Continuar el dho ymbentario que son los sig^{tes}

f.24

Pinturas

[1] Primeram^{te} Un Quadro de Vara y media de Ancho y dos y media de largo del Señor Phelipe quarto con su marco negro

[2] Otros tres del mismo tamaño Conpaneros con marcos negros que El Uno es Retrato de la Reina Madre; otro es del senor Don Juan de Austria el que tiene el Marco moldura dorada adentro; el otro es de Una s^{ra} Parienta

[3] Mas Seis quadros Paises yguales de a dos baras y Terzia de ancho y dos menos ochava de largo con sus Marcos negros de lustre con molduras talladas y doradas, que el Uno Contiene la huida a ejipto; otro nra Senora de Monserrate, otro Santa Ysavel con San Juan en el desierto, otro San Diego de Alcala; otro Santa Theresa; otro San Antonio Abad

f.24v

[4] Mas Un Retrato de Cuerpo entero del natural del Çiego de Daroca thio del difunto sin marco

[5] Mas otro quadro pais sobre puerta de a dos baras y media de ancho y Una terzia de largo con

su Marco del mismo genero que los Seis antezedentes que contiene Un pais con diferentes pajaros

[6] Mas otros dos quadros paises Conpañeros de los dos y a dichos de a dos y Varas y terzia de ancho y Una de largo con los marcos del mismo genero que contienen Unos paises con diferentes Pajaros y Animales

[7] Mas Una Pintura de nra Señora del Pilar de bara y tres quartas de largo y Una terzia de ancho con su marco negro de lustre con molduras talladas y doradas

[8] Mas otra Pintura de nra Señora con el niño y los Corporales de Daroca de bara y media de largo y Una y sexma de ancho con su marco negro y moldura dorada

f.25 [9] Mas otra Pintura de nra Señora de la Contenplazion con su marco ymitado al palo santo con molduras talladas y doradas de Una bara de ancho y Una y quarta de largo

[10] Mas otra Pintura de nra Senora de Belen de bara menos ochava de largo y tres quartas de ancho con su marco todo tallado y dorado

[11] Mas otras dos Pinturas conpañeras la Una de nra Senora dolorosa y la otra de Un ecçeomo de Una bara de largo y tres quartas de ancho con sus marcos negros con moldura tallada y dorada

[12] Mas dos floreros conpañeros de tres quartas de largo y media bara de ancho con sus marcos negros con moldudura tallado y dorada

[13] Mas Una lamina en piedra de la adoraz.^{on} de los Reyes de Una bara menos ochava de ancho y tres quartas de largo con su marco de ebano labrado

[14] Mas dos laminas en cobre yguales la Una de la Coronazion de nra Senora y la otra los desposorios de Santa Cathalina con el niño de a dos terzias de largo y media bara de ancho con sus marcos de ebano

f.25v [15] Mas otra lamina en cobre de la adoraz^{on} de los Reyes de media bara de largo y otra media escasa de ancho con su marco de evano

[16] Mas otra lamina de nra Senora de Guadalupe con su Vidrio y marco de ebano y marfil enbutido de Concha de media bara de largo y otra media de ancho

[17] Mas otra lamina en Vidrio de nra Senora de la Contenplaz.^{on} con su marco de ebano de mas de terçia de ancho y media bara escasa de largo

[18] Mas otra Lamina en Vidrio de la Madalegna de media bara de ancho y mas de terzia de largo con su marco de ebano

[19] Mas otra lamina de nra señora del Carmen con su Vidriera y marco de ebano de media bara escasa de alto y Una terzia de Ancho

f.26 [20] Mas dos laminas Conpaneras de pluma de yndias de media bara de alto y mas de terzia de Ancho la Una de San Diego y la otra de Santa Rosa con sus marcos de Vidrio y molduras la Una dorada y la otra de hebano

[21] Mas quatro Paises de Vara y tres quartas de ancho y poco mas de bara de alto con sus marcos negros

[22] Mas Un Quadro de Una Santa Veronica de Una bara de Ancho y tres quartas de alto con su marco negro

[23] Mas Seis Paises de dos baras de ancho y bara y media de alto con los marcos negros

[24] Mas Una Pintura de Christo difunto sobre el Sepulchro con la Virgen y Apostoles del mismo tamano con su marco negro

[25] Mas Un Quadro de Una nra Senora del Carmen dando el escapulario a San Simon de dos baras de Alto y bara y media de ancho con su marco negro

[26] Mas dos Pinturas de San Fran^{co} de asis y San Antonio de Padua cada Uno con el nino Jesus en brazos de bara y terzia de Alto y mas de Vara de Ancho con sus marcos negros y Un perfil dorado

f.26v [27] Mas dos quadros Conpaneros el Uno de nra Senora San Joseph y el niño y Santa Cathalina y el otro del prendim^{to} de Christo con sus marcos negros de poco mas de bara de ancho y tres quartas de alto

[28] Mas Seis Paises de bara y sexma de ancho y Vara de alto con sus marcos negros

[29] Mas Cinco Paises de bara y media de ancho y zerca de bara de alto con sus marcos dorados

[30] Mas dos pinturas la Una de la Corona de espinas de Christo y la otra de Christo resucitado y Santo Thomas metiendo la mano en la llaga del Costado y Algunos Apostoles de bara y Sexma de ancho y bara menos ochava de Alto con sus marcos dorados y tallados

[31] Mas Un Retrato del Papa ynozençio Undecimo de Cerca de bara y quarta de alto y bara menos tres dedos de ancho con su marco negro de lustre con su moldura tallada y dorada adentro y afuera su perfil dorado

f.27 [32] Mas Un Quadro de nra Señora con su hijo difunto en los brazos y Joseph y nicodemus de bara de alto y tres quartas y dos dedos de ancho con su marco negro

[33] Mas Un Quadro de la horazion de guerto de bara menos ochava de ancho y mas de tres quartas de Alto con su marco negro

[34] Mas dos Paises en dos tablas redondas con sus molduras doradas de media bara de diametro en el Uno el Martirio de San esteban, y en el otro la Caida de San Pablo

[35] Mas Una pintura en tabla de la Virgen con el nino y enzima Una gloria de Anjeles y abajo san Joseph trabajando para Una fabrica que se demuestra y tiene media bara y dos dedos de ancho y media bara menos quatro de dos de alto con su marco de hebano hondeado

[36] Mas dos laminas Conpañeras la Una con Santa Margarita y la otra con Santa Zezilia con Unos zercos de flores en la misma lamina con sus marcos de ebano con molduras ondeadas adentro y afuera de terçia y tres dedos de alto y terçia escasa de ancho

f.27v [37] Mas otras dos laminas la Una de Santa Ygnes y la otra de San Martin partiendo la Capa con sus marcos de ebano y molduras lisas del mismo tamano que las antezedentes

[38] Mas Una Pintura en tabla de media bara menos tres dedos de alto y terzia y dos dedos de hancho con su marco de ebano y molduras lisas adentro y afuera de los deposorios de santa Cathalina con el niño Jesus

y en este estado quedo por aora el dicho ymbentario para continuarle hasta fenezerle y los Vienes antezedentes y puestos en el en Poder de la dha Dona Theresa Josepha Nuñez como tal heredera y testam.ria del dho Don Diego Jarava su Marido de que en caso nezesario otorgo deposito en forma y lo firmo a quien yo el es.no del numero doy (f.28) Conozco siendo testigos Joseph de la Calabera Alonso diaz y Manuel Marcos de los mozos residentes en esta corte
D.a Theresa Josephe nuñez de Rivadeneyra
ante mi
Juo Mazon de Benavides

En la dha Villa de Madrid a diez y ocho dias del dho mes de mayo y ano de mill setezos y diez y seis se continuo el Ymbentario de dhos Vienes en la forma que ba referida en los antezedentes por ante mi el es.no del numero y testigos manifestando la dha Da Theresa Josepha Nuñez los que se ande Ymbentariar que son los sigtes
Prosiguen las pinturas

f.28 [39] Mas Una Lamina ochavada poco menor con su marco de ebano y molduras hondeadas con Una nra Senora del Rosario en lo alto. Santo Domingo y Santa Cathalina abajo

[40] Mas dos pinturas de nra Senora con el nino en los brazos con sus marcos negros con moldura adentro y afuera que ambas son de Un mismo dibujo que tienen bara y terzia de alto y poco mas de bara de ancho

f.28v [41] Mas Un quadro de nra Senora del Populo con su marco dorado de Siete terzias de alto y bara y terzia de ancho

[42] Mas dos pinturas de bara y quarta de alto y Vara escasa de ancho el Uno con nra Senora de los Reyes de Sevilla y el otro con la Virgen el nino y Santa Ana con sus marcos negros con molduras adentro y fuera

[43] Mas Una Pintura de San Nicolas de bari de bara y media de alto y bara y quarta de ancho con su marco negro con moldura dorada y tallada adentro

[44] Mas dos quadros Conpaneros de Santa Zezilia el Uno y el otro de la Madalegna de bara y quarta de alto y bara escasa de ancho con sus marcos negros y molduras adentro talladas y doradas

[45] Mas Una Pintura de San Geronimo de bara y media escasa de alto y mas de bara de ancho con su marco negro y otra Conpanera con San franz^co^

[46] Mas Un frutero de bara y sesma de alto y mas bara de ancho con su marco negro

[47] Mas Una Pintura de San Diego de Alcala elebado sobre Una nube con su marco tallado y dorado de bara y sexma de alto y poco mas de tres q^tas^ de ancho

[48] Mas quatro Paises de fabulas conpaneros de bara y quarta de ancho y bara de alto con sus marcos negros

f.29

[49] Mas Un Pais del bautismo de christo de dos baras y ochava de ancho y bara y media de alto con su marco negro

[50] Mas Una Pintura de Un hecceomo de bara menos dosaba de alto y tres quartas de ancho con su marco negro con moldura lisada a dentro

[51] Mas Una pintura en tabla de nra Senora de la leche de dos terçias de alto y media bara de ancho con su marco negro

[52] Mas Seis Paises en alabastro en que estan pintados San Juan Bautista San fran^co^ San Antonio de Padua San Antonio Abad San Pablo primer ermitaño y San Ysidro Labrador con sus marcos negros de media bara menos tres dedos de ancho y terzia y dos dedos de alto

[53] Mas Un florero de dos terzias en Quadro con su marco negro

[54] Mas dos fruteros de dos terzias de ancho y media bara de alto con sus marcos negros

[55] Mas otros dos fruteros de media bara de alto y Una terzia de ancho con sus marcos negros

[56] Mas Un Retrato de la Reina Dona Maria Luisa de Borbon y de su Mro Don Diego Jarava dando la leçion de Clavicordio de tres baras y dozaba de ancho y dos y media de alto con su marco tallado en blanco

f.29v *Oratorio*

[57] Mas Una lamina de nra Senora con el nino hechado con su marco de ebano y tres Cantoneras de plata de Una quarta escasa de alto y poco mas de sesma de hancho

[58] Mas otra Lamina de San franz^o^ de Asis con su marco de hebano con molduras adentro y afuera algo menor que la antezedente

[59] Mas Una Pintura del niño Jesus sentado sobre Un Corazon con su marco negro de media bara de alto y mas de terçia de hancho

[60] Mas otra Pintura de San Pedro Apostol con su marco negro y Vidrio hordinario algo menor que la antezedente

f.30

[61] Mas otra pintura de San Pedro Argues con su Marco negro algo menor que la antezedente

123 Andrés de Medrano y Mendizabal, Conde de Torrubia

1724

Don Andrés de Medrano y Mendizábal (Seville 1654–1720 Madrid) became a Knight of Calatrava in 1690. He enjoyed a distinguished career in the administration of King Charles II; he was nominated *Secretario de Estado y del Despacho* in 1691 and appointed a member of King Charles II's Council of Castile on 30 March 1697. He inherited the title of Conde de Torrubia in 1695 from his brother, Don García de Medrano. Medrano had married Francisca de Angulo y Arbizu, daughter of Don Juan de Angulo, knight of Santiago, in 1693 and the contents of his picture collection are known from the document of estate, between his widow and other heirs, dated in Madrid on 12 August 1724.[1]

Medrano owned a portrait of King Charles II, and of the regent, Mariana of Austria (d.1696). His collection was made up almost entirely of religious paintings, including a picture by Mateo Cerezo of the miraculous statue of Christ from Burgos (no. 16). There was a set of images of *Sibyls*, battle scenes and landscapes. The list of paintings in the partition document of Medrano's estate is headed by a picture of the *Nativity of Christ* (no. 1) by Luca Giordano, which carried the highest value in the collection, matched only by an unfinished work by El Greco (no. 19). While Medrano could have acquired his picture of *St. Michael* (no. 61) by Antonio de Pereda before the artist's death in 1678, and his picture by Giordano from the artist himself, he may have inherited some of the older works by El Greco (nos. 39, 40) and copies after Titian (nos. 22, 42) and Ribera (no. 32).

AHPM, Prot. 16.146, ff.809–811v

f.809

Cuerpo de Hacienda
Pinturas

[1] Primeramentte se pone por Cuerpo de Hacienda de esta Partticion, Una pintura del Nacimientto de nro señor, orixinal de Lucas Jordan, de mas de vara de ancho y tres quartas de altto, en settezienttos y Cinquenta reales de vellon 750

[2] Mas Ottra Pinttura de San franzisco arrodillado de Zerca de dos varas de altto, y mas de vara de ancho con marco negro, en doscienttos reales 200

[3] Un quadro del mismo tamaño y marco que la Pinttura anttecedentte de nra señora de la Conzepcion, y ocho targeticas doradas, en doscienttos reales 200

[4] Dos retrattos de Zerca de vara en quadro, el uno de la Reyna Madre, y el ottro del señor Rey Carlos segundo, con sus marcos negros y perfil dorado en ciẽntto y Veintte reales amvos 120

[5] Ottra pinttura de santta Theresa de Jesus, de poco mas de dos varas de altto, con su marco negro, en Zientto y Cinquentta reales 150

[6] Un Retratto de Santto Domingo soriano, de Zerca de vara en quadro, con su marco negro, en treinta r^{s} 30

[7] Doze quadros de santtos hermittaños de vara, y media de ancho, y mas de vara de altto con sus marcos negros en quinienttos y quarentta reales ttodos, a quarentta y cinco cada uno 540

[8] Ottro quadro de san Geronimo, de mas de dos baras de altto y mas de vara de ancho, con su marco negro, en Zientto y ochentta reales 180

[9] Una Pintura de nuestra señora del Populo de mas de tres baras de altto y Una y media de ancho, con dos Angeles que tienen la Corona en Zientto y Cinquentta reales 150

f.809v [10] Una Ymagen de nuestra señora de Monserratte de dos varas de altto y Vara de tercia de ancho con su marco negro, en zientto y veintte reales 120

[11] Mas diez sobrepuerttas, de dos varas de ancho y tres quarttas de altto cada una; en quattrocienttos y Cinquentta reales ttodas, a quarentta y cinco cada una 450

[12] Doze Laminas de la vida de nra señora de bara de ancho y tres quarttas de altto, con sus marcos de Peral negros en siette mill y doscienttos reales ttodas 7200

[13] Un Retratto de nuestro señor, de tres varas de altto y dos baras y tercia de ancho, como su Mag.^{d} andava por el mundo, en Doscienttos y Cinquentta reales 250

[14] Una Pinttura de nuestro señor con el cordero al ombro, de mas de vara de altto, y tres quartas de ancho con su marco tallado y dorado, en doscienttos reales 200

[15] Otra Pintura de nra señora, con el niño en los bracos de tres quarttas de altto y mas de media Vara de ancho con su marco tallado y dorado, en Ziento y Cinquenta reales 150

[16] Ottra, de un santtisimo xptto de Burgos; de Mattheo Zerezo, de tres varas de altto, y Una y media de ancho en Doscienttos y Cinquentta reales 250

[17] otra de san Benito, de dos varas y media de ancho y vara y media de altto, con su marco negro, en doscienttos y quarentta Reales 240

[18] Un Quadro de san Geronimo, con su marco negro en Zientto y ochentta reales 180

[19] Una Pinttura de santta Ysabel y Zacharias original de Domingo Greco (que esta sin acavar) de mas de Dos Varas, en settezienttos y cinquenta Reales 750

f.810 [20] Un Quadro de nuestro señor y la Magdalena, de mas de dos baras de altto, y vara y media de ancho, en doscienttos reales 200

[21] Un santto xptto difuntto, de dos varas de ancho, y Una de altto en zientto y veintte reales 120

[22] Dos quadros Yguales de dos varas y media de ancho, y Vara y media de altto; el uno de nuestro señor en el sepulcro, Copia del tipziano; y el ottro su divina Mag.^{d} con la crus a cuestas, y la Virgen y san Juan, en ochocienttos reales ambos 800

[23] Otro Quadro, de mas de dos Varas de altto, y bara y tercia de ancho de san Gregorio, y Unos cardenales, en Zientto y Veintte Reales 120

[24] Otros quatro yguales de los santtos docttores de la Yglesia de dos varas de altto y Vara y ttercia de ancho, en seiscienttos reales ttodos 600

[25] Quattro pinturas battallas, de mas de dos baras de ancho y vara y media de altto, con sus marcos negros, en doscienttos Reales ttodas 200

[26] Mas Diez y ocho sibilas, de vara de altto con sus marcos negros, en quinienttos y quarentta reales ttodas, a treintta cada una 540

[27] Dos quadros, de dos baras de ancho y vara y media de altto, el uno, del dia; Y el otro de la noche; en ttrescientos reales amvos por mettad 300

[28] Doze Pintturas de los Aposttoles, de vara y media escasa en quadro, en mill quattrocienttos y quarentta reales ttodas 1440

[29] Una Pinttura de nuestra señora de Belem, de una tercia en quadro en settentta y cinco reales 75

f.810v [30] Otra pinttura de nra señora de la soledad del mismo tamaño que la anttezedentte, en Zinquentta reales 50

[31] Otra asi mismo de nra señora de la soledad de vara y media de altto y vara y quartta de ancho, en Zien R^{s} 100

[32] Otra de nuestra señora con el niño en los brazos, Copia de Joseph de Rivera, de Zerca de vara en quadro en zientto y Veintte reales 120

[33] Otra en tabla, de la Magdalena, de Zerca de vara de altto y tres quarttas de ancho, con su marco negro, en quinienttos y Cinquentta reales 550

[34] Otra de san Franzisco de Paula, de dos varas de altto, y vara y quartta de ancho, en Zien reales 100

[35] Otra, de Judic, de dos varas y media de altto, y dos de ancho con su marco negro, en doscienttos y quarentta r^{s} 240

[36] Un Quadro de San Sevastian de tres varas de altto y mas de dos varas de ancho, con su marco negro, en trescienttos reales 300

[37] Una Pintura del Salvador y Maria, de mas de vara con su marco negro en Zientto y Veintte reales 120

[38] Ottra de una ymagen de medio cuerpo, de Zerca de vara con marco negro, en Zinquentta reales 50

[39] Un Quadro de la oracion del Huertto, orixinal de Domingo Greco, de siette quarttas de altto, y vara y media de ancho, en quattrocienttos reales 400

[40] Ottro de la Asumpcion de nuestro señor de vara y quarta de altto y media de ancho, original del dho Greco, en doscienttos y Cinquentta reales 250

[41] Ottro de la Huida a Egiptto, de vara y media de altto y una y quartta de ancho, en Zientto y ochentta r^{s} 180

[42] otro de nuestro señor en el sepulcro, Copia del tipciano de zerca de dos varas de ancho y vara y tercia de altto, en zientto y Cinquentta reales 150

[43] Ottro de la Magdalena de vara en quadro, con su marco negro, en Zinquentta reales 50

[44] Ottro de nuestro señor, dormido, de vara y media de ancho y vara y quarta de altto con su marco negro en Zientto y Zinquentta reales 150

f.811

[45] Otros dos, el uno de san Juan, y el ottro de San Barttholome de vara y quartta en quadro con marcos negros, en Zientto y Veintte reales amvos por mettad 120

[46] Seis paisittos de lamina, de menos de quarta en quadro con marcos de peral, en Zientto y ochentta reales ttodos a treinta cada uno 180

[47] Diez Pinturas sobre piedra Alabasttros de diferenttes santos de mas de tercia de ancho, con marcos negros, en seiscienttos reales ttodas, a sesentta cada una 600

[48] Otra Pinttura de nuestra señora de la encarnacion sobre piedra Alabastro de tres quartas de altto, con marco negro en zientto y cinquentta reales 150

[49] Otra de nuestra señora de la Contemplazion, de dos tercias de altto, y media vara de ancho, con marco tallado y dorado en Zientto y Veintte reales 120

[50] Otra del martirio de san Lorenzo de Zerca de vara de ancho, y tres quartas escasas de altto, con su marco de peral en Zien reales 100

[51] Otra de Judic y olofernes, de dos varas y media de ancho y vara y media de altto, en Zientto y Cinquenta reales 150

[52] Una lamina de la Magdalena de tercia de alto, en zientto y vientte reales 120

[53] Una Pinttura de san Benitto de tercia de altto, en treinta reales 30

[54] Otra de nra señora con el niño en los brazos de zerca de tercia en quadro con su marco dorado, en otros treinta reales 30

[55] Una lamina de san franzisco de Asis de tercia de altto con su marco de Evano, en quarentta Y cinco reales 45

[56] Otra lamina del salvador de menos de quartta, con marco negro, en sesentta reales 60

[57] Una Pintura de una veronica de tres quartas en quadro con marco negro, en treintta reales 30

f.811v

[58] Otra de santta Cattalina de tres quarttas de altto, y media vara de ancho con marco negro en Zinquentta reales 50

[59] ottra de san Geronimo, del mismo tamaño y marco que la anttecedentte, en Zinquentta reales 50

[60] Ottra, obalada, de nuestra señora de menos de quartta, en treintta reales 30

[61] Otra de san Miguel, orixinal de Pereda, de vara y media de altto, y vara y quartta de ancho con marco negro, en trescienttos y Cinquentta reales 350

1. See Fayard, 1982, pp.164, 238, 271, 281, 283, 425, 427, 429.

124 Nicolás González de Villa
1726

Don Nicolás González de Villa (d. 3 August, 1726) was a member of the king's Council of State and secretary of the *Real Junta de Obras y Bosques*, concerned with the management of the royal properties. On his death, his postmortem inventory was drawn up by his widow Doña Ana María Renxifo y Guemez, and in the valuation of his property his paintings collection was appraised by the painter Pedro Calabria Escudero (5 September 1726). González de Villa's paintings had been valued by the painter Antonio Palomino in the inventory of his capital drawn up on his marriage of 28 February 1711.

The collection was biased towards Italian art, including copies after old masters, such as Correggio (no. 36) and Titian (no. 26), and original works by Sassoferrato (no. 35), Andrea Vaccaro (nos. 20) and Paolo de Matteis (no. 18). The only Spanish work atttributed in the valuation was a copy after a *Holy Family* by Juan Antonio de Escalante (no. 15), which was worth one-third the value of the similar subject copied after Correggio (no. 36).

The most remarkable aspect of this collection is the owner's admiration for the works of Luca Giordano, a prolific artist who must have produced many works for collectors during his time at the Spanish court between 1692–1702. González de Villa owned ten original paintings by Giordano, two works from his studio, "hechas en casa de Jordan" (no. 21), as well as a pair of copies after the artist (no. 23). One painting depicted the particularly "Spanish" subject of the *Immaculate Conception* (no. 2) and all of the remaining works were biblical and religious subjects carrying high values; a pair of large paintings of the story of Moses, which may have contained many figures, were valued highest in the group at 6000 *reales* (no. 16). Moreover, the collection of Giordano pictures reflected different aspects of the painter's practice; original subjects, two sketches (no. 19) and two paintings in which the artist imitated the style of Titian (no. 17) and Tintoretto (no. 3). Giordano's imitation of Titian was valued at 1,500 *reales*, while an anonymous copy after Titian (no. 26), was valued at just 120 *reales*.

AHPM, Prot. 13.982, ff.1235–1239

Ymbentt° y tassazion

En la Villa de Madrid a zinco dias del mes de sep^re^ año de mill settezienttos y Veintte y seis es ttassado en las Cassas en que bibio y murio el s^r^ d^n^ Nicolas Gonzalez de Villa del Conssijo de S Mag;^d^ y su s,^rio^ de la R Juntta de obras y bosques en pusenzia y Con asistencia de D^a^ Ana Maria Renjifo y Guemez su Viuda, y de Manuel Monedero Procur^or^ del num° Curador Ad litten de D^n^ Anttonio Thomas Nicolas y D^a^ Maria de la Concepz,^on^ Gonzalez de Villa sus dos hixos y herederos; por antte mi el ess;^no^ se prosiguio en el Ymbentt° de los Vienes que quedaron por su muertte; y al mismo tiempo la ttasaz^on^ de ellos; por D^n^ P° Calabria del Artte de la pinttura; nombrado para ello de Convormidad por las parttes Yntteresad Cuio nombramentto Azeptta y Jura por Dios nro s^r^ y Una señal de Cruz en forma de derecho que le (f.1235v) fue Rezivido por mi El ess^no^; de efecuetar dha tassazion; la qual y dho Ymbentt°; de los Vienes que en este dia, se ymbenttaria y tasaron Son los siguienttes

f.1235v

Pinturas

[1] Primeramentte Se ponen por ymbenttario y tassan dos pinturas yguales apaysadas de dos baras y terzia de Ancho y dos de Alto poco mas o menos Con marcos negros y Alquittrattes dorados Una

la uida a egipto y la ottra la Asunzion de nra s^{ra} originales de Jordan Ambas en quattro mill R^{s} de Vellon 4000

[2] Yt^{m} Ottra pinttura de nuestra señora de la Conzepcion original de Jordan de dos baras y tercia de Alto y dos de Ancho poco mas o menos Con marco negro y Alquittrabes dorados en dos mill y duzientos R^{s} 2200

[3] Yt^{m} Ottra Pinttura Original de Jordan Ymitando al tintoretto Histtoria de David; de dos baras de Altto y Una y media de Ancho poco mas o menos con marco tallado y dorado en dos mill R^{s} 2000

[4] Yt Ottras dos pinturas yguales en bittela Una la Uyda a egiptto y la ottra descanso; de zerca de media bara de Ancho y Una tterzia de Alto Con marcos de ebano Y perfiles dorados en quinientos R^{s} 500

f.1236 [5] Yt Ottra pinttura en ttabla del Abiso del Ang^{l} a s^{n} Josseph para que huiesse a egiptto de zerca de media bara de Ancho y una tterzia de Alto con su christtal delantte y marco de Peral en treszientos R^{s} 300

[6] Yt ottra pintura de Jordan de nra s^{ra} el niño san Juan Santta Ysavel y s^{n} Josseph de poco mas de tercia de Alto y lo mesmo de Ancho Con marco dorado las molduras y de ebano y por denttro en figura de obalo en mill R^{s} 1000

[7] Yt Ottra pinttura fabula de Diana Con un satiro de zerca de media vara de Ancho y poco mas de alto Con marco de Peral Negro en duzienttos y zinquentta R^{s} 250

f.1236v [8] Yt Dos laminas Yguales de s^{n} fran^{co} Y santta clara de Una tterzia de Altto y zerca de Una quartta de Ancho Con marcos lisos y dorados en ttreszienttos R^{s} 300

[9] Yt tres bittelas de Santta theressa; s^{n} Nicolas de bari, y nuesttra Señora de zerca de quartta de alto y poco menos de Ancho Con marcos de Concha en Duzienttos R^{s} 200

[10] Yt dos pintturas en bittela de Prespectiva payses de Una tterzia de Alto y zerca de quartta de Alto y poco menos de Ancho Con marcos de peral y christales delantte en Duzienttos R^{s} 200

[11] Yt Dos pintturas Yguales de poco mas de Vara de alto Y lo mismo de Ancho Con marcos tallados y dorados la una de la Hermosa Judit; y la ottra de David en quinientos R^{s} 500

[12] Yt dos payses y prespectivas de bara de Altto y dos tercias de Ancho Con marcos de peral negros y perfiles dorados de s^{n} Rafael y Thobias en quatrozienttos y zinquentta R^{s} 450

[13] Yt Una lamina de la Adorazion de los Reyes de dos terzias de Alto y media bara de Ancho Con marcos de Peral y molduras doradas en quinientos R^{s} 500

f.1237 [14] Yt Una pinttura de san sevastian de dos tercias de Altto y media bara de Ancho con marco de Peral y molduras talladas y doradas en seiszientos R^{s} 600

[15] Yt Ottra pinttura de nra señora y el niño santta Ysavel y San Juan Copia de escalante de bara y quartta de Alto y media de Ancho; con marco de pino Negro en zien R^{s} 100

[16] Yt dos pinturas originales de Jordan historia de Moyses de dos baras y media de Alto y dos de Ancho Con marcos Negros y Alquitrabes dorados en seis mill R^{s} 6000

[17] Yt ottra pinttura tambien de Jordan Ymittando al tiziano; La lucha de Jacob de bara y Una quarta de Ancho Con marco de pino Negro y perfiles dorados en mill y quinienttos R^{s} 1500

[18] Yt Una pinttura de s^{n} estevan orig^{l} de Pablo de Mathei de dos baras y terzia de Ancho y dos de Alto con marco negro y Alquittrabes dorados en mill y duçienttos R^{s} 1200

[19] Yt dos pintturas Borones de Jordan de dos s.^{tos} de la orden de s^{n} Benito de zerca de ttres quartas de Altto y media bara de Ancho con marco negro y alquistrabes dorados en quatrozientos R^{s} 400

f.1237v [20] Yt ottra pinttura de nra s^{ra} el niño s^{n} Juan santa Ysavel y san Josseph Original de Andrea bacaro de bara y media de Altto y bara y quarta de Ancho Con marco negro y Alquitraves dorados en seiszientos R^{s} 600

[21] Yt dos pintturas yguales de s^{n} fran^{co} de Paula y s^{n} Pedro de Alcanttara; hechas en cassa de Jordan de bara de Alto y zerca de ottra de Ancho Con marcos de Peral en quattrozientos R^{s} 400

[22] Yt Una pinttura de s^{n} Carlos y s^{n} Ph^{e} Neri de ttres quarttas de Altto y media bara de Ancho Con marco de Peral y molduras doradas en duçienttos R^{s} 200

[23] Yt dos pintturas yguales de nra s^ra y s^n Josseph Copias de Jordan de ttres quarttas de Altto y media bara de Ancho con marcos negros y molduras doradas en quattrozienttos R^s 400

[24] Yt dos pintturas de Jordan del niño Dios y san Juan de media bara de Ancho y una terzia de Alto con marco de Peral negro en quattrozienttos R^s 400

f.1238 [25] Yt Una pinttura de la Mag^na en la escuela de Bacazo de bara y quartta de Altto y bara de Ancho con marco Negro y Alquitrabes dorados en duzienttos R^s 200

[26] Yt Ottra pinttura de Un eze omo Copia del tiziano de bara y quartta de Altto y bara de Ancho Con marco de olibo y peral y molduras doradas en zientto y Veintte R^s 120

[27] Yt ottra pinttura de nra señora Con el Niño en los Brazos de dos terzias poco mas de Altto y media bara de Ancho Con marco lisso dorado en zien R^s 100

[28] Yt otra pinttura de la Gloria de bara y quartta de Altto y bara de Ancho con marco Negro de peral y perfiles dorados en mill y zien R^s 1100

[29] Yt ottra pintura de s^n Nicolas de Bari de dos baras de Altto y bara y media de Ancho Con marco de Pino negro y molduras doradas en zientto y zinquentta R^s 150

f.1238v [30] Yt Una lamina de bronze dorado Con sobrepuestos de Concha Con las ymajenes de Maria santiss^ma san Nicolas y s^n Genaro de Media Vara de Alto y poco mas de terzia de Ancho Con marcos de peral y molduras doradas en quattrozientos R^s 400

[31] Yt Una lamina de Santta Zezilia de una quartta de Altto y zerca de ottra de Ancho con marco de ebano en zinq^ta R^s 50

[32] Yt dos Payses Yguales de bara y quartta de Ancho y dos terzias de Altto con marcos de peral negro en duzientos y zinquentta R^s 250

[33] Yt Una pinttura Rettratto de ocaña de medio cuerpo Con un libro en la mano de ttres quartas en quadro poco menos Con marco ymitado a Rais de olibo y molduras doradas en duzienttos R^s 200

[34] Yt Un rretrato de Una Madama de medio Cuerpo de dos tercias de Altto y media vara de Ancho Con marco Negro y molduras doradas en zien R^s 100

[35] Yt Una pinttura de nra Señora de Medio Cuerpo original de salsoferrato de zerca de tres quarttas de Alto y media bara de Ancho Con marco molduras talladas y doradas en quatrozienttos R^s 400

[36] Yt Una pintura en ttabla de nra señora el niño y s^n Juan Copia de Coretto de ttres quarttas de Alto y zerca de ottro tantto de Ancho Con marco de peral Y alquittrabes tallados y dorados en ttreszienttos R^s 300

f.1239 *Y en estte esttado se quedo por aora e dho ymbentario y tassaz;^on para proseguir en el ottro dia y los vienes ymbenttariados y tassados en poder de dha señora D^a Ana Maria Renjifo a ley de Depositto quien se consttituio por depositttaria de ellos y se obligo en forma; attenerlos En su poder para enttregarlos a quien sea partte siempre y quando se le mando por el s^r Juez de estta dependienzia vostro s^r Juez que lo ssea Compettentte penaquelo pagara de sus Vienes y haz;^da aqui quien ser apremada por ttodo Rigor de dro; y el dho d^n Pedro Calabria; declara aber efecuttado La tassaz,^on de dhos vienes bien y fielmentte a su saver y enttender sin azer agravio a ninguno de las parttes socargo del Juram^to que dho tiene en que se afirmo rrattifico y lo firmo y que es de Hedad de quarentta y ocho años poco mas o menos y assi mismo lo firmo la dha señora D^a Ana Mar;^a Renjifo por lo que ttoca a dho Depositto siendo testig; d^n fabian Perez d^n fer;^do Bango y d^n Miguel de Cottar Ress^tes en estta Cortte de lo qual yo el ss;^no doy fee =*
D^a Ana Maria rexifo
Manuel Monedero
Pedro Calabria escudeno
Ante mi Thoribio fhz del Montte

125 Ana Rosalia Fernández de la Cueva y Díez de Aux, Condesa de la Torre, de Ledesma and de Huelma, Marquesa de Cuéllar, Marquesa de Cadreita and Duquesa de Alburquerque

1727

Doña Ana Rosalia Fernández de la Cueva Enríquez Díez de Acero y Armendáriz, Condesa de la Torre, de Ledesma y de Huelva, Marquesa de Ladrietta y [dowager] Duquesa de Alburquerque was the widow of Melchor Fernández de la Cueva y Enríquez, 9th Duque de Alburquerque, *Capitán General de la Armada Real del Mar, de los Consejos de Estado y Guerra de Su Majestad.* The valuation of the paintings was drawn up between 4–11 February 1727, by Don Baltasar Gambazo, a painter.[1] The following transcription makes use of the partition for reasons of greater legibility.

The works inherited by her son Francisco Fernández de la Cueva y Fernández de la Cueva, 10th Duque de Alburquerque are inventoried in Document 127.

There is only one attribution – and a tentative one at that – to Bassano (no. 4), and there are a remarkable number of pictures representing different madonna types (ca. twenty percent of the collection).

AHPM, Prot, 15.162, ff.1, 26v–49v

En 15. de Diz.re de 1727
Quenta y Partizion de los Vienes Que quedaron por fallezimientto de la Ex.ma s.ra D.a Ana de la Cueba Marquesa que fuè de Cadreitta Duquesa Viuda de Alburquerque
Sr Juez Pasam.te s.no del numero. Campillo

f.26v

Cuerpo De haz.da
Pinturas

[1] Primeram.te Una pintura en lienzo del Castillo De san Juan de ulua puertto De la VeraCruz con su marco de Pino negro de ttres Varas y media De ancho y dos y media de altto en cien de Vellon su ttassa 100

[2] ottro Lienzo de ttres Varas de Ancho y vara y media de Altto De la Battalla del faro de mezina con su marco negro en sesentta reales 60

[3] Quattro Retrattos de s.res De la Cassa de Dha ex.ma señora Marquesa Los ttres De Cuerpo enttero y el ottro de medio Cuerpo, y ttodos Con sus marcos negros en zientto y Veintte reales 120

[4] ottro Lienzo de Vara y media de Ancho y poco mas de Vara de Altto al parezer Del Vazan con diferenttes figuras y su marco negro en zientto y zinquentta reales 150

f.27

[5] Una sobrepuertta de Vara y media de largo y media Vara de Altto en que se alla pinttada una Ysla con su marco negro en veintte rreales 20

[6] Quattro Paises de Diferenttes ttamaños tambien con sus marcos negros ttodos en sesentta reales 60

[7] Un lienzo apaisado De quattro Varas de Ancho y zerca De ttres De altto en el que se alla La pinttada la Ciu.d De Sevilla Con su marco negro en ttrezienttos rreales 300

[8] Ottro lienzo apaisado del mismo tamaño y marco que el anttezedentte pinttado en el una Battalla de Galeras y Navios en ottros ttreszienttos reales 300

[9] Ottro Lienzo del propio tamaño y Blanco que los dos anttezedenttes en que se alla pinttada la Vattalla Navial, tambien en ttrezienttos reales 300

[10] Ottro Lienzo apaisado algo mas pequeño que los antteriores pinttado en el el mar con Galeras y Un navio con su marco negro en los mismos treszienttos Reales 300

[11] Seis Rettrattos de señores de la Cassa de Cuerpo enttero con sus marcos negros ttodos en quattrozienttos Reales 400

[12] Dos Paises De mas De Vara De ancho y Vara De altto con sus marcos negros en Zien Reales ambos 100

f.27v

[13] ottros dos algo maiores que los anttezendenttes el uno de Cazeria y el ottro de fruttas con los mismos marcos en zien Reales ambos 100

[14] Ottro Pais sobre Venttana de dos baras de ancho y dos terzias, de Altto pinttado en el una prespettiva con su marco negro en ttreintta reales 30

[15] Ottro lienzo De tres varas de Ancho y dos de altto y en el pinttada, la ss.^{ma} trinidad con su marco liso dorado en seis mill reales 6000

[16] Ottro lienzo del mismo tamaño y Blanco q el anttezedentte en que estta pinttada santta Zezilia con un libro en la mano en dos mill y quattrozienttos reales 2400

[17] Ottra pinttura en tabla del mismo tamaño y marco que las dos anttezedenttes De la adorazion de los santtos Reyes en seis mill reales 6000

[18] Ottra Tambien en ttabla de dos baras de largo y una y media de ancho de ttres santtos Marttires con su marco liso dorado en ochozienttos reales 800

[19] Ottra pinttura en lienzo del propio tamaño y marco que la anttezedentte de nuesttro señor Cruzificado, san Ju.^{o} Y la Magdalena en un mill reales 1000

f.28

[20] Ottra en lienzo del sacrifizio de Abram de dos baras de Ancho y una de altto con su marco dorado en ttrezienttos r^{s} 300

[21] Dos lienzos sobre Venttanas de dos baras de largo y media vara de Altto y en ellos pinttados Varios paises con sus marcos Dorados en doszienttos y quarentta reales 240

[22] Una pinttura En Tabla de san Geronimo de Vara y media De altto y vara de ancho con el mismo marco en ttreszienttos Reales 300

[23] Un lienzo De mas De vara De largo y una De altto pinttado nro Redempttor en la prision con su marco lisso Dorado en doszienttos Reales 200

[24] Ottra pinttura en lienzo el Marttirio de san Barttholome de dos varas de Altto y mas De Vara y media de ancho con el mismo marco en mill y quinienttos Reales 1500

[25] Ottra del mismo tamaño y marco que el anttezedentte tambien en lienzo del Marttirio de san Lorenzo en ottros mill y quinienttos Reales 1500

[26] Ottra en lienzo de la Caveza De s^{n} Juan y Herodias de dos Varas de largo y una De ancho Con su marco Dorado en ttreszienttos y Zinquentta Reales 350

f.28v

[27] Ottro lienzo de la misma historia de Vara de Altto y ttres quarttas De ancho con el propio marco en zientto y zinquentta reales 150

[28] Ottra pinttura en lienzo de Vara y quartta De Altto y ttres quarttas de ancho De nuestra señora el niño san Joseph y santta Roselea con su marco liso dorado en nuevezienttos Reales 900

[29] Ottra del sepulcro de nuesttro señor de vara y media De Ancho y vara De altto con su marco ttallado y dorado en ottros nuevezienttos Reales 900

[30] Otra tambien en lienzo de Vara de altto y ttres quarttas De ancho con una figura de la pinttura con su ttabla y colores marco lisso Dorado en ttreszienttos Reales 300

[31] Ottra De San Joseph y el niño del mismo tamaño y marco que el anttezedentte en ottros treszientos reales 300

[32] Siette pintturas De media vara de largo y Poco menos de ancho, las quattro en lamina y las ttres en lienzo y en unas y ottras figurados barios pensamienttos Con sus marcos lissos Dor.^{dos} un seiszienttos Reales Todas 600

f.29

[33] Ottra en lienzo De nuesttra señora y el niño con su marco lisso Dorado de dos tterzias De Altto en sesentta R^{s} 60

[34] Ottra en Cobre del Mistterio de la Anunziazion de mas de tterzia De Altto y poco menos De ancho con su marco De evano en zien reales 100

[35] Ottra ttambien en cobre de la Asumpzion de nuesttra señora con sus puerttas engornadas y en cada una de ellas diferenttes reliquias en zientto y zinquentta Reales 150

[36] Ottro Lienzo de arrollar pintado en el s^{n} Nicolas de vari De ttres quarttas De Alto y poco menos De ancho en sesentta reales 60

[37] Ottra pinttura en cobre de san Joachin y santta Ana De mas de tterzia De alto con su marco De Concha en sesentta R^{s} 60

[38] Ottra en ttabla De san Andres De ttres quarttas De Altto y mas de media Vara de ancho con su marco Dorado en Dozienttos reales 200

[39] Ottra en cobre obalada de nuesttra señora y el niño con su marco de evano Quadrado en doszienttos y quarentta Reales 240

[40] Ottra lamina De nuesttra señora y el niño con dos puerttas en las que ai otras quattro pintturas de diferenttes santtos de quartta de caida prolongada en Dozienttos Reales 200

[41] Ottra pinttura en lienzo de nuesttra señora con el niño en los brazos y san fran.^{co} de vara y media de Altto y vara de ancho en doszienttos y quarentta reales 240

f.29v [42] Ottras dos tambien en lienzo la una de nuesttra señora del Populo y la ottra ttambien de nuesttra señora con el niño en los brazos de A tterzia De Altto y quartta de ancho ambas en sesentta reales 60

[43] Ottra lamina de nuesttra señora De Balvaneda de media vara de altto y tterzia De Ancho con su marco De concha en zien R^{s} 100

[44] Un florero Del mismo tamaño con marco negro en ttreintta Reales 30

[45] Ottra pinttura en cobre de nuesttra señora el niño y san Joseph de Dos Terzias de altto y media vara De ancho con su marco De evano en zientto y zinquentta reales 150

f.30 [46] Ottra del mismo tamaño y Marco de Christto Cruzificado y las marias en ottros zientto y zinquentta R^{s} 150

[47] Ottra pinttura en lienzo de la santta Beronica de dos tterzias de Altto y m^{s} de media Vara de ancho con su marco de Cocobolo y Canttoneras de platta en zientto y Zinquentta R^{s} 150

[48] Ottra lamina de nuesttra señora del populo De tterzia de Altto y quartta De Ancho guarnezida De Alxofar y diferenttes piedras con su marco de evano y en el enbuttidas varias reliquias en ttreszienttos y s^{ta} reales 360

[49] Ottra pinttura En lienzo de la madre maria de Agreda y nuesttra señora de la conzepzion De Vara y media de Altto y Vara de ancho con su marco negro en sesentta reales 60

[50] Ottra ttambien en lienzo de nuesttra s^{ra} y el niño De Vara y quartta de altto y Vara de ancho con su marco Dorado en zientto y zinquentta reales 150

f.30v [51] Ottra de nuesttra señora san Joseph y san Juan de Vara De altto y Vara y media De Ancho con marco negro en zien reales 100

[52] Ottra tambien en lienzo de tterzia De altto y quartta de Ancho de san wedro de Alcanttara en ttreintta r^{s} 30

[53] Ottra de nuesttra señora y el niño del mismo tamaño y Marco que el anttezedentte y ambas sin marcos en ottros treintta Reales 30

[54] Ottra del santtisimo christto de Burgos de dos tterzias de Altto y mas de media vara de ancho con su marco negro en veintte reales 20

[55] otra de san Joseph y el niño de vara y media de Altto y vara de ancho con su marco negro en sesentta reales 60

[56] Un Rettratto de Gregorio Lopez De ttres quarttas de largo y dos tterzias de ancho con su marco Dorado en trentta R^{s} 30

[57] Ottra pinttura en lienzo de san fran.^{co} de Vara y media De Altto y mas de Vara De ancho con su marco negro en zien reales 100

f.31 [58] Ottra de la santta Veronica, de dos tterzias en quadro con su marco negro en veintte y quattro rreales 24

[59] Ottra Lamina De San Agusttin del mismo tamaño que la anttezedente en sesentta Reales 60

[60] Ottra pequeña de san Christtoval con su marco Dorado en veintte Realez 20

[61] Ottra Lamina pequeña del Nazim.^{to} de nuesttro Redempttor con marco de evano de medio puntto en ttreintta reales 30

[62] Un santto Sudario de una quartta de Altto y poco menos de ancho con su marco ymittado a concha y dorado y ttarjettas de Bronze en zinquentta reales 50

[63] Diez laminas en ttabla de diferentes Santtos hermittaños de terzia De Altto y media Vara de ancho con sus marcos de evano en mill y quinienttos reales ttodas a zientto y zinquentta Cada una 1500

f.31v [64] Una Pinttura en lienzo de san Geronimo en el desiertto de mas de dos Varas de Altto y zerca de ttres de ancho con su marco negro y Blanco en mill y quinienttos R^{s} 1500

[65] Ottra de san sevastian de dos varas de altto y vara y quartta de ancho con el mismo marco en quattrozienttos y zinquentta R^{s} 450

[66] Ottra de san Andres del mismo tamaño y marco que el anttezedentte en mill Reales 1000

[67] Dos floreros Yguales de dos baras de altto y ttres quarttas de Ancho con sus marcos Blancos y negros en mill reales ambos 1000

[68] Ottra Pinttura en lienzo de san Pedro de dos baras de Altto y Vara y Media de ancho con el mismo marco en doszienttos y zinquentta Reales 250

f.32 [69] Ottra de san franzisco con la Ympresion de las llagas del propio tamaño y marco que la anttezedentte en quinienttos y Zinquentta reales 550

[70] Ottras dos obaladas, la una de san Pablo y la ottra de san Geronimo de Vara y Altto con sus marcos negros y Blancos ambas en quattrozienttos Reales 400

[71] Dos fruteros obalados de media vara De altto y ttres quarttas de ancho con el mismo marco que las anttezedenttes en doszienttos reales ambos 200

[72] Ottra Pinttura en lienzo del nazim.^{to} de nro Redempttor de media Vara en quadro Con su marco Blanco y negro en seiszienttos y sesentta reales 660

f.32v [73] Ottras dos obaladas prolongadas de la misma medida y marco la una de nra señora y la ottra de un Anxel ambas en Doszienttos reales 200

[74] Ottra en lienzo de san Juan de media bara de Altto y poco menos de ancho con su marco de evano y marfil en tres mill Reales 3000

[75] Ottras dos Ovaladas Rettrattos de rey y reyna con sus marcos Blancos y negros en doszienttos y quarentta reales ambas 240

[76] Ottra pinttura en lienzo de san Geronimo de mas de media Vara de Alto y poco menos de Ancho con su marco Blanco y negro en mill y quinientos Reales 1500

[77] Ottra en ttabla de la adorazion de los santtos reyes de dos varas y media de ancho y media vara de Altto con su marco de evano enbuttido de marfil en mill y quinienttos R^{s} 1500

[78] Quattro floreros de media vara de altto y poco menos de ancho con sus marcos blancos y negros ttodos en quattrozienttos Reales a zientto Cada uno 400

f.33 [79] Ottra Pinttura en lienzo de la orazion del huertto de Vara de ancho y media de Altto con la mismo marco en ttrezienttos reales 300

[80] Dos Pintturas en ttabla yguales la una de la huida a egiptto y la ottra del nazimientto de a media Vara de Altto y poco menos de ancho con sus marcos negros y Blancos en seiszienttos reales ambas 600

[81] Ottras dos en lienzo yguales, la una nra s.^{ra} de la Conttemplazion y la ottra de nuesttra señora Con su santtisimo niño en los brazos de a media vara de altto y poco menos de ancho con sus marcos negros y Blancos en ottros seiszienttos Reales ambas 600

[82] Ottra en ttabla de la encarnaz.^{on} del propio tamaño y Blanco que las dos anttezedenttes en doszienttos y quarentta Reales 240

[83] Dos paises en lienzo yguales de montteria de ttres quarttas de ancho y media vara de Altto con sus marcos negros y Blancos en Doszienttos y quarentta reales ambos 240

[84] Ottra pinttura en cobre del Padre etterno el santtisimo sacramentto el espiritu santto, y Diferenttes Santtos De media Vara De altto y poco menos De ancho Con el mismo marco en quattrozienttos Reales 400

f.33v [85] Ottras dos en lienzo del propio tamaño y marco que el anttezedentte con dos rettrattos o sivilas ambas en ttrezienttos Reales 300

[86] Ottras dos en ttabla del propio tamaño y Marco que las dos antteriores la una la adorazion de los

santtos reyes y la ottra de nuesttra señora el niño y san Juan en doszienttos y quarentta reales ambas 240

[87] Una pinttura en lienzo del prendim.to de nuesttro redempttor de zerca de ttres varas de Altto y quattro de ancho con su marco lisso Dorado en ttres mill reales 3000

[88] Ottra de nuesttra señora el niño y san Joseph De ttres varas De altto y dos de ancho con su marco lisso dorado en mill y quinienttos reales 1500

[89] Ottras dos la una de nra señora con el Niño al pecho y la ottra de un santto del orden de san franco de a ttres quarttas en quadro con los mismos marcos en ttreszienttos y Zinquentta reales ambas 350

[90] Ottras Dos La una de santta Domingo y san franco y la ottra de nuesttra señora y el niño De tterzia en quadro con sus marcos lissos dorados en zien Reales ambas 100

f.34 [91] Ottra de san Anttonio de vara y media de altto con el mismo marco en doszienttos reales 200

[92] Ottra de la venerable Madre Juana de Jesus Maria de ttres quarttas de altto y vara de ancho con su marco lisso dorado en zinquentta reales 50

[93] Ottra de san Juan Baupttistta de ttres baras de altto y bara y quartta de ancho con el mismo marco en ttrezienttos Rs 300

[94] Ottra del prendimientto de Christto de vara y quartta de altto y dos baras de ancho con su marco liso dorado en Doszienttos Reales 200

[95] Ottra del Baupttismo de Christto de ttres varas de altto y mas de dos de ancho con el mismo marco en seiszienttos reales 600

[96] Ottra pinttura sobre Venttana en ttabla de mas de media vara de Altto y dos de Ancho de un pais con diferenttes figuras y su marco tallado y dorado en zientto y zinquentta Reales 150

f.34v [97] Ottras ttres en lienzo quasi Yguales de ttres quarttas de altto y media Vara de ancho la una de xptto Cruzificado y la ottra de san fran.co en esttasis, y la ottra de nuesttra señora y el niño en los brazos con sus marcos lissos dorados ttodas ttres en quattrozienttos Reales 400

[98] Ottra ttambien en lienzo de nuesttra señora de ttrapana de dos varas y media de alto y vara y media de ancho con el mismo marco en doszienttos reales 200

[99] Ottras dos pintturas en ttabla la una de la huida a egitto y la ottra de nuesttra señora Con el niño de a ttres quarttas de Altto y poco mas de media Vara de Ancho con sus marcos ttallados y dorados en zientto y Venitte rrs ambas 120

[100] Ottra en lienzo de san fran.co como esta en Asis de ttres varas de Altto y Vara y media de ancho con su marco Dorado en zientto y Zinquentta reales 150

[101] Ottra en ttabla de nuesttra señora del Populo y san Juan de ttres quarttas de altto y mas de media vara de ancho con su marco tallado y dorado en doszienttos y quarentta rrs 240

f.35 [102] Ottra en lienzo del propio tamaño y marco que el anttezedentte de nra sra y el niño en los brazos Con un christtal Rotto por delantte en zientto y Veintte reales 120

[103] Diez y ocho laminas yguales las quattro de ellas de la pasion de Christto y las Cattorze Resttantes de varios pensamienttos de mas de Vara de ancho y ttres quarttas de Altto con sus marcos de evano en zinco mill y quattrozienttos reales ttodas a treszienttos cada una 5400

[104] Dos sobre Venttanas apaisadas en lienzo de dos Varas de largo y media Vara de altto con marcos de negro ambos en zien Reales 100

[105] Dos paises de vara de ancho y ttres quarttas de Altto con sus marcos negros en zien reales ambos 100

[106] Veintte y quattro Rettrattos en ttabla pequeños de Diferenttes tamaños con sus marcos Dorados y negros en quinienttos y Veintte y ocho reales ttodos a Veintte y dos Cada Una 528

Ottros doze rettrattos en lienzo algo (f.35v) maiores de Varios Tamaños y ttambien con sus marcos Dorados y negros que con disttinzion y Claridad se expresan aqui y la esttimazion a cada una dada

f.35v [107] el uno del señor Carlos segundo quando era niño en doszienttos y quarentta reales 240

[108] Dos rettratos de señores de la dha casa en zientto y Veintte rreales ambos 120

[109] Ottro del señor Cardenal Cueva en sesentta Reales 60

[110] Ottro Con dos niños en zinquentta rr^{s} 50

[111] Ottros dos Rettrattos de señores de la referida Cassa en sesentta reales ambos por mittad 60

[112] Ottro del señor Phelipe quartto en ttreintta Reales 30

[113] Ottro de un señor de dicha Cassa en sesentta Reales 60

[114] Ottra tambien de un señor de la referida Cassa en ttreintta reales 30

[115] Ottro apaisado del Almirantte en zien reales 100

f.36 [116] Ottro ochavado en sesentta Reales 60

[117] Dos lienzos de Vara de ancho y media de altto de diferenttes pensamienttos con sus marcos negros y dorados ambos en zientto y Veintte rreales 120

[118] Dos pintturas en lienzo de Battallas de mar de ttres baras en quadro con marcos negros en seiszienttos Reales ambas 600

[119] Ottra del mismo tamaño y Marco que las anttezedenttes Tambien de Battallas en ttreszienttos reales 300

[120] Ottras quattro Pintturas de Battallas en la mar de ttres Varas de altto y dos y media de ancho con los mismos Marcos en ochozienttos reales todas a doszienttos Cada una 800

[121] Ottros seis lienzos sobrepuerttas y Venttanas de diferenttes plazas y puerttos de mar de una vara de altto y media de ancho en zientto y ochentta reales a ttreintta Cada uno 180

[122] Un Rettratto del ex.^{mo} señor Duque de Alburquerque D.^{n} franzisco de Cuerpo enttero con su marco negro en ttreintta reales 30

f.36v [123] Un lienzo de histtoria de Zerca de quattro Varas de Ancho y tres de Altto con marco lisso dorado en mill y doszienttos reales 1200

[124] Ottra pinttura en lienzo Del ynfantte cardenal a Cavallo de ttres varas de Altto y mas de dos de ancho Con su marco lisso Dorado en quinienttos reales 500

[125] Ottras dos en lienzo del mismo tamaño y marco que las anttezedenttes, la una de Amon y ttamar, y la ottra de Joseph y Puttifar en ttres mil reales, a mill y quinienttos Cada una 3000

[126] Ottra pinttura de una sibila de dos baras y media de altto y vara y media de ancho tambien con su marco liso dorado en quattrozienttos Reales 400

[127] Tres Rettrattos de Cuerpo enttero de los señores Phelipe quartto reina Madre y Carlos segundo con los mismos marcos que los anttezedenttes en mill y Doszienttos Reales todas a quattrozienttos cada una 1200

[128] tres sobrepuerttas de Diferenttes tamaños de Abes y fruttas tambien con sus marcos lissos Dorados en ttrezienttos y sesentta reales ttodos a ziento y Veintte Cada uno 360

f.37 [129] Ottras Dos sobre venttanas de Paises con fruttas de dos baras de ancho y ttres quarttas de Altto con sus marcos como los anttezedenttes en ttreszienttos reales ambas per mittad 300

[130] Un florero en cobre y en el medio de el santiago de vara y media de Altto y vara de ancho con su marco lisso Dorado en dos mill Reales 2000

[131] Ottra pinttura en lienzo de un Bamboche de ttres quarttas de altto y una Vara de Ancho con el propio marco en ttreszienttos reales 300

[132] Dos floreros Con dos Niños en cada una de ttres quarttas de Altto y media vara de Ancho con sus marcos lissos Dorados en zientto y ochentta reales ambos p.^{r} mitad 180

[133] Dos Vattallas de Cavalleria de ttres quarttas de Ancho y media Vara de Altto con los mismos marcos en sesenta reales ambas 60

[134] Dos Frutteros de Vara de altto y ttres quartas de ancho con sus marcos Lisos Dorados ambos en seiszienttos Reales por mitad 600

f.37v [135] Dos paises de Vara y media de ancho y una tterzia de altto con los mismos marcos que las anttezedenttes, ambos en ziento y Veintte rreales 120

[136] Ottros dos lienzos de vara de altto y ttres quarttas de ancho de diferenttes Abes con sus marcos lisos y Dorados ambos en seiszienttos reales 600

[137] Un rettratto del señor Phelipe quartto Armado de Cuerpo enttero con su marco como los anttezedenttes en doszienttos reales 200

[138] tres sobrepuerttas de dos varas de ancho y ttres quarttas de altto, y en ellas diferenttes muchachos desnudos Con sus marcos lisos Dorados en ttreszienttos reales ttodas a zientto Cada una 300

Diez pintturas Yguales las unas en Cobre, ottras en lienzo y ottras en ttabla de a ttres quarttas de ancho y poco menos de Altto con sus marcos (f.38) Dorados Guarnezidos de Vidrios las que por menos Con la Valuazion dada son como se siguen

f.38 [139] La de el rettratto de un filosofo en ttabla en un mill Reales 1000

[140] La del Marttirio de una santta en cobre en un mill y doszienttos reales 1200

[141] Ottra Lamina del mistterio de la Anunziazion en seiszienttos Reales 600

[142] Ottra en lienzo de la Caveza de san Pedro en ottros seiszienttos reales 600

[143] Ottra tambien en lienzo con la Caveza de san Pablo en ttreszienttos y Sesentta reales 360

[144] Ottra Con la Caveza de san Andres ttambien en lienzo en ottros treszienttos y sesentta reales 360

[145] Ottras dos en lienzo Con dos cavezas de aposttoles Cada uno con su libro ambas en settezienttos y Veintte rr^{s} 720

[146] Y las dos resttanttes de dos rettrattos de medio Cuerpo ambos en ottros settezienttos y Veintte R^{s} 720

f.38v [147] Ottra pinttura en lienzo de nuesttro redempttor en la prision de vara y quartta de altto y vara de ancho con su marco lisso Dorado en mill Reales 1000

[148] Ottra del propio tamaño y marco que el anttezedentte de nuesttra señora el niño san Joseph y santta Rosolea en ttres mill Reales 3000

[149] Quattro Laminas Yguales en cobre de media vara de Ancho y tterzia de altto con sus marcos lisos Dorados y remattes ttalladas y Calados guarnezidos de vidrios y la pinttura de ttodas quattro son Bamboches en mill y doszienttos Reales a ttreszienttos Cada una 1200

[150] Ottras dos laminas, Una en Cobre de nuesttra señora Con el niño san Joseph y san Juan Dormido, y la ottra en ttabla del nazimientto de nuesttro Redempttor de a media Vara de Altto y tterzia de Ancho con los propios marcos y remattes que las anttezedenttes en settezientos y Veintte Reales ambas 720

f.39 [151] Ottras dos laminas en ttabla de Jesus y Maria de media Vara de altto digo de ancho y ttres quarttas de Altto Con los propios marcos en seiszienttos reales ambas por mittad 600

[152] Ottras dos tambien en ttabla del mismo ttamaño y marco que las anttezedenttes la una de Un santto Aposttol y la ottra de san Anttonio Abad en nuevezienttos Reales ambas la primera en ttreszienttos, y la ottra en seiszienttos 900

[153] Otra lamina en cobre del Juizio de Paris de Vara de ancho y ttres quarttas de Altto con el mismo marco que las Anttezedenttes en seiszienttos reales 600

[154] Ottra en ttabla de media vara de ancho y dos tterzias de Altto con diferenttes obeias y un Pazttor Dormido con el propio marco que las anttezedenttes en Dozienttos y quarentta Reales 240

[155] Ottra Lamina en cobre de media Vara de Ancho y tterzia de Altto de Un Bamboche Con el mismo marco en ottros Doszienttos y quarentta Reales 240

f.39v [156] Veintte Quadrittos ochavados de quartta de Altto de Diferenttes pintturas de Debozion con sus marcos lisos y Copettas tallados Uno y ottro Dorado ttodos en un mill Reales 1000

[157] Ottro quadritto ochavado prolong.^{do} de Un Bamboche del mismo tamaño Marco y copette que los anttezedenttes en zientto y Veintte Reales 120

[158] Doze pintturas que las mas son rettrattos de menos de quartta en quadro prolongados con los mismos marcos q. las anttezedenttes en ttreszienttos y sesentta Reales ttodas 360

[159] Una Pintura en lienzo del sueño de san Joseph de Dos Varas en quadro Con su marco negro y dorado en Sesentta Reales 60

[160] Ottra del mismo tamaño y marco Que el anttezedentte de san Geronimo en quattrozienttos Reales 400

f.40 [161] Ottra de san fermin de Dos varas de ancho y vara y media de Altto con su marco negro y dorado en sesentta Reales 60

[162] Ottra de san Juan en el Desiertto de dos Varas y media de ancho y Vara y media de altto con el mismo marco en ttrezienttos y cinquentta Reales 350

[163] Ottra de san franzisco xavier de dos varas en quadro con su marco negro y dorado en doszienttos reales 200

[164] Ottra de nuesttra señora de Guadalupe del mismo tamaño y marco que el antezedentte en zinquentta Reales 50

[165] Ottra de nuesttra señora del Rosario santto Domingo y san fran,co de dos baras en quadro Con su marco negro y Dorado en ziento y zinquentta Reales 150

[166] Ottra del Padre Anttonio Lopez de Vara y media en quadro con el mismo marco en sesentta Reales 60

[167] Ottra de san felix de canttalizio del mismo tamaño y Marco que la anttezedentte en ottros Sesentta Reales 60

f.40v [168] Ottra pinttura en ttabla del marttirio de san Pedro de ttres quarttas en quadro con su marco negro en sesentta Reales 60

[169] Ottra de nuesttra señora de los Desamparados de Vara de altto y dos tterzias de ancho Con marco Dorado en zien Reales 100

[170] Quattro Lienzos de Battallas en la ttierra De ttres Varas y media De ancho y Zerca De ttres De altto Con marcos Lisos Dorados en mill ttreszienttos y Veintte reales ttodos a ttreszienttos y ttreintta Cada uno 1320

[171] Ottras dos del mismo tamaño y marco con cortta Diferenzia que las anttezedenttes tambien de Batallas en novezienttos Reales ambas 900

[172] Ottros seis Lienzos de Battallas Campales de Vara y media de Ancho y vara de Altto con sus marcos Como los anttezedenttes en ochozienttos Reales ttodos 800

[173] Dos sobrepuerttas de Vattallas de dos varas de Ancho y ttres quarttas de Altto Con sus marcos lisos Dordos en Dozienttos Reales ambas por mitad 200

f.41 [174] Ottra Pinttura en lienzo de nuesttra señora de la soledad de ttres Varas y media de Altto y dos de ancho con marco negro tarjettas y Perfiles Dorados en quattrozienttos reales 400

[175] Ottra de nuesttra señora de Guadalupe del mismo tamaño y marco que la anttezedentte en ottros Quattrozienttos Rs 400

[176] Ottra de san Pedro del propio marco y ttamaño en ottros quattrozienttos Rs 400

[177] Ottra de la Madre Maria de Jesus de Agreda De ttres Varas y media de Altto y dos de ancho con su marco negro tarxettas y perfiles Dorados en ottros quattrozienttos Reales 400

[178] Ottra De nuesttra señora del rosario del mismo ttamaño y marco que la Anttezedentte ttambien en quattrozienttos rs 400

[179] Ottra de san Anttonio Del propio marco y alttura y algo mas angosta en ottros quattrozienttos 400

[180] Ottra de san fran.co dando el Cordon a un señor De la Cassa de Alburquerque del propio tamaño y que la Anttezedentte en ottros quattrozienttos Reales 400

f.41v [181] Ottra del mismo tamaño y marco que la Anttezedentte de nuestra señora de la Armedilla ttambien en quattroz.os Reales 400

[182] Dos sobrepuerttas de dos varas y media de Ancho y una de Ancho digo de Altto con su marco negro molduras y perfiles Dorados en ttrezienttos y sesentta Reales 360

[183] Dos laminas yguales la una del prendimientto de xptto, y la ottra quando le llevavan a Cruzificar de ttres quarttas de Ancho y Poco menos De Altto con sus marcos de evano ambos en quattrozienttos y ochenta Reales por mittad 480

[184] Dos Pintturas en bidrio Yguales la una de nuesttra señora y la ottra de san Gabriel de media vara en quadro con sus marcos de evano en ttreszienttos y sesentta Reales ambas por mittad 360

f.42 [185] Ottras Dos la una de nuesttra señora y la ottra de santta Rossa de santta Maria de mas de media vara de Altto y poco menos de Ancho con sus marcos negros ambas en zientto y Zinquentta Reales 150

[186] Ottra Pinttura de nuestra señora del sagrario de mas de ttres quarttas en quadro Con marco negro y perfil dorado tambien en zientto y zinquentta reales 150

[187] Ottra del mismo tamaño de la visittazion de nuesttra señora Con su marco negro en noventta Reales 90

[188] Ottra de san fran.co xavier del mismo ttamaño y marco que el anttezedentte en ottros noventta Reales 90

[189] Dos Pintturas ambas de nuesttra señora Con el niño en los Brazos p.r Disttintta ydea de ttres quarttas escasas de Altto con sus marcos Negros en sesentta Reales ambas 60

f.42v [190] Ottra de nuesttra señora y señora santta Ana de Zerca de Vara de Altto y ttres quarttas de Ancho Con su marco negro en ttreintta Rs 30

[191] Ottra de nuesttra señora con el niño del mismo tamaño y marco que el anttezedentte en zientto y zinquentta Reales 150

[192] Ottras dos pintturas la una de nuesttra senora y la ottra de santta Maria Magdalena de Zerca de Vara de Altto y ttres quarttas de ancho con sus marcos negros ambas en zientto y ochentta R.s 180

[193] Ottra de la santta Beronica de Vara dc Altto y poco menos dc Ancho con su marco ttallado y dorado en zientto y Veintte rrs 120

[194] Ottras dos la una de nuesttra señora del rosario con santos Domingo y san Bizentte ferrer y la ottra ttambien de san Bizentte ferrer de a ttres quarttas de Altto con sus marcos negros ambas en ziento y zinquentta Reales pr mittad 150

f.43 [195] Ottra de nuesttra señora del sagrario de vara en quadro Con su marco negro en zientto y Veintte Reales 120

[196] Ottra dc san franco de ttres quarttas de altto con el mismo marco en veinte rrs 20

[197] Ottra del Juizio Universal de Vara de ancho y ttres quarttas de altto con su marco negro en ttrezienttos y sesentta Reales 360

[198] Doze Laminas Yguales de tterzia de altto y poco menos de ancho con sus marcos de Concha y peral, la una de la Venida del espiritu santto = ottra la Conzepzion = ottra el Angel de la guarda = ottra san Christtoval = otra san Joseph y el Niño = ottra de san fran.co = ottra nro señor Cruzificado = ottra san Geronimo = ottra san Anttonio de Padua = otra Nuestra sra del Pilar = ottra santta Maria Magdalena y la ottra del nazimientto de nuestro redemptor, todas en mill quattrozienttos y quarentta Reales a zientto y Veintte cada uno 1440

f.43v [199] Ottra pinttura del Marttirio de Santa Ygnes de media Vara de Altto con su marco Dorado en zientto y veintte rrs 120

[200] Ottra en Cobre de san Ygnazio y s.n fran.co xavier de menos de quartta de Altto con su marco de evano en sesentta Reales 60

[201] Ottra en piedra dc san Juan Baupttista del mismo tamaño y marco que la anttezedentte en ottros sesentta Reales 60

[202] Ottro en lienzo de un santto ecce homo de mas de media vara de altto con su marco negro en zien Reales 100

[203] Ottra de la Anunpziazion de quartta de Altto con su marco de evano en doszienttos Reales 200

[204] Ottra pinttura del santtisimo Christto de Burgos de dos Varas de Altto y una y media de Ancho con marco negro en Veintte y quattro Reales 24

f.44 [205] Ottra de nuesttra señora de Armendi del mismo tamaño y Marco que la anttezedentte en quarentta reales 40

[206] Ottra de nuesttra señora de la soledad algo mas pequeña y con el mismo marco en ottros quarentta rs 40

[207] Ottra de san fran.co del mismo tamaño y marco que la anttezedentte en ttreintta Reales 30

[208] Una Pinttura en lienzo de nuesttra señora de la soledad de Vara en quadro con su marco negro en Veinte y dos reales 22

[209] Ottra tambien en Lienzo de nuesttra señora de Monserratte dc dos Varas de Altto y poco menos de Ancho Con su marco negro de pino en quarentta Reales 40

[210] Ottra de nuesttra Señora de Corttes Sobre Un Arvol aparezida a un Pastor de Vara y media de altto y una de ancho con su marco negro en zinquentta Reales 50

f.44v [211] Ottra de xptto Cruzificado del mismo tamaño y marco que la anttezedentte en veintte Reales 20

[212] Ottra de nuesttra señora de la soledad de zerca de vara de Altto y poco menos de ancho con su marco negro con Venitte Reales 20

[213] Una lamina en cobre de santta Maria Magdalena, de vara de ancho y poco menos de Altto con marco de evano en doszienttos y quarentta r^{s} 240

[214] Ottra tambien en cobre obalada con zerco de Bronze y marco de evano de media vara de Altto, de nuestra señora y el niño Dormido en zientto y veintte Reales 120

[215] Ottra en minattura de Un santto ecce homo de terzia de Altto y poco menos de ancho con su marco de ebano y un Cristtal por delantte en zientto y Veintte Reales 120

[216] Ottra de santta Theressa de Jesus en Vidrio el que estta quebrado con el mismo marco que la Anttezedentte en noventta Reales 90

f.45 [217] Ottra en miñattura del propio tamaño con marco de peral y su Cristtal por delantte en zientto y veintte Reales 120

[218] Ottra ttambien en Miñattura del nazimientto de nuesttro Redemptor de tterzia de Ancho y poco menos de Altto con su marco de peral y perfil Dorado y un Cristtal por delantte en ttrezienttos y sesentta Reales 360

[219] Ottras dos pintturas de quartta de altto, la una de san franzisco xavier y la ottra de san Ygnazio de Loiola Con sus Vidrios cristtales en sesentta Reales a ttreintta Cada una 60

[220] Ottra Lamina del Archangel san Miguel de tterzia de Altto con su Cristtal con marco de evano y concha en zientto y zinquentta Reales 150

[221] Ottra sobre tafettan algo mas pequeña de nuesttra señora De Guadalupe de Mexico con Un Cristtal por delantte y marco de pino en ttreintta Reales 30

f.45v [222] Ottra lamina en cobre de nuestra señora con el niño en los Brazos de tterzia escassa de Altto con su marco de evano y Christtal por Delante en zientto y zinquentta reales 150

[223] Ottra pinttura de nuesttra señora de Guadalupe de mexico de tterzia de altto con su Christtal y marco de pino acharolado en ttreintta r^{s} 30

[224] Ottra del propio tamaño que la anttezedentte de santta María Magdalena con su marco de evano en noventta reales 90

[225] Ottra de santta ritta algo maior que la anttezedentte con marco de pino en quinze reales 15

[226] Ottra pinttura de san Cristtoval algo maior que la anttezedentte con el mismo marco en quarentta r^{s} 40

[227] Ottra Lamina en ttabla de san franzisco de Paula de quartta de Altto con marco de pino en ttreintta Reales 30

f.46 [228] Ottra lamina de nuesttra señora con su santtissimo hixo en los brazos del mismo tamaño y su marco de evano en ottros ttreintta reales 30

[229] Ottra en cobre de Una tterzia de alto de san franzisco De Paula, con su marco Dorado en ttreintta r.^{s} 30

[230] Ottra en ttabla del mismo tamaño de nuesttra señora con el niño en los Brazos con marco de pino en ottros ttreintta reales 30

[231] Ottra pintura en lienzo de tterzia de altto y poco menos de Ancho de Cristto cruzificado con su marco negro en veintte y quattro Reales 24

[232] Ocho pintturas de Apostoles de medio Cuerpo las siette en ttabla y la otra en lienzo de Dos tterzias de Alto y media Vara de Ancho con sus marcos Tallados y Dorados, Todas en mill y Doszienttos Reales 1200

f.46v [233] Dos paises en ttabla obalados con marcos lisos Dorados en Doszienttos y quarentta reales ambos 240

[234] Quarenta y una pintturas Yguales de miñattura de la vida de Cristto nuesttro redempttor y la de su santtisima Madre de a quartta de altto con sus marcos Blancos ttallados y Dorados en dos mill quattrozienttos y sesentta Reales ttodas a sesentta cada una 2460

[235] Una Lamina de santta María Magdalena poco maior, y con el mismo marco en zientto y Veintte rr.^{s} 120

[236] Dos rettrattos obalados de los señores Carlos segundo y D.^{a} Mariana de Noeburg en ttabla de tterzia de Altto con sus marcos Dorados en doszienttos y quarentta reales ambos por mittad 240

f.47 [237] Ottros siette Rettrattos de Cuerpo enttero de Diferenttes señores con sus marcos negros en quattrozienttos y Vientte reales ttodos a sesentta Cada uno 420

[238] Ottro mas pequeño del señor Carlos segundo siendo niño Con el mismo marco en ttreintta Reales 30

[239] Ottro Rettratto de medio Cuerpo del señor Marques de Cadereita siendo Birrey De la nueva españa Con su marco negro en ottros ttreintta Reales 30

f.47v [240] Ottras dos de señoras la una viuda con sus marcos negros en ochentta reales 80

[241] Ottra Pinttura grande con dos Rettrattos de Cuerpo enttero y con el mismo marco que las anttezedenttes en ochentta reales 80

[242] Ottros quattro Rettrattos pequeños de medio Cuerpo en ottros ochentta Reales 80

[243] Una Pinttura en papel de nuesttra señora de la Asumpzion, san franzisco y ottro santto de ttres quarttas en quadro con su marquitto negro en diez reales 10

[244] Ottra del nuestra señora del Populo en lienzo de quartta en quadro Con su marquitto Dorado en ttreintta Reales 30

[245] Dos laminicas del sexma de Altto la una de san Joseph y la ottra de Jesus con sus marquittos de evano y concha en sesentta reales ambas a ttreintta Cada una 60

f.48 [246] Ottra en Piedra Del nazimientto de nuestro Redempttor de quartta de altto con su marco de evano en zientto y ochentta R^{s} 180

[247] Ottra Pinttura en lienzo de nuesttra señora de Velen de dos tterzias en quadro con su marco negro en noventta Reales 90

[248] Ottra del mismo tamaño y marco de nuestra señora de la Soledad en ttreintta Reales 30

[249] Ottra del Niño Dios algo maior que la Anttezedentte en ottros ttreintta Reales 30

[250] Ottra de san Rafael y el hixo de Tobias de ttres quarttas en quadro con su marco negro en Doszienttos y quarentta Reales 240

f.48v [251] Ottra de san Nicolas de Vari del mismo tamaño y marco que el anttezedentte en zinquentta Reales 50

[252] Ottra de nuesttra señora de mexico de dos tterzias de Altto y media vara de ancho en ttreintta Reales 30

[253] Un lienzo de Arrollar de dos terzias de Altto y media Vara de ancho y en el pinttados diferenttes santtos en obalos separados en zientto y Veintte rreales 120

[254] Ottra Pinttura de Job de dos Varas y media de Ancho y dos de altto con su marco lisso Dorado en zientto y Zinquentta Reales 150

[255] Tres Rettrattos de dos señores y una señora de la Cassa de a ttres baras de altto y dos de ancho con sus marcos negros en zien reales ttodos 100

[256] Una pinttura en ttabla que se alla endida de la Hermosa Lucrezia de ttres quarttas en quadro Con su marco tallado y Dorado en noventta Reales 90

f.49 [257] Ottra en lienzo tambien de Lucrezia de ttres quarttas de Altto y media vara de ancho sin marco en ottros noventta Reales 90

[258] Dos Rettrattos Yguales De medio Cuerpo del Conde y Condessa de melgar de dos tterzias de altto y media vara de Ancho ambos en sesentta Reales 60

[259] Ottra pinttura en ttabla al parezer la expresion del Amor, con su marco negro de Vara de Altto y tterzia de Ancho en zinquentta Reales 50

[260] Una Caveza en lienzo al parezer de un Apostol de media vara de alto y una tterzia de ancho sin marco en ttreintta Reales 30

f.49v [261] Ottra Pinttura de nuesttra señora de la soledad y el santtissimo Cristto de los Dolores de Una quartta en quadro con sus puerttas en bosnadas y esttas y el marco de palo s.^{to} en zientto y Zinquentta Reales 150

[262] Una lamina en cobre de un santto eccehomo y san fran.^{co} de Asis de tterzia en quadro Con su marco de evano en sesentta Reales 60

[263] Una Cruz de pinavette de mas de media vara de altto y en ella pinttada un santtissimo Cristto en doze rr^{s} 12

[264] Ottra Lamina en piedra pequeña de san franzisco xavier con su marco de Concha en sesentta
R^{s} 60

[265] Ottra en ttabla de nuesttra señora y el niño De tterzia en quadro con su marco de evano en ttreinta
R^{s} 30

1. Cited by Matilla Tascón 1984, p. 9, no. 16.

126 Fernando de Meneses Bravo de Sarabia

1731

Don Fernando de Meneses Bravo de Sarabia (d. 15 October 1731) was a *Gentilhombre de la Cámara* and, naturally, his collection included portraits of the king, probably Philip V, and his queen (nos. 57, 68). On his death in 1731, the inventory and valuation of his estate were drawn up by his widow María Ana Josefa de Montalvo y Cabrera, who had the royal painter Juan Delgado value the collection.

This collection is included here as an example of a conventional collection that was probably formed in the reign of Charles II and had remained unchanged by the advent of the new Bourbon monarchy. Although none of the paintings were attributed to an artist, a few were described as having been painted in Valencia (nos. 27, 37, 45). Two paintings were Mexican works on mother-of-pearl (no. 61) and the collection included three versions of the Mexican *Virgin of Guadalupe* (nos. 48, 61, 74, 79). Meneses Bravo de Sarabia's collection appears to have comprised works of variable quality, judging from the range of values given to them in the appraisal. The range of subjects was also varied. Some of the more highly valued works were among the mythological paintings, including paired paintings of gods and goddesses (nos. 66, 67) and a series of seven works depicting the story of *Polyphemus* (no. 80). The paintings which headed the valuation were a valuable set of large pictures of the *Four Condemned*, the subject of famous paintings by Titian and Jusepe Ribera in the Spanish royal collections.

AHPM, Prot. 15.171, ff.445v–453

Y por ante mi el ss^{no} prosiguio este Ymbentario de Vienes con las Pinturas y esculturas que se diran, para acer abaluazion a un mismo tiempo todos dijeron nombrar por thasador a d^{n} Juan Delgado, vezino de esta villa profesor del arte de ellas que lo es de los serenisimos Señores Ynfantes de Castilla el qual que esta presente dijo azepta este nombramiento y que esta pronto aproceder a sus aprecios y en su Consequencia teniendolas de Manifiesto, y debajo de Juramento que hizo por Dios y a una señal de Cruz en forma de orolas taso en los precios y forma siguiente

f.445v

[1] Primeramente la dha señora d^{a} Maria Ana con la en enunciada asistencia pone por mas Ymbentario quatro Pinturas en lienzo, Yguales de las furias que dizen Ymfernales, de tres baras y media de alto y dos y media de ancho con marcos negros de Pino, las quales el rreferido Don Juan Delgado, taso, en dos mill y quatrocientos R.^{s} de V^{on} todas, a seiscientos R^{s} cada una, una con otra 2400

[2] Otra de Santiago Apostol del proprio tamaño y marco que las antezedentes en setecientos R.^{s} 700

[3] Otra Pintura de Herodias de bara y quarta en quadro con marco de pino negro en ziento y veinte R.^{s} 120

[4] Otra de una fabula de Daneel de dos baras de alto y dos y media de ancho con marco dorado viexo en ziento y zinquenta R,^{s} 150

[5] Un Pais de un Jardin de bara de alto y bara y quarto de ancho con marco de pino negro en zien R,^{s} 100

f.446

[6] Mas otro Pais con un hermitano de tres quartas de alto y bara de ancho con marco de pino negro en treinta R,^{s} 30

[7] Otra Pintura de un bodegon de bara y quarta de alto y bara y tres quartas de ancho con marco de pino negro y moldura dorada en doscientos R,^{s} 200

[8] Otra de otro bodegon del proprio tamaño y marco que la precedente en otros doscientos Reales 200

[9] Dos fruteros pequeños desiguales el maior de ellos de media bara en quadro con marcos negros en treinta R,^{s} ambos 30

[10] Otra Pintura de un Geroglifico de la muerte de bara de alto y tres quartas de ancho, con marco de pino negro en ziento y zinquenta R,^{s} 150

[11] Otros dos Paises yguales en tamaño de tres quartas de alto y bara de ancho con marcos negros y moldura tallada y dorada en doscientos R.^{s} ambos por metad 200

[12] Tres Pinturas de bacar yguales sobre tabla con Paises y dibersos Santos que lo son s^{ta} Barbara, s^{ta} Cathalina, y san fernando de algo menos de media bara en quadro con marcos de pino en sesenta R,^{s} todas a veinte cada una 60

[13] Mas quatro pinturas Marinas de puertos de Mar yguales de tres quartas de alto y bara de ancho con marcos de pino negros y molduras talladas y doradas en setecientos y veinte R,^{s} todas a ziento y ochenta cada una 720

f.446v [14] Dos Paises Yguales de bara y tercia de alto y dos baras de ancho en el uno un descanso de nra señora el niño san Joseph y otras figuras y en el otro el sacrifizio de Ysac, con marcos negros en quatrocientos R,^{s} ambos por metad 400

[15] Dos prespectibas del proprio tamaño que los dos paises antecedentes el uno el Yncendio de troia y la otra Moises en el Rio, con marcos negros y molduras lisas doradas en trescientos R,^{s} ambas por metad 300

[16] Dos pinturas de faulas yguales de tres quarttos de alto y bara de ancho con marcos negros y Molduras talladas y doradas en doszientos y quarenta R,^{s} ambas por metad 240

[17] Otra Pintura de san Agustin de bara de alto y tres quartas de ancho con marco negro y moldura dorada en ziento y veinte R,^{s} 120

[18] Doze Pinturas de los apostoles, en Cristal de tercia de alto y quarta de ancho con marcos tallados y dorados en mill quatrocientos y quarenta R,^{s} todos, a ziento y beinte cada uno 1440

[19] Otras tres pinturas en Cristal del proprio tamaño que las antecedentes la una de San Luis Gonzaga, y la otra de San Jaime de la Marca, y la otra de un Cruzifixo y la Magdalena, con marcos de Cristal y molduras doradas en quatrocientos y zinquenta R,^{s} todas a ziento y zinquenta cada una 450

f.447 [20] Otras dos en Cristal de tercia de alto y quarta de ancho la una de San Joseph de medio Cuerpo, y la otra de nra señora y el niño y San Joseph, con marcos tallados y dorados en trescientos y sesenta R^{s}, ambas por metad 360

[21] Otra del Dios baco de quarta de alto y terzia de ancho con marco negro y moldura dorada en quarenta y zinco R,^{s} 45

[22] Mas quatro floreros yguales de tres quartas de alto y media bara de ancho con marcos negros y moldura dorada en siento y beinte R,^{s} todas a treinta cada una 120

[23] Otra Pintura de Miniatura del desendimiento de la Cruz de algo mas de terzia de alto y quarta de ancho con marco dorado en ochozientos R,^{s} 800

f.447v [24] Otra Pintura de nra senora del populo de bara y tres quartas de alto y bara y tercia de ancho con marco negro y molduras doradas en ochenta R,^{s} 80

[25] Otra del Angel de la guarda de bara y quarta de alto y bara de ancho con marco negro en quarenta R,^{s} 40

[26] Otra de Santa Casilda del mismo tamaño marco y precio que la antecedente 40

[27] Otras quatro pinturas hechas en balencia de diferentes santos de bara de alto y tres quartas de ancho con marcos corlados balencianos en doscientos R,^{s} todas a zinquenta cada una 200

[28] Otras dos, de Cazerias la una, y la otra de Cristo sanando al de la pissina, de media bara de alto y tres quartas de ancho con marcos negros y moldura dorada en trescientos y sesenta R,^{s} ambas por mitad 360

[29] Una Lamina de nra señora en contemplacion de tercia en obalo con cristal delante y Marco dorado y encarnado con nacares en seiscientos R,^{s} 600

f.448 [30] Quatro Paises Yguales de bara de alto y dos de ancho con marcos de pino en doscientos R,^{s} todos a zinquenta cada uno 200

[31] Otro pais, un poco mas alto que los antecedentes y del proprio ancho, en zinquenta R^{s} 50

[32] Un Pais sobre bentana de algo mas de tercia de alto y bara y quarta de ancho con marco negro en treinta R,^{s} 30

[33] Otro Pais de media bara de alto y bara de ancho con la Magdalena y marco negro en treinta R,^{s} 30

[34] Doze pinturas de sibilas de media bara en quadro con marcos negros en setecientos y veinte R,^{s} todas a sesenta cada una 720

[35] Otras dos de dos tiempos del año de bara y quarta de alto y dos baras de ancho con marcos negros y molduras doradas en doszientos R,^{s} ambas por metad 200

[36] Otra de una faubla de Polifemo de bara de alto y bara y media de ancho con marco negro y moldura dorada en ziento y ochenta R,^{s} 180

[37] Dos pinturas balencianas de tercia en quadro con corta diferencia la una de nra s^{ra} de la Soledad y la otra San Anttonio de Padua con marcos corlados a la balenciana en sesenta R,^{s} ambas por metad 60

f.448v [38] Otras quatro conpañeras y del proprio tamaño y marcos, que las antecedentes en ziento y beinte R^{s}, todas 120

[39] Mas dies y siete Paises Yguales de bara y tercia de alto y dos baras de ancho con marcos negros en mill trescientos y sesenta R,^{s} todos a ochenta cada uno 1360

[40] Otras Zinco pinturas de los Zinco sentidos de bara y quarta de alto y dos de ancho con marcos negros y molduras doradas en mmill R^{s} todas a doszientos cada una 1000

[41] Otras dos la una de s^{ta} Rosa y la otra del Arcangel San Gabriel de bara y quarta de alto y bara de ancho con marcos negros y filetes dorados en tresçientos y sesenta R,^{s} anbas por metad 360

[42] Otra de Herodias con la Cabeza de San Juan Bautista de tres quartas de alto y bara de ancho con marco negro y moldura dorada en tresçientos R^{s} 300

[43] Mas Seis paises de rruinas de dos tercias de alto y bara de ancho con marcos tallados y dorados En trescientos y zinquenta R,^{s} todas a setenta y zinco cada una 350

f.449 [44] Mas seis Pinturas en Cristal de la Ystoria misteriosa de nra señora de tercia en quadro con marcos de Cristal molduras y Copetes tallados y dorados, en mill y ochocientos R^{s} todas a trescientos cada una 1800

[45] Otras dos Yguales de un Exceomo y san Joseph balencianas de bara de alto y tres quartas de ancho con marcos tallados y dorados en ziento y ochenta R^{s} ambas por metad 180

[46] Dos Paises de dos tercias de alto y tres quartas de ancho con marcos negros y molduras talladas y doradas el uno de un despeñadero de agua y el otro de una rruina en ziento y beinte R^{s} ambos por metad 120

[47] Quatro Paises de algo mas de terzia de alto y media bara de ancho, con marcos negros en treinta R,^{s} todas 30

[48] Otra Pintura de nra señora de guadalupe de Mexico de dos baras de ancho digo de alto, y bara y tercia de ancho con marco fingido de Charol en trescientos y sesenta R,^{s} 360

f.449v [49] Dos Pinturas de nra señora de la soledad de bara de alto con marcos negros en treinta R^{s} ambas por metad 30

[50] Otra del SS^{mo}, Cristo de burgos de media bara en quadro con marco negro en dies R,^{s} 10

[51] Dos Paises de bara y tres quartas de alto y dos baras y media de ancho con marcos negros en trescientos R,^{s} ambos por metad 300

[52] Otro dos de bara y media alto y dos baras de ancho el uno de San Pedro en las aguas y el otro de nra senora enbarcada de biaje a ejecto en trescientos y sesenta R^{s}, ambos por metad 360

[53] Otra Pintura de dos corderos de una ochaba de alto, y media bara de ancho con marco negro en beinte y quatro R,^{s} 24

[54] Otra de San Nicolas de bari de tercia de alto y quarta de ancho en oja de lata con marco negro y moldura tallada y dorada en quarenta R,^{s} 40

[55] Otra de nra senora de la Leche dc tres quartas dc alto y dos tercias de ancho con marco negro y moldura dorada en zien R,^{s} 100

[56] Otra de nra senora dc la Encarnacion dc media bara en quadro con marco negro, en nobenta R^{s} 90

[57] Otra del Rey nro s.^{r}, y la señora Reyna soboiana de media bara de alto y tres quartas de ancho sin marco en beinte R,^{s} 20

f.450

[58] Otra de dha señora Reyna saboiana sin marco dc bara dc alto y tres quartas de ancho en zien R,^{s} 100

[59] Otra del Cristo del perdon y el padre eterno dc bara y quarta dc alto y bara dc ancho con marco negro en doze R,^{s} 12

[60] Otra del San Anttonio de Padua de bara y quarta de alto y bara de ancho sin marco en otros zien R,^{s} 100

f.450v

En la dha villa de Madrid a seis de dho mes y ano Estando en las mencionadas casas, la dha señora D,^{a} Maria Anna Josepha de Montalbo, con asistencia de la rreferida señora D^{a} Maria Chatalina de Meneses Bravo de sarabia su hija y enunciado Curador ad liten y por ante mi el s,^{no} prosiguio este Ymbentario de vienes con otras pinturas y la Escultura que se dira y estando presente el predho Don Juan Delgado, como tasador nombrado para todo ello por las dhas partes Ynteresados y bajo del Juramento que tiene fecho lo taso en los precios y forma siguiente

[61] Asi mismo la dha senora D^{a} Maria Anna con la rreferida asistencia pone por mas Ymbentario Dos Pinturas en nacar con Varias flores de lo mismo, y marcos finjidos de Charol de zerca dc media bara en Cuadro hechos en Ymdias la una de nra senora de Mexico y la otra de San Pedro en quinientos R,^{s} ambas por metad 500

[62] Otras quatro Pinturas Yguales en cristal con marcos dc lo mismo y filetes dorados de terzia dc alto y quarta dc ancho con diferentes Santos, en nuebecientos y sesenta R,^{s} todas a doscientos y quarenta cada una 960

[63] Otras dos de Miniatura yguales de sesma poco mas en quadro la una de nuestra senora El niño y San Juan con orla de flores y la otra de san fran^{co} de Asis con marcos de hebano en mill R^{s}, ambas por metad 1000

f.451

[64] Otra dc Cristo Difunto en el rregazo de su santisima madre con marco dc Cristal y oro por delante de quarta de alto y sesma dc ancho en trescientos R,^{s} 300

[65] Otra en lamina de san fran,^{co} de Paula de ochaba de alto y sesma dc ancho, con marco de hebano y tarjetas dc bronze dorado de molido en trescientos R,^{s} 300

[66] Otras dos Laminas de dos tercias de alto y media Vara de ancho con marcos dc hebano la una del dios baco y la otra de la Diosa Zeres en mill R,^{s} ambas por metad 1000

[67] Otras dos Pinturas en tabla del proprio tamano y marcos que las antecedentes la una dc Diana y la otra Pomona en ochocientos R^{s}, ambas por metad 800

f.451v

[68] Dos rretratos yguales del Rey y la rreina nros señores de bara de alto y tres quartas de ancho con marcos tallados y dorados en seiscientos R,^{s} ambos por metad 600

[69] Dos Laminas Yguales la una del nacimiento de nra señora y la otra de su presentacion en el templo dc media bara de alto y poco menos de ancho con marcos dc peral perfilados dc plata en ochocientos R,^{s} ambas por metad 800

[70] Otras dos Laminas La una del nacimiento y la otra dc Lonxino dando a cristo la Lanzada de dos tercias de alto y zerca de media bara de ancho en treszientos y sesenta R^{s}, anbas por metad con ynclusion dc los marcos de hebano quc tienen 360

[71] Otras dos Laminas Yguales la una de s^{n} fran,^{co} de asis y la otra dc San Juan Bautista con orla de flores de tercia de alto y quarta de ancho con marcos finjidos de Charol en treszientos R,^{s} ambas por metad 300

[72] Otro Pintura en lienzo de nra señora el niño y San Juan dc bara y quarta dc alto y bara de ancho com marco dorado en doszientos R,^{s} 200

[73] Otras dos en tabla la una de San Ygnacio dc Loiola y la otra de san fran.^{co} Xabier pintados sobre

nacar de ochaba de alto y sesma de ancho con marcos finfidos de Charol encarnado y nacar en ziento y beinte R,^{s} ambas por metad 120

f.452 [74] Otra de nra señora dc Guadalupe de Mexico de dos baras de alto y bara y tercia de ancho con los milagros de su aparicion y marco de Charol en mill R,^{s} 1000

[75] Una Sobrepuerta de San Benito en la zarzas de bara y tres quartas dc largo y media de alto con marco negro y perfil dorado en ziento y zinquenta R^{s} 150

[76] Dos pinturas Yguales la una del nacimiento de nra señora y la otra de su presentacion de dos tercias de alto y bara de ancho hechas en nacar con marcos de lo proprio en quatrocientos R,^{s} ambas por metad 400

[77] Una sobre bentana de la Magdalena de bara y tres quartas de largo y media bara de alto con marco negro y perfil dorado en ziento y zinquenta R,^{s} 150

[78] Dos pinturas de bara de alto y zerca de tres quartas dc ancho la una de san fran,^{co} de Asis y la otra de San Anttonio de Padua sobre nacar con marcos finjidos de Concha y nacar, en treszientos R^{s} ambas por metad 300

[79] Otra de nra señora de Guadalupe dc Mexico dc dos baras de alto y bara y tercia de ancho con marco finjido de Charol encarnado y con los tributos de la aparicion en setecientos R^{s} 700

f.452v [80] Otras Siete Pinturas yguales de la Ystoria de Polifemo de bara de alto y bara y media de ancho con marcos negros y molduras doradas en mill doscientos y Sesenta R,^{s} todas, a ziento y ochenta cada una 1260

[81] Dos Paises en lienzo el uno de Adan y heba en el paraiso y el otro dc lo mismo fuera de el de dos tercias de alto y tres quartas de ancho con marcos negros y molduras doradas en siento y Veinte R^{s} ambos por metad 120

[82] Un frutero sobre bentana de media bara de alto y bara y tres quartas de ancho con marco negro y moldura dorada en sesenta R^{s} 60

[83] Otra Pintura de los desposorios dc s^{ta} Cathalina de dos baras de alto y bara y tercia de ancho con marco negro y moldura dorado en zien R^{s} 100

[84] Otra de senora santa Anna dando leczion a nra señora de bara y quarta de alto y bara y media de ancho con marco negro y moldura dorado en ziento y Veinte R,^{s} 120

[85] Otra dc nra señora de la leche sentada sobre la Luna con un zerco de flores dc bara escasa de alto y mas de dos tercias de ancho con marco negro y moldura vieja dorada en setenta y zinco R^{s} 75

f.453 [86] Otra de nra señora dolorosa con un rresplandor dorado y Espada atrabesada sin marco dc dos terzias de alto y media bara dc ancho en sesenta R^{s} 60

[87] Otra dc nra señora de la leche forrada en otro Lienzo de tres quartas quasi en quadro con marco negro ocho tarjetas y perfiles dorados en ziento y zinquenta R,^{s} 150

[88] Otra de nra señora con el nino agasaxandose rrostro a rrostro dc bara y quarta dc alto y bara de ancho con marco negro y moldura dorada en sesenta R,^{s} 60

[89] Otra de nra señora del Carmen dc bara dc alto y tres quartas de ancho con marco negro en quarenta R,^{s} 40

[90] Otra dc un bacanario de ninos jugando con un Cordero, de bara de alto y bara y Sesma de Ancho con marco de peral en doszientos R,^{s} 200

[91] Otras dos Yguales de nra señora del carmen y santa theresa de dos baras dc alto y bara y tercia de ancho con marcos negros en ziento y ochenta R,^{s} ambas por metad 180

127 Francisco Fernández de la Cueva y Fernández de la Cueva, Conde de Ledesma and de Huelma, Marqués de Cuéllar, and Duque de Alburquerque

1733

The inventory of the estate of Don Francisco Fernández de la Cueva y de la Cueva, Duque de Alburquerque, Marqués de Cuellar, Conde de Ledesma y de Huelva, was drawn up following his death on 23 October 1733.[1] The inventory was initiated by his son, D. Francisco Fernández de la Cueva y la Zerda, Duque de Alburquerque, etc., *Gentilhombre de Cámara de Su Magestad*, at Madrid beginning 30 October 1733. The paintings were appraised at Madrid, 11–12 November 1733, with the *tasador* not specified. All pictures listed here were inherited by the Duque de Alburquerque from his mother the Marquesa de Cadreita. (See Doc. 125 for her death inventory.) Much of this inventory follows that document verbatim.

AHPM, Prot. 15.854, unfoliated

Cottexo de los Vienes que se adjudicaron al ex^mo^ s.^or^ Duque de Alburquerque difuntto p^r^ muertte de la ex^ma^ s^ra^ Marq.^sa^ de Cadreitta M.^e^ de SE y sus tasas p.^ra^ que se tengan p^r^ Ymbenttario

En la villa de Madrid a onze dias del mes de Noviembre año de mill setezientos y ttreinta y tres en consequenzia de lo pedido y mandado por el pedimento y auto que ba por prinzipio, estando yo el ss.^no^ de Provinzia en las casas donde bibio, y murio el ex.^mo^ s.^or^ D^n^ Fran.^co^ Fernandez de la cueba, y de la cueba Duque que fue de Alburquerque asistido de D.^n^ Fausto de Leon Cavallero de el orden de santiago a fin de continuar en el Ymbentario de los vienes hazienda, y efecto libres que quedaron por muerte de su ex.^a^ se me exivio por dho d.^n^ Fausto una hijuela de los que se adjudicaron al referido ex.^mo^ señor en la partizion que se izo de los que pertenezieron a la ex.^ma^ señora D.^a^ Ana de la Cueba Henrriquez Marquesa que fue de Cadreita su Madre, signada, y firmada por Pedro de el Campillo scriv.^no^ del numero desta dha billa su fecha en ella en veinte de Junio de el año pasado de mill setezientos y ttreinta para que las alajas vienes y demas que contiene. Yo dho s^no^ las cotejase con las que se hallan al presente en las piezas de las nominadas casas, y rreconozidas resultando ser las mismas las pusiese por Ymbentario como pertenezientes a dho ex.^mo^ señor Duque difunto y oy a su testamentaria con las mismas tasas que se expresan en la zittada Hijuela, y con efecto arreglado a lo mandado por dho auto, cotejc en este dia los vienes que adelante se rreferiran tasados y adjudicados a su ex^a^ en las cantidades siguientes

[p.1]

Pintturass

[1] Primeramente una pintura en lienzo de ttres varas de ancho y vara y media de alto de la vatalla del faro de Mezina con su marco negro tasada en sesenta reales de Vellon 60

[2] Ytten otra pintura en lienzo mapa de el sur y norte de vara y medio en quadro con el mismo marco en zinquenta reales 50

[3] Quatro retratos de señores de la Casa de la dha Ex.^ma^ S.^ra^ Marquesa de Cadreitta los tres de cuerpo entero y el otro de medio cuerpo y todos con sus marcos negros en ziento y veinte r^s^ 120

[p.2]

[4] Otro Lienzo de Bara y media de ancho y poco mas de vara de alto al parecer de Bazan en ziento y zinquenta reales 150

[5] Una sobrepuerta de vara y media de largo y media vara de alta en que se halla pintada una Ysla con su marco negro en viente reales 20

[6] Quatro paises de diferentes tamaños tambien con sus marcos negros todos en sesenta reales 60

[7] Un lienzo apaisado de quatro varas de amcho y zerca de tres de alto en el que se halla pintada la ziudad de sevilla con su marco negro en trezientos reales 300

[8] Otro lienzo apaisado del mismo tamaño y marco que el antezedente pintado en el una batalla de Galeras y Navios en otros treszientos reales 300

[9] Otro lienzo de el propio tamaño y marco que los antezedentes en que se halla pintada la Vatalla Nabal tambien en trezientos R.s 300

[10] Otro lienzo apaisado algo mas pequeño que los anteriores pintado en el el Mar con Galeras y un Navio con su marco negro en los mismos treszientos reales 300

[11] Seis retratos de Señores de la casa de Cuerpo entero con sus marcos negros todos en quattrozientos reales 400

[12] Dos paises de mas de Vara de amcho y Vara de alto y con sus marcos negros en cien rreales ambos 100

[13] Ottros dos algo maiores que los antezedentes el uno de cazeria, y el ottro de frutas con los mismos marcos en ottros cien rreales 100

[14] Otro Pais sobre Ventana, de dos bara de amcho y dos terzias de alto pintado en el una prespectiva con su marco negro en treinta reales 30

[15] Otro lienzo de tres varas de amcho y dos de alto y en el pintada la santisima trinidad con su marco liso dorado en seis mil reales 6000

[16] Otro lienzo de el mismo tamaño y marco que el antezedente En que Esta pintada Santa Zezilia con un libro en la mano en dos mil y quatroz.tos Rs 2400

[p.3]

[17] Otra pintura en tabla del mismo tamaño y marco que las dos anteriores de la adorazíon de los santos reyes En seis mil reales 6000

[18] Otra tambien en tabla de dos varas de largo y una y media de amcho de tres santos martires con su marco liso dorado en ochozientos reales 800

[19] Otra pintura en lienzo de el propio tamaño y marco que el antezedente de nuestro señor cruzificado y a los lados san Juan y la Magdalena en un mil reales 1000

[20] Otra en lienzo de el sacrifizio de Abram de dos baras de ancho y una de alto con su marco dorado en trezientos reales 300

[21] Dos lienzos sobre ventanas de dos varas de ancho y media vara de alto y en ellos pintados varios paises con sus marcos dorados en duzientos y quarenta reales 240

[22] Una pintura En tabla de s.n Geronimo de vara y media de alto y vara de amcho con el mismo marco en treszientos reales 300

[23] Un lienzo de mas de vara de largo y una de alto pintado en el nuestro redentor en la prision con su marco liso dorado en diezientos reales 200

[24] Otra pintura en lienzo de el martirio de San Bartholome de dos varas de alto, y mas de vara y media de amcho con el mismo marco en mill y quienientos reales 1500

[25] Otra del mismo tamaño y marco que el antezedente tambien en lienzo del martirio de Sn Lorenzo en otros mill y quinientos R.s 1500

[26] Ottra en Lienzo de la Cabeza de S.n Juan con Herodias de dos varas del amcho y una de ancho con su marco dorado en treszientos y zinquenta reales 350

[p.4]

[27] Ottro lienzo de la misma Ystoria de vara de alto y tres quartas de amcho con el propio marco en ciento y zinquenta reales 150

[28] Otra pintura en lienzo de vara y quarta de alto y tres quartas de amcho de nuestra señora el niño S.n Joseph y Santa Rosolea con su marco liso dorado en novezientos reales 900

[29] Otra de el sepulcro de n.ro señor de vara y media de amcho y vara de alto con su marco tallado y dorado en otros novezientos reales 900

[30] Otra tambien en lienzo de vara de alto y ttres quartas de amcho con una figura de la pintura con su tabla y colores marco liso y dorado en treszientos reales 300

[31] Otra de S.n Joseph y el niño del mismo tamaño y marco que el antezedente en otros treszientos rr.s 300

[32] Siete pinturas de media vara de largo y poco menos de amcho las quatro en lamina y las tres en lienzo y en unas y otras figuradas varios pensamientos con sus marcos lisos dorados en seiszientos reales todas 600

[33] Ytt. Otra pintura en lienzo de nuestra señora y el niño con su marco liso dorado de dos tercias de alto en sesenta reales 60

[34] Otra en cobre del misterio de la anunpziazion de mas de terzia de alto, y poco menos de ancho con su marco de ebano en cien reales 100

[35] Otra tambien en cobre de la asumpzion de n^{ra} señora con sus puertas engoznadas, y en cada una de ella diferentes reliquias en ziento y zinquenta Reales 150

[36] Un lienzo de arrollar pintado en el san Nicolas de Vari de tres quartas de alto y poco menos de amcho en sesenta reales 60

[37] Otra pintura En cobre de S.^{n} Joachin y S.^{ta} Ana de mas de terzia de alto con su marco de madera en ottros sesenta reales 60

[38] Otra en tabla de san Andres de tres quartas de alto y mas de media vara de amcho con su marco dorado en duzientos reales 200

[39] Otra en cobre obalada de nuestra señora y el niño con su marco de ebano quadrado en duzientos y qu.^{ta} r^{s} 240

[p.5]

[40] Otra lamina de nuestra s.^{ra} y el niño con dos puertas en las que ay otras quatro pinturas de diferentes santos de quarta de caida prolongada en duzientos reales 200

[41] Otra pintura en lienzo de nuestra señora, con el niño en los brazos y san fran.^{co} de vara y media de alto y vara de amcho en duzientos y quarenta reales 240

[42] Otras dos tambien en lienzo la una de nuestra señora de el Populo y la otra de nuestra señora con el niño en los brazos de a terzia de alto y quarta de amcho amba en sesenta reales 60

[43] Otra lamina de nuestra señora de Balbanera de media vara de alto y terzia de ancho con su marco de concha en cien reales 100

[44] Un florero de el mismo tamaño con marco negro en treinta reales 30

[45] Otra pintura en cobre de nuestra señora el niño y s.^{n} Joseph de dos terzias de alto y media vara de amcho con su marco de ebano en ciento y zinquenta R.^{s} 150

[46] Otra del mismo tamaño y marco de christo cruzificado y las Marías en otros ciento y zinquentas R^{s} 150

[47] Otra pintura en lienzo de la santa Veronica de dos terzias de alto y mas de vara de amcho con su marco de Cocobolo y cantoneras de plata en otros ziento y zinquenta reales 150

[48] Una lamina de nuestra señora del Populo de tercia de alto y quarta de amcho guarnezida de Aljofar y diferentes piedras con su marco de Evano y en el embutidas varias reliquias en treizi.^{tos} y sesenta R^{s} 360

[49] Otra pintura en lienzo de la Madre Maria de Agreda y nuestra señora de la conzepzion de vara y media de alto y vara de amcho con su marco negro en sesenta reales 60

[50] Otra tambien en lienzo de nuestra señora y el niño de vara y quarta de alto y vara de amcho en ciento y zinquenta reales 150

[51] Otra de nuestra señora s.^{n} Joseph, y s.^{n} Juan de vara de alto, y vara y media de ancho con marco negro en zien reales 100

[52] Otra tambien en lienzo de terzia de alto y quarta de ancho de s.^{n} Pedro de Alcantara en treinta R^{s} 30

[53] Otra de nra señora y el niño del mismo tamaño que el antezedente ambas sin marcos en otros treinta reales 30

[54] Otra del santismo christo de Burgos de dos varas de alto y mas de media vara de ancho con su marco negro En veinte reales 20

[p.6]

[55] Otra de s.^{n} Joseph y el niño de vara y media de alto y vara de ancho con su marco negro en sesenta reales 60

[56] Un retrato de Gregorio López de tres quatras de largo y dos terzia de ancho con su marco dorado en treinta R.^{s} 30

[57] Otra pintura En lienzo de san fran^{co} de vara y media de alto y mas de vara de ancho con su marco negro en zien rreales 100

[58] Otra de la santa Veronica de dos terzias en quadro con su marco negro en veinte y quatro reales 24

[59] Otra lamina de s.^{n} Agustin del mismo tamaño que la antezedente en sesenta reales 60

[60] Otra pequeña de san christobal con su marco dorado, en veinte reales 20

[61] Otra lamina pequeña de el Nazimiento de nuestro redemptor con marco de ebano de medio punto en treinta reales 30

[62] Un santo sudario de una quarta de alto y poco menos de ancho con su marco y ymitado a concha y dorado y tarjetas de bronze en zinquenta reales 50

[63] Diez laminas en tabla de diferentes santos hermitaños de terzia de alto y media vara de amcho con sus marcos de ebano en mil y quinientos reales todas a ziento y zinquenta cada una 1500

[64] Una pintura en lienzo de san Geronimo en el desierto de mas de dos vara de alto y zerca de tres de ancho con marco negro y blanco en mil y quinientos R^{s} 1500

[65] Otra de San Sebastian de dos varas de alto y vara y quarta de ancho con el mismo Marco en quattrozientos, y zinquenta reales 450

[66] Otra de san Andres del mismo tamaño y marco que la antezedente en mill reales 1000

[67] Dos floreros yguales de dos vara de alto y tres quartas de ancho con sus marcos blancos y negros en mil reales ambos 1000

[68] Otra pintura en lienzo de s.^{n} Pedro de dos varas de alto y vara y media de ancho con el mismo marco en duzientos y zinquenta reales 250

[69] Otra de s^{n} fran.^{co} con la Ympresion de las llagas del propio tamano y marco que el antezedente en quinientos y zinquenta reales 550

[p.7]

[70] Otras dos obaladas la una de s^{n} Pablo y la otra de s.^{n} Geronimo de vara de alto con sus marcos negros y blancos ambas En quatrozientos reales 400

[71] Dos tablas de dos varas de alto y media vara de amcho en que estan dibujadas al parezer las virtudes con sus marcos tambien blancos y negros ambas en duzientos y quarenta reales por mitad 240

[72] Dos fruteros obalados de media vara de alto y tres quartas de amcho con el mismo marco que las antezedentes en duzientos reales ambos 200

[73] Otra pintura en lienzo del nazimento de nuestro redemptor de media vara En quadro con su marco blanco y negro En seiszienta y sesenta reales 660

[74] Otras dos obaladas prolongadas de la misma medida y marco la una de nuestra señora y la otra de un angel ambas en duzientos reales 200

[75] Otra en lienzo de San Juan de media Vara de altto y poco menos de amcho con su marco de Ebano y marfil en tres mil reales 3000

[76] Otras dos obaladas retratos de Rey y Reyna con sus marcos negros y blancos en duzientos y quarenta reales ambas 240

[77] Otra pintura en lienzo de s.^{n} Geronimo de mas de media vara de alto, y poco menos de ancho con su marco blanco y negro en mil y quinientos R^{s} 1500

[78] Otra en tabla de la adorazion de los santos Reyes de dos varas y media de ancho y media Vara de alto con su marco de ebano embutido de Marfil en otros mill y quinientos reales 1500

[79] Quatro floreros de media vara de alto y poco menos de amcho con sus marcos blancos y negros todos En quatrozientos reales a ciento cada uno 400

[80] Otra pintura en lienzo de la Orazion de el Huertto de vara de amcho y media de alto con el mismo marco en treszientos reales 300

[81] Dos pinturas en tabla yguales la una de la huyda a Exipto, y la otra de el nazimiento de media vara de alto y poco menos de amcho con sus marcos negros y blancos En seiszientos reales ambas 600

[p.8]

[82] Otras dos En lienzo yguales la una nuestra señora de la contemplazion y la otra de nuestra senora con su santisimo hijo en los brazos de media vara de alto y poco menos de ancho con sus marcos negro y blancos en ottros seiszientos reales ambas 600

[83] Otra En tabla de la Encarnazion del propio tamaño y marco que los dos anteriores en Duzientos y quarenta reales 240

[84] Dos paises En lienzo yguales de monteria de tres quarta de ancho y media vara de alto con sus marcos negros y blancos ambos en otros Duzientos y quarenta reales 240

[85] Otra pintura en cobre de el Padre Eterno el santisimo sacramento el spiritu santo y diferentes santos de media vara de alto y poco menos de ancho con el mismo marco en quattrozientos reales 400

[86] Otras dos en lienzo del propio tamaño y marco que el antezedente con dos rretratos o sivilas ambas En trezientos reales 300

[87] Otras dos en tabla del propio tamaño y marco que las dos anteriors la una la adorazión de los santos Reyes y la otra de nuestra señora el niño y san Juan en doszientos y quarenta reales ambas 240

[88] Una pintura en lienzo de el prendim.^{to} de nuestro redemptor de zerca de tres varas de alto, y quatro de ancho con su marco liso dorado en tres mill r^{s} 3000

[89] Otra de nuestra s.^{ra} el niño y s.^{n} Joseph de tres varas de alto y dos de amcho con su marco liso dorado en mil y quienientos reales 1500

Y en esta forma se fenezio por oy este Ymbentario y Cotejo y todas las pinturas y laminas Ymbentariadas segun sus ttasas suman y montan cinquenta y un mill ciento y quarenta y quatro reales de v.^{on} [p.9] salbo herror o pluma de las quales se consttituyo depositario el mismo d.^{no} Melchor de Bustamente maiordomo y thesorero de el ex.^{mo} señor D.^{n} fran.^{co} fernandez de la cueba y de la zerda, vajo de la obligazion de dar quenta de todo ello siempre que se le pida, y de mas rrequisitos nezesarios y lo firmo Junto con el dho d.^{n} fausto de Leon de todo lo qual doy fee =
D^{n} Melchor de Bustamente
D^{n} fausto de Leon
Antte mi
Pablo Orttiz de Zeballos

[p.9] [90] Primeramente dos pinturas la una de nuestra señora con el niño al pecho, y la otra de un santo de la orden de s.^{n} fran.^{co} de a tres quartas en quadro con sus marcos lisos dorados tasadas ambas en treszientos y zinquenta reales 350

[91] Otras dos la una de santo Domingo y s.^{n} Fran^{co} y la otra de nuestra señora y el niño de terzia en quadro con sus marcos lisos dorados en zien r.^{s} ambas 100

[92] Otra de s^{n} Antonio de vara y media de alto con el mismo Marco en duzientos r^{s} 200

[93] Otra de la Venerable m^{e} Juana de Jesus Maria del tres quartas de alto y vara de amcho con su marco liso dorado en zinquentas reales 50

[94] Otra de s.^{n} Juan Baupttista de tres baras de alto y bara y quarta de ancho con el mismo Marco en treszientos reales 300

[95] Otra de el prendimiento de Christo de vara y quarta de alto y dos varas de ancho con su Marco liso dorado en duzientos reales 200

[96] Otra de el Baputismo de chisto de tres varas de alto y mas de dos de ancho con el mismo Marco En sieszientos reales 600

[p.10] [97] Otra pintura sobre ventana en tabla de mas de media vara de alto y dos de ancho de un Pais con diferentes figuras, y su marco tallado y dorado en ziento y zinquenta reales 150

[98] Tres pinturas en lienzo quasi yguales de tres quartas de alto y, media vara de ancho la una de christo cruzificado Otra de s.^{n} fran.^{co} en extasis y la otra de nuestra señora y el niño en los brazos con sus marcos lisos dorados todas tres en quatrozientos rreales 400

[99] Otra tambien en lienzo de nuestra señora de Trapana de dos baras y media de alto y vara y media de ancho con el mismo Marco en duzientos reales 200

[100] Dos pinturas en tabla la una de la Huhida a exipto y la otra de nra señora con el niño de a tres quartas de alto y poco mas de media vara de ancho con sus marcos tallados y dorados en ciento y veinte reales ambas 120

[101] Otra en lienzo de S^{n} Fran.^{co} como Esta En Asis de tres varas de alto y vara y media de ancho con su marco dorado en ziento y zinquenta reales 150

[102] Otra en tabla de nuestra señora de Populo y s.^{n} Juan de tres quartas de alto y mas de media vara de amcho con su marco tallado y dorado en duzienttos y quarenta reales 240

[103] Otra en lienzo del propio tamaño y marco que el antezedente de nuestra señora y el niño en los brazos con un christal roto por delante en ciento y veinte r^{s} 120

[104] Veinte y quatro retratos en tabla pequeños de diferentes tamaños con sus marcos dorados y negros en quinientos y veinte y ocho reales todos a veinte y dos cada uno 528

[105] Doze retratos en lienzo algo maiores de varios tamaños tambien con sus marcos dorados y negros que con distinzion y claridad se expresan, aqui y la estimazion a cada uno dada que el primero es de el s.r Carlos Segundo quando hera niño en doszientos y quarenta rreales 240

[106] Dos retratos de señores de la casa en ciento y veinte reales ambos 120

[107] Otra de el s.r Cardenal Cueba En sesenta reales 60

[108] Otro con dos niños En zinquenta reales 50

[p.11] [109] Otros dos retratos de S.res de la referida casa en sesenta reales ambos p.r mitad 60

[110] Otro de el señor Philipe quarto en treinta reales 30

[111] Otro de un s.r de dha casa en sesenta reales 60

[112] Otro tambien de un s.r de la rreferida casa en treinta r.s

[113] Otro apaisado de el almirante en zien reales 100

[114] Y otro ochovado en sesenta reales 60

[115] Dos lienzos de vara de ancho y media de alto de diferentes pensamientos con sus marcos negros y dorados ambos en ciento y veinte reales 120

[116] Dos pinturas en Lienzo de Vatalla de Mar de tres varas en quadro con marcos negros en seiszientos reales ambas 600

[117] Otra del mismo tamano y Marco que las antezedentes tambien de Vatalla en treszientos reales 300

[118] Quatro pinturas de Vatalla en la Mar de tres varas de alto y dos y media de ancho con los mismos marcos En ochozientos reales todas a doszientos cada una 800

[119] Otros seis lienzos sobre puertas y ventanas de diferentes plazas y puertos de mar de una bara de alto y media de ancho en ziento y ochenta rrs a treinta cada uno 180

[120] Un rretrato de el Ex.mo S.r Duque de Alburquerque D.n Fran.co de cuerpo entero con su marco negro en treinta reales 30

[121] Un lienzo de Historia de zerca de quatro varas de ancho y ttres de alto con marco liso dorado en mill y doszientos reales 1200

[122] Otra pintura en lienzo de el Infante Cardenal a Cavallo de tres varas de alto, y mas de dos De ancho con su marco liso dorado en quinientos reales 500

[123] Otras dos en lienzo del mismo tamaño y Marco que la antezedente la una de Amon y Tamar y la otra de J.s.ph y Putifar en ttres mil r.s a mil y quinientos cada una 3000

[p.12] [124] Otra pintura de una sivila de dos varas y media de alto y vara y media de ancho tambien con su marco liso dorado en quatrozientos reales 400

[125] Tres retratos de cuerpo entero de los señores Phelipe quarto Reyna Madre, y Carlos segundo con los mismos marcos que las antezedentes en mill y duzientos reales todos a quatrozientos cada una 1200

[126] Tres sobrepuertas de diferentes tamaños de Abes y frutas tambien con sus marcos lisos dorados en treszientos y sesenta reales todos a ziento y veinte cada uno 360

[127] Dos sobre Ventanas de Paises con frutas de dos varas de ancho y tres quartas de alto con sus marcos como las anteriores en trezientos reales ambas por mitad 300

[128] Un florero de Cobre y en el medio de el s.ntiago de vara y media de alto y vara de ancho con su marco lisso dorado en dos mill reales 2000

[129] Otra pintura en lienzo de un Bamboche de tres quartas de alto, y una vara de ancho con el propio marco en trezientos reales 300

[130] Dos floreros con dos niños en cada uno de tres quartas de alto y media vara da ancho con sus marcos lisos dorados en ziento y ochenta reales ambos por mitad 180

[131] Dos Vatallas de cavalleria de tres quartas de amcho y media vara de alto con los mismo marcos en sesenta reales ambas 60

[132] Dos fruteros de vara de alto, y ttres quartas de ancho con sus marcos lisos dorados ambos en seiszientos reales por mitad 600

[133] Dos paises de vara y media de ancho y una terzia de alto con los mismos marcos que las antezedentes ambos en ziento y veinte reales 120

[134] Otros dos lienzos de vara de alto y ttres quartas de ancho de diferentes abes con sus marcos lisos y dorados ambos en seiszientos rreales 600

[p.13]

[135] Un rretrato de el s.^{r} Phelipe quarto armado de Cuerpo entero con su marco como los antezedentes en duzientos reales 200

[136] Tres sobre puertas de dos varas de ancho y ttres quartas de alto y en ellas diferentes muchachos desnudos con sus marcos lisos dorados en treszienttos reales todas a ziento cada una 300

Diez pinturas yguales las unas en cobre otras en lienzo y otras en tabla de a tres quartas de ancho, y poco menos de alto con sus marcos dorados guarnezidos de vidrios las que por menor con la baluazion dada son como se siguen

[137] La de el retrato de un filosofo en tabla en un mil rea^{s} 1000

[138] La de el Martirio de una santa en cobre en un mil y duzientos reales 1200

[139] Otra lamina de el misterio de la anunziazion en seiszientos reales 600

[140] Otra en lienzo de la caveza de san Pedro en otros seiszientos reales 600

[141] Otra tambien en lienzo con la caveza de S^{n} Pablo en treszientos y sesenta reales 360

[142] Otra con la caveza de S^{n} Andrés tambien en lienzo en otros treszientos y sesenta reales 360

[143] Otras dos en lienzo con dos cavezas de Apostoles cada uno con su libro ambos en setezientos y veinte r^{s} 720

[144] Mas dos restantes de dos retratos de medio cuerpo ambos en otros setezientos y veinte reales 720

[145] Otra pintura en lienzo de nuestro redemptor en la prision de vara y quarta de alto y vara de amcho con su marco liso dorado En mill reales 1000

[146] Otra del propio tamaño y marco que el antezedente de nuestra señora el niño s.^{n} Joseph y santta Rosolea en tres mill reales 3000

[147] Quatro laminas en cobre yguales de media vara de ancho y tterzia de alto con sus marcos lisos dorados, y remates tallados y calados guarnezidos de Vidrios. y la pintura de todas quatro son Bamboches en mill y duzientos reales a treszientos cada una 1200

[148] Dos laminas una en cobre de nuestra señora con el niño san Joseph y s.^{n} Juan dormido y la otra en tabla del nazimiento de n.^{ro} redemptor de a media vara de alto y tterzia de ancho con los propios marcos y rremates que las antezedentes en setezientos y veinte reales ambas 720

[p.14]

[149] Otras dos laminas en tabla de Jesus y Maria de media vara de ancho, y ttres quartas de alto con los propios marcos en seiszientos reales ambas por mitad 600

[150] Otras dos tambien en tabla del mismo tamaño y marco que las antezedentes la una de un santo Aposttol y la otra de San Antonio Abad en novezientos reales ambas la primera en trezientos, y la otra En seiszientos 900

[151] Otra lamina en cobre de el Juzio de Paris de tres quartas de alto con el mismo marco que las antezedentes En seiszientos reales 600

[152] Otra En tabla de media vara de ancho y dos terzias de alto con diferentes obejas y un Pastor dormido con el propio marco que las anteriores en duzientos y quarenta reales 240

[153] Una lamina En cobre de media vara de ancho y terzia de alto de un Banboche con el mismo marco en otros duzientos y quarenta reales 240

[154] Veinte quadritos ochavados de quarta de alto de diferentes santos de devozion con sus marcos lisos dorados en mill reales 1000

[155] Ottro quadrito ochavado prolongado de un Banboche del mismo tamaño marco y copete que los antezedentes en ziento y veinte reales 120

[156] Doze pinturas que las mas son rretratos de menos de quarta en quadro prolongados con los mismos marcos q. las antezedentes en treszientos y sesenta reales 360

[157] Quatro lienzos de Vatallas de la tierra de ttres varas, y media de Ancho, y zerca de tres de alto con marcos lisos dorados en mill treizientos y veinte reales todas a trezientos y ttreinta cada uno 1320

[158] Otras dos de el mismo tamaño y marco con corta diferienzia que la antezedentes tambien de Vatallas en novezientos reales ambas 900

[159] Otros seis lienzos de Vatallas Campaales de Vara y media de amcho y vara de alto con sus marcos como los antezedentes en ochozientos reales todos 800

[p.15]

[160] Dos sobrepuertas de Vatallas de dos varas de ancho y ttres quartas de alto con sus marcos lisos dorados en duzientos reales ambos por mitad 200

[161] Otra Pintura en lienzo de nuestra señora de la soledad de tres varas y media de alto y dos de ancho con marco negro tarjetas y perfiles dorados en quattrozientos Reales 400

[162] Otra de nuestra señora de Guadalupe de el mismo tamaño y marco que la antezedente en ottros quattroz^{tos} R^{s} 400

[163] Otra de S.^{n} Pedro del propio tamaño y marco En otros quatrozientos R^{s} 400

[164] Otra de la Madre María de Jesus de Agreda de tres varas y media de alto y dos de ancho con su marco negro tarjetas y perfiles dorados en ottros quatrozientos reales 400

[165] Otra de nuestra s.^{ra} de el Rosario de el mismo tamaño y marco que la antezedente tambien en quatroz.^{tos} R^{s} 400

[166] Otra de S.^{n} Antonio de el propio marco y altura y algo mas angosta en otros quatrozientos reales 400

[167] Otra de S^{n} Fran.^{co} dando un cordon a un señor de la casa de Alburquerque de el propio tamaño y marco que la antezedente en ottros quatrozientos R^{s} 400

[168] Otra del mismo tamaño, y marco que la antezedentte de nuestra señora de la Armedilla tambien en quatrozientos reales 400

[169] Dos sobre puertas de dos varas y media de ancho y una de alto con su marco negro molduras, y perfiles dorados en treszientos y sesenta reales 360

[170] Tres retratos de dos señores, y una señora de la casa de a tres varas de alto y dos de ancho con sus marcos negros en Zien reales todos 100

a esta suma se an de aumentar los treinta R.^{s} del Guarismo q se dejo de sacar
Y en esta forma se fenezio por oy este Ymbentario y cotexo y los veines en el expresados quedaron en las piezas de dhas casas

1. Partition cited by Matilla Tascón 1984, p. 9, no. 16.

128 Doctor Gaspar Carculli

1734

The valuation of the paintings of the medical doctor Gaspar Carculli (d. 29 March 1734) was drawn up by his widow Catalina Rosa de Grandival, beginning on 3 April 1734, with his paintings appraised three days later by Juan de Miranda, painter. Although only 29 pictures were listed in Carculli's estate at this time, the document is noteworthy for the fact that all but eight works in Miranda's valuation are attributed to specific artists. Some of Miranda's attributions appear to be optimistic, such as the picture of *Belshazzar's Feast* by Caravaggio himself (no. 2) and game still lifes by El Greco and Pietro da Cortona (nos. 10, 7). However, the collection did include a set of six flowerpieces by Juan de Arellano (no. 13) and works by two other seventeenth-century Madrid painters: a highly valued painting of *St. Augustine* by Vicencio Carducho (no. 9) and a picture of the *Eucharist* by Juan Carreño de Miranda (no. 11).

AHPM, Prot. 15.216, ff.277–277v

f.277

[1] La Adoracion de los reyes original de Pedro del Vas tassada 3600 *Annot: B*

[2] otra pintura en Lamina de la cena del Rey Baltasar con marco negro y perfiles doradoss orig.^{l} de carabacho tasada en 1500 *Annot: C*

[3] otra pintura en lamina de Nra s.^{a} el nino D^{s} y s^{n} Joseph y s^{n} Ju^{o} Bap.^{ta}, con marco de evano perfiles dorados con un cristal por delante en 500 *Annot: J*

[4] otra pintura en lamina con el Nacim.^{to} de N s.^{r} con marco de Evano y quatro piedras de Boemia y su cristal por delante copia de Caravacho en 240 *Annot: J*

[5] una pint^{a} en tabla de una ystoria de much^{s} figuras al natural con marco t^{o} y dorado original del Ticiano tasada en 1800 *Annot: C*

[6] otra pintura en tabla de Marina con marco de peral tasada en 360

[7] otra pintura en tabla de paloma y otras abes con marco dorado orig.^{l} de Cortona tasada en 480 *Annot: C*

[8] un retrato de Hombre de medio cuerpo en tabla con marco negro orig^{l} de Ban Dycq, tas^{o} en 1500 *Annot: B*

[9] Una Pint^{a} de s^{n} Agustin de cuerpo entero a lo Pontifical con marco negro perfil dorado orig^{l} de Vicente carducho tasada en 6000 *Annot: C*

[10] Una Pintura de Bolateria Liebre y Perro con marco negro y perfil dorado orig^{l} del greco tasada 1500 *Annot: C*

[11] otra pintura del s^{mo} sacram.^{to} con marco negro perfiles dorados orig^{l} de carreño tasada en 1800 *Annot: B*

f.277v

[12] otro retrato de hombre de medio cuerpo con marco dorado orig^{l} de monseñor Var, tasado 900 *Annot: C*

[13] seis Pinturas floreros con marcos tall^{os} y dorados origin^{l} de Ju^{o} de Arellano tasad^{s} en 1800 *Annot: C*

[14] Otra Pintura de s^{n} Pedro de medio cuerpo con marco de Evano orig^{l} del Greco t^{a} 1500 *Annot: J*

[15] otra pintura de una Cabecita de s^{n} Pedro, con marco negro y perfiles dorad^{s} tas^{a} en 60 *Annot: J*

[16] Dos pintur^{s} yguales Banboches con marcos tall^{s} y dorados orig^{s} de David tenieres tas^{s} 1800

Annot: B

[17] dos pint.^{s} apaisad.^{s} de un triunfo y un vaño desde una puente de muchas figuras yguales orig.s se Jacobo Basan tasad.^{s} 3000 *Annot: C*

[18] otra Pintura de N. S.^{a} y el Niño D.^{s} con marco negro y perfil dorado tas^{a} en 3000 *Annot: J*

[19] Quatro pinturas yguales de paises con marcos negros y perfiles dorad^{s} tasad^{s} en 1200 *Annot: J*

129 Manuel de Córdoba y Verdes

1736

Don Manuel de Córdoba y Verdes died on 11 March 1735 and his postmortem inventory was drawn up a week later by his widow, Nicolosa de Mata y Coronel. The valuation of his small collection of 30 paintings was undertaken by Jaime Agutt, a painter, on 22 March 1736. The most distinguished painting in this appraisal was a *Sacrifice of Abraham* by Murillo (no. 2), a painter who was highly admired by this date but whose works may have been comparatively rare on the Madrid market. This undoubtedly contributed to its high valuation, which was put higher than those of paintings of an equivalent size attributed, perhaps optimistically, to artists such as Van Dyck (no. 1) and Ribera (no. 9).

AHPM, Prot. 15.219, ff.542v–544

Tassaz^{on} de las Pinturas

En la Villa de Madrid a doze dias del mes de Marzo de dho año Mediante no haver mas vienes que imbenttariar y para efecto de hacer le ttasaz^{on} de los que estan Ymbentariados, estando en la casa y quartto donde bivio y murio D.^{n} Manuel Berdes contenido en estos Autos (f.543) y en presencia y con asistencia Joseph Antonio Magantto curador ad litem de sus hijos menores, y de los demas testamentarios yo el s^{no} rezivi juramento por Dios nro senor y de un señal de cruz en forma de dro el que dijo llamarse Jayme Agutt de nacion catalana de ejercicio pintor que vive en la calle ancha del Bernardo en casas del conv^{to} de los Angeles El qual Juro como se requiere y ofrecio de hazer la tasazion de las Pinturas que le fuesen exividas la q hizo en la forma y manera siguiente

f.543

[1] Prim^{ra}mentte Una Pintura original de baldiqui de nra señora de Vara y quartta de Altto y Una de Ancho sin Marco por estar retocada la mano la tassa En Doze Doblones de a sesenta R^{s} cada Uno que hacen Settez^{os} y veinte de v^{n} 720

[2] Mas tasso ottra Pintura original de Molillo del sacrificio de Abran de Bara y media de largo con du Marco negro en quince Doblones de A sesenta R^{s} cada Uno que hacen novez^{os} de v^{n} 900

[3] Mas Una laminita de s Joseph original de Carreno con su Marco ymittado a concha de Una quartta de largo y lo correspondiente de Ancho en Ducientos y quarentta R^{s} de Vellon 240

[4] Ottra de S^{n} Nicolas de torentino tambien original de D^{n} Geronimo Ezquerra de Una Quartta de Alto y lo correspondientte de Ancho con su Marco Dorado En Duzientos y quarenta R^{s} a vellon 240

f.543v

[5] Mas Ottra Laminita de A tercia con su Marco Dorado de san Narcisso copia de Palomino en noventa R^{s} de v^{n} 90

[6] Mas ottra laminita de nra s^{ra} de la consolaz^{on} hermana de la Antezedentte en noventa R^{s} de Vellon 90

[7] Mas siette frutteros desiguales con Marcos negros a quince R^{s} Cada Uno hacen 105

[8] Mas otra Pintura de nra señora de la conzepzion de dos Varas de Alto y cinco quartas de Ancho en ziento y Veinte R^{s} 120

[9] Ottra Pintura de nra señora del españoleto original En tabla con Marco Acharolado de media vara de Alto y lo correspondiente de Ancho en ciento y ochenta r^{s} 180

[10] Mas Una fabula de miñatura de Maria Perez con un adorno de flores de una quarta de Ancho sin Maro en ziento y ochenta R^{s} 180

[11] Ottra de nra señora de Mano caballero Maxsimo de Una quartta de Ancho sin Marco en ziento y Veinte R^{s} 120

[12] Mas Dos calabazas Pintadas acharol redondas en settentta y cinco R^{s} de vellon 75

f.544

[13] Mas Un quadro original de s^{n} fran^{co} Asis de Vara y media de Altto y lo correspondientte de Ancho de trecientos y sesenta R^{s} 360

[14] Mas ottra Pintura de un santisimo xptto sin m^{co} de Vara y media de largo y lo correspondiente de Ancho en zientto y veintte R^{s} 120

[15] Mas otro Quadro de s^{to} Domingo copia con m^{co} dorado de vara y media de Alto como el antez^{te} en treintta R^{s} 30

[16] Mas otro de s^{n} Ju^{o} En copia con Marco negro del mismo tamaño q el antezedente en sesentta 60

[17] Mas ottro quatro de s^{n} Antonio de Padua del mismo tamaño q el anttez^{te} con marco negro 45

[18] Mas ottra Pintura copia de s^{ta} Rosalea de bara y m^{a} de Altto y lo corresp^{te} de Ancho con m^{co} negro en treinta R^{s} 30

[19] Mas seis Paisitos redondos a q^{tro} R^{s} cada Uno Ymporttan Veinte y quatro R V^{n} 24

130 Julián Rodríguez
1738

On the death of the architect Julian Rodríguez (d. 7 November 1738), "Professor que fue del Arte de Arquitectura," his inventory was begun within a week by his widow Francisca de Rojas y Sobarzo, and his paintings appraised by the painter Francisco Zorilla on 23 November 1738. None of the items was attributed to particular artists in this document, although some of the pictures were assigned high valuations. The following transcription is from the most legible parts of the document of Rodríguez's estate partition.

AHPM, Prot. 15.345, unfoliated

Cuerpo de Hazienda de estta Parttizion

[p.1]

Pintturas

[1] Primeramentte se pone por Cuerpo de Hacienda de estta parttizion Una pinttura De nra s.ra de la encarnazion de dos Varas y media de ancho y dos Varas y quartta De altto Con su marco Dorado en ttres mil R.s v.n 3000

[2] Dos pintturas la Una de nro s.or Jesu christto attado a la coluna y la otra la Coronazion De espinas, ambas Companeras De dos Varas y media De alto y Vara y media De ancho Con sus marcos negros y Dorados en Dos mil y Doscienttos R.s De v.n 2200

[3] Ottra Pinttura de la prision de Sanson p.r los Philistteos De ttres Varas De ancho y poco menos De altto Con su marco ttodo Dorado Nuevo en tres mil R.s v.n 3000

[4] Seis floreros De Una Vara De altto y ttres quarttas De ancho ttodos Con sus marcos Dorados en mil Doscienttos R.s 1200

[p.2]

[5] Dos Vodegones que el Uno ttiene Una liebre Vesugo y Zandia y el ottro Un platto de longaniza y ttosttadas, Un puchero Un pan y Una Jarra ambos Con marco negros y dorados De una Vara De ancho y ttres quarttas De altto en ttres cienttos y sesentta R.s De v.n 360

[6] Ottra pinttura De San Juan Baupttistta De Siette quarttas De altto y Vara y ttercia De ancho Con su marco ttodo Dorado en doszienttos y cinquentta R.s 250

[7] Dos pintturas Compañeras Una De una Jittana que estta dando De mamar a Un niño, y ottra de Un Jittano con ottro Jittanillo que lleva puestta en Una Vara Una Rattonera, De Cinco Cuarttas De altto y Una Vara De ancho Con sus marcos Dorados en dos mil y quattrozienttos R.s De vellon 2400

[8] Dos Pintturas la Una De Una prespecttiva Con el sueño De San Jph y la ottra Un pais y en el la huida De egiptto De Cerca De Una Vara, De ancho y ttres quarttas De altto Con marcos Dorados en Cientto y ochentta R.s 180

[9] Una pinttura De san Anttonio Abad De Cinco quarttas De altto y Una Vara De ancho Con su marco Dorado En novezienttos Reales De V.n 900

[p.3]

[10] Ottra Pinttura Del Christto De el perdon De Claro y obscuro Con su marco De evano con ttres quarttas De altto y media Vara De ancho en settentta R.s 70

[11] Ottra De exodias en lamina De Cobre Con la Caveza De el Baupttistta Con su marco Dorado De Una tterzia De altto y Una quartta De ancho en settentta y cinco R.s 75

[12] Ottra Pinttura De santta Dorottea Virgen y Marttir pinttada en piedra ochavada con su marco Dorado y tassado en Cientto y Cinquentta R.s 150

[13] Seis Paises y marinas De dos Varas y media De ancho y siette quarttas De altto Con sus marcos negros y Dorados en doze mil Reales 12000

[14] Una pinttura De un Cruzifijo Con nra señora Y san Juan a los lados De Cinco quarttas De altto y Una Vara De ancho con marco ttodo Dorado en dosz.os R.s 200

[15] Una pintura De s.n Pedro Alcanttara De dos ttercias De altto y media Vara De ancho Con marco De madera en blanco en trescienttos y Cinquentta R.s 350

[p.4]

[16] Ottra Ygual De el marco De el mismo tamano y marco blanco De ercules en la cuna en ttrescienttos R.s 300

[17] Seis Pintturas Prespecttivas De vara y media De ancho y Una Vara De altto Con sus marcos negros y perfiles Dorados en Dos mil R.s 2000

[18] Ottra De san Nicolas De Vari De dos Varas De altto y Cinco quarttas De ancho Con su marco en blanco en quattroz rr 400

[19] Ottra De santta Theresa De dos Varas De altto y Cinco quarttas De ancho con marco negro en Cientto Cinq.ta R.s 150

[20] Dos pintturas Yguales una De san fran.co y ottra De s.n Anttonio De una Vara De altto y ttres quarttas De ancho Con sus marcos negros en Cientto y ochentta R.s 180

[21] Dos Paisses flamencos el Uno De ellos nevado de dos Varas De ancho y Cinco quarttas De altto Con marcos Dorados en ttres mil R.s 3000

131 Juan Bautista Márquez
1741

Juan Bautista Márquez (d. 29 December 1740) was maker of mirrors by royal appointment (*Espejero de la Reina*) and *Ayuda de la furriera* of the queen. His inventory was drawn up by his widow Josepha de Rivera. His paintings were valued on 30 January 1741 by the painter Manuel Gutierrez and included a set of portraits of the Bourbon royal family (no. 3). The attributions given in the appraisal were all to foreign artists of the previous two centuries. A painting of *Mary Magdalene* was considered an original by Correggio (no. 11) and sold privately. Another distinguished painting of *Christ Appearing to the Magdalene* (no. 12) was attributed to Van Dyck. The rest of the attributed paintings were all copies and school works, particularly the paintings of Rubens. School paintings were referred to by the term "casta," meaning "of the type of," but were nevertheless valuable paintings. Indeed, the work which headed Gutierrez's appraisal was the most valuable picture, a large *Martyrdom of St. Hermengild* "casta de Rubenes".

AHPM, Prot. 15.418, unfoliated

En la Villa de Madrid a treinta de Henero y año de Mil setezientos quarenta y uno estando en el quarto pral de una casa en la calle de Alcala perteneziente al s.r Marq.s de la Rosa

[p.1]

[1] Primeram.te taso una Pintura Grande del Martirio del san Hermenejildo casta de Rubenes de tres varas de alto y tres y media de ancho con su marco tallado y dorado en tres mill R.s 3000

[p.2]

[2] Ytem otra Pintura de nro s.or en el sepulcro copia de Rubenes de siete quartas de alto y dos varas de ancho con marco Liso dorado en treszientos R.s 300

[3] Ytem siete retratos de la Real familia de francia de tres quartas en quadro con Marcos dorados a treszientos R.s cada uno hazen Dos mil y ziento 2100

[4] Ytem dos Pinturas de Guirnaldas con dos Niños en medio de vara de alto y tres quartas de ancho con marcos de pino en blanco en quatroz.tos y ochenta R.s ambos 480

[5] Ytem un oratorio Portatil de una pintura de la ss.ma Trinidad que haze medio y dos Puertas a los lados con marcos dorados de bara y media de alto, la qual biene por original y de bueno mano in tres mil R.s de v.n 3000

[p.3]

[6] Ytem una Pintura casta de Rubenes de la Mujer Veronica de mas de vara en quadro en Marco de concha en treszientos R.s 300

[7] Ztem treze Pinturas iguales casta de Rubenes, del Salbador del mundo y los doce Apostoles sin marcos de dos varas de alto y cinco quartas de ancho a dossientos R.s cada una hazen 2600 *Annot: Vendidas por la Almoneda*

[8] Ytem una Pintura de la Asumpzion de nra s.ra sin Marco de siete quartas de alto y zinco de ancho copia de Bandique algo maltratada en Dos z.tos R.s 200

[9] Ytem otra de la consepz.on de nra s.ra con Marco dorado de dos varas de alto y vara y media de ancho en Ziento y veinte R.s 120

[10] Ytem otra de s.ta Zezilia Maltratada original casta de las de Corezo sin Marco ni bastidor en ziento y ochenta R.s 180

[11] Ytem otra de la Magdalena original en tabla de Corezo de tres quartas de alto y dos terzias de ancho con Marco tallado y dorado en mil y quinientos R.s 1500 *Annot: Vendida fuera de Almoneda [missing]ll s.or Alc.e D.n Mig.l [missing]*

[12] Ytem otra de la Aparizion de nro s.^{or} Jesu cristo en su gloriosa resureczion a la Magdalena original de Bandique de vara y media de alto y una de ancho en su marco tallado y dorado en Mil R^{s} 1000

[13] Ytem una lamina en piedra retrato de un santo Pontifize con marco dorado y su cristal delante de quarta de alto, en ziento y ochenta R.^{s} 180

[p.4]

[14] Ytem dos Laminas iguales en cobre de dos Apostoles de tercia de alto y quarta de ancho en marcos dorados con sus cristales, en treszientos R.^{s} ambos 300 *Annot: vendidas por la Almoneda*

[15] Ytem Seis Prespectibas iguales en tabla con marcos dorados de casi terzia en quadro a Sesenta R.^{s} cada una hazen 360 *Annot: vendidas fuera de Almoneda*

[16] Ytem una Pintura de s^{n} Geronimo en el desierto de vara de alto y tres quartas de ancho con marco tallado y dorado en Ziento y zinquenta R^{s} 150 *Annot: vendida por la Almoneda*

[17] Ytem Una Lamina de nra s.^{ra} con el Niño y s^{n} Joseph de terzia en quadro copia de Bandique con Marco de Peral en ziento y veinte R^{s} 120 *Annot: Bendida por la Almoneda*

[18] Ytem otra Lamina de mas de terzia de alto que representa el Calbario con Marco dorado en treszientos R^{s} 300 *Annot: vendida por la Almoneda*

[19] Ytem otra de nra s^{ra} s^{n} Joseph y el Niño de terzia de alto con Marco dorado en Doszientos R^{s} 200

[p.5]

[20] Ytem otra Lamina en Vitela de mas de terzia de alto con Marco dorado y cristal delante en Ziento y veinte R^{s} 120

[21] Ytem dos Laminas en vitela de san fran^{co} con Ynpresion de las llagas y la otra de s^{n} Jospeh con el Niño en Marcos dorados y cristales delante, a ziento y veinte R^{s} cada una hazen 240 *Annot: se vendio fuera de Almoneda La de s.^{n} Joseph*

[22] Ytem una Lamina de s^{n} Carlos de media quarta de alto con su Marco y cristal, en ziento y veinte R.^{s} 120

[23] Ytem un florero en Piedra con Marco dorado en Ziento y veinte R.^{s} 120

[24] Ytem una Pintura en Miniatura de dos Retratos de nra s.^{ra} y el Niño de seis dedos de alto engarzada en Azero con sus cristales en dozientos y quarenta Reales 240

[25] Ytem una Pintura de tapiz de tres quartas de alto y media vara de ancho de Santa cathalina con Marco dorado en sesenta R.^{s} 60

[p.6]

[26] Ytem una Pintura del ss.^{mo} cristo de Burgos de dos varas y media de alto y dos varas de ancho con Marco negro y ocho tarjetas en treszientos reales 300 *Annot: manda de p^{r} el testam^{to} de D^{a} Josepha a la religiosa del la cov^{to} de Grazia*

[27] Ytem otra de s.^{n} Joseph con su marco en blanco de dos varas de alto y vara y media de ancho en Zien R.^{s} 100

[28] Yten siete Payses de vara de alto y dos varas de ancho con sus marcos negros a zinq.^{ta} R.^{s} cada uno hazen 350

[29] Ytem otra copia de Bazan de vara y quarta de alto y dos de ancho en Sesenta R.^{s} 60

[30] Ytem tres Payses de vara de alto y dos de ancho con marcos negros a zinq^{ta} R^{s} cada uno, hazen 150

[31] Ytem tres Paysitos de vara de alto y vara y quarta de ancho con marcos negros a zinquenta R.^{s} cada uno, hazen 150

[32] Ytem un Niño de Pasion de vara y quarta de alto y vara de ancho en Sesenta R.^{s} 60

[33] Ytem una Pintura de nra s.^{ra} s^{n} Joseph y el Niño de dos varas y media de alto y un quarto de ancho en cien R^{s} 100

132 Joseph Spino y Navarro
1744

The following inventory of paintings owned by Joseph Spino y Navarro comes from the partition of his estate between his wife Da. Gerónima de Miranda y Testa and his children, dated Madrid 19 August 1744. Spino y Navarro was *Grefier* of the king, a complementary office of the controller of the expense accounts of the royal household. Many of the paintings in Spino y Navarro's estate came from the partition of his first wife Catalina del Mazo. She was the daughter of Baltasar del Mazo and Melchora de Savedra, the former being one of the sons of the painter and son-in-law of Velázquez, Juan Bautista del Mazo (1610/1612–1667).[1] Unfortunately, few of the paintings in the collection were attributed. Six works by Alonso del Arco (no. 89), Simón de León Leal (nos. 96), Luca Giordano (no. 31) and Gabriel de la Corte (nos. 25, 84) all formed part of the inheritance of the widow, Jerónima de Miranda. The most valuable and distinguished painting in the collection was the *Portrait of the Family of Juan Bautista del Mazo* now in Vienna (Fig. 99), which came from the estate of Catalina del Mazo.

AHPM, Prot. 17.783, unfoliated

Liquidacion y Division de los vienes y efectos que quedaron por fallecimientto de d.ⁿ Joseph spino, Grefier que fue de S.M. a que concurren D.ⁿ Bernardino Manuel y D.ⁿ Francisco Vicente Spino sus hixos y de D.ª Catthalina del Mazo su primera muger d.ⁿ Joseph Arnau Cavallero del orn de santiago como Marido y conjunta persona de D.ª Antonia spino hija asimismo del referido d.ⁿ Joseph spino y de D.ª Geronima de Miranda su segunda muger difuntta Y por el interes que puedan tener en estta perticion tambien se hace con citacion de d.ⁿ Joachin y D.ª [p.2] Ana orejon hixos de la nominada D.ª Geronima de Miranda y de dⁿ Diego orejon su primer marido en nombre de esttos y como su Apoderado concurre d.ⁿ Juan de Miranda y Testa Cavallero del orden de santtiago e Ygualmente se ha cittado a Nicolas de Vaquedano Procurador del numero de estta villa Jurador ad litem de D.ª Antonia Dominga spino hija menor del referido d.ⁿ Bernardino spino y de D.ª Manuela orejon difuntta que todos conformes para la practica de estta parttizion en pedimento q.ᵉ se presentto en quattro de Marzo deste presente año ante el s.ᵒʳ d.ⁿ Joseph de Pasamontte del Consejo de S.M. Alc.ᵉ de Casa y Cortte Theniente Correx.ᵒʳ desta villa y en el oficio de Barnardo Ruiz del Burgo ess.ⁿᵒ de su numero me nombraron a mi d.ⁿ Antonio Martinez Salazar secretario del Rey nuesttro señor escrivano de Camara en su R.ˡ Juntta de obras y Bosques y del numero de esta misma villa Y mediante tener azeptado este Cargo para proceder con toda [p.3] Claridad presupongo lo que sigue

Presupestos
1.º
Sre el primer matrim.º que Zelebro d.ⁿ Joseph spino con d.ª Cath.ª del Mazo

Lo primero se previene y advierte que el referido d.ⁿ Joseph Spino estubo casado en primeras numpcias con D.ª Cathalina del Mazo Velazquez quien pareze fallecio vajo del poder que para hacer su Testamentto confirio al mismo d.ⁿ Joseph spino y Navarro su marido en treze de Ab.ˡ del año pasado de mill settecienttos y siette ante Domingo fariña escrivano R.ˡ encima virttud se ottorgo el testamento en onze de Abrill de mill settecientos ocho ante Francisco Lazaro Maior al escrivano que fue del numero de estta villa y en uno y ottro se instituieron por herederos de la nominada D.ª Catthalina del Mazo à d.ⁿ Bernardino d.ⁿ Francisco y d.ⁿ Joseph spino hijos de

ambos Y despues del fallezimientto de la enunciada d.ª Catthalina del Mazo se hizo Ymbentario y Tasacion de los vienes y efecttos que dejo y partticion de ellos enttre el nom.do d.n Joseph spino y Navarro su marido d.n Joseph Phelix d.n Bernardino y d.n Francisco spino sus hixos la que se aprovo por setencia que pronuncio el s.or [p.4] Alcalde d.n Francisco Cervantes en el dia veintte y ocho de Mayo de mill setecientos diez y siette ante Juan de Siles escrivo que fue de Provincia en esta Corte en la qual se formaron sus respecttivas hijuelas a los Ynteresados y por la del nomdo d.n Joseph spino constta hubo de haver y se le adjudicaron para el pago de su capital lecho cottidiano y ottros derechos Ciento treintta y ocho mill nuevecienttos nobenta reales de v.n en diferentes vienes alhaxas y efecttos y a cada uno de los expresado sus tres hixos se les hizo pago de Cinquentta y quattro mill quinienttos y tres R.s de V.on que les correspondio por su lexittima Matterna segun asi resultta de los Ynstrumenttos que como conducenttes a estta partticion

2o
Sre el fallezim.to de d.n Joseph Phelix spino hixo del d.n Joseph

Tambien se previene que el enunciado d.n Joseph Phelix spino Navarro hijo del d.n Joseph y de D.ª Cathalina [p.5] haviendose expuestto por los Yntteresados que asi esttos vienes como los de mas adherenttes de la Cavalleriza los recivio el nom.do D.n Bern.no y que enttonces se regulo todo en doscientos r.s de v.n por esttar Conforme el mismo d.n Bernno se ymcluie estta canttidad

[p.5] *Pinturas*

[1] Dos Rettratos de Rey y Reina de vara y quartta de alto, y vara de ancho con marcos acharolados que se regularon para la partticion de D.ª Catthalina del Mazo en settecienttos Reales 700

[2] Una Pinttura de s.n Geronimo sin marco de mas de vara de altto y tres quarttas de ancho que tambien se halla sin tasar y de Conssentimientto de todos los Yntteresados se regula en treintta reales 30

[p.6] [3] Ottra Pintura del Nacimientto de nro Redempttor, de mas de dos varas de largo y vara y media de altto con marco de pino negro que como propia de d.n Joseph spino se halla tasado en Cien reales de vn 100

[4] Ottra de la oracion del Huertto con marco negro del mismo tamaño que la de la parttida anttez.te y en la partticion de D.ª Catth.ª del Mazo se taso en doscienttos Reales 200

[5] Ottra Pinttura del Mistterio de la Cena con su marco negro, y filette dorado del mismo tamaño que la de la parttida anttez.te y para la partticion de d.ª Catthalina del Mazo se taso en dosz.tos y ochenta rs 280

[6] Dos paises de mas de dos varas de largo y dos de altto con una muger, un niño y unos Pescadores, con marcos de pino negros q los llevo en dotte la enunciada D.ª Geronima de Mir.da en ochocienttos reales 800

[p.7] [7] Onze Pintturas Yguales de diferenttes Aves y animales de tres quartas de largo cada una, y dos terzias de ancho con marcos de peral y filete dor.do que se adjudicaron a la enunciada D.ª Ger.ma en quatrocientos ochenta y quattro Reales 480

[8] Ottra de s.n Pedro de cerca de dos varas de altto y una de ancho con marco negro de pino que en la partiz.n de D.ª Catthalina del Mazo se taso en Cientto y ochentta Rs 180

[9] Ottra Pinttura de s.n Sevastian de dos varas y media de altto y vara y media de ancho con marco negro de pino y filette dorado que se incluie en la hixuela de d.ª Geronima en Cientto y sisentta Rs 160

[10] Ottra Pinttura de nra s.ra de la Asumpcion poco maior que la que explica la parttida anttezedente con marco negro de pino que se adjudico a D.ª Geronima de Miranda en Doscienttos R.s de V.n 200

[p.8] [11] Ottra Pinttura de santta Susana de tres varas de largo, y mas de dos, y media de altto con marco tallado, y dorado, y ocho tarjettas doradas, adjudicada a la misma D.ª Geronima en quinientos reales de vn 500

[12] Ottra Tambien de santa susana de dos varas de largo y vara y media de altto con marco tallado y dorado que se adjudico a la misma D.ª Geronima en seisz.tos y sesenta rs 660

[13] Ottra Pinttura de una fabula de quasi quattro varas de largo y ottro tantto de altto, sin marco que se incluie en la dotte de D.ª Ger.ma en quattrocienttos reales de Vn 400

[14] Ottra de la Hermosa Judic de dos varas y media de altto, y dos de ancho con marco negro de pino q.e llevo en dotte la nominada D.ª Geronima, regulado en trescientos rs 300

[15] Ottra Pinttura de una vieja de vara de ancho y quartta de alto con marco negro de pino que se imcluie en la hijuela de la referida D.ª Geronima, tasada en doscientos rs 200

[p.9]

[16] Una fabula de diferentes figuras pezes y animales de tres varas de largo y quasi otro tantto de altto sin marco, que se incluie en la hixuela de D.ª Geronima de Miranda, regulada en Quattrocienttos Rs 400

[17] Ottra Pinttura del Conde Duque a cavallo de mas de tres varas de altto, y poco mas de ancho con marco de pino negro, que estta inclusa en la referida hixuela de d.ª Geronima de Miranda, tasada en Cientto y veintte Rs 120

[18] Ottra de s.n Alexo de mas de quattro varas de altto, y mas de dos de ancho con marco negro de pino y filette dorado que se adjuidico en la referida hixuela en quatroz.tos rs 400

[19] Ottra Pinttura de nra s.ra de la Campana, con marco de pino negro de vara de largo, y poco mas de dos tercias de ancho perttenez.te a la refer.da D.ª Geronima tasada en Veinte y dos reales de Vn 22

[p.10]

[20] Dos floreros de vara de altto y lo mismo de ancho con marco negro de pino que se adjudicaron à la referida D.ª Ger.ma en ciento y veintte Reales 120

[21] Ottros dos floreros de media vara de altto con unos ramos de azuzenas, y marco negro que se adjudica.on à Dª Ger.ma en cien rs 100

[22] Una pinttura de s.n Pedro apaisada de dos varas de largo y vara y media de alto con marco negro propia de la nom.da D.ª Ger.ma tasada en veinte y dos rs 22

[23] Una Pintura de s.n Pio q.to de tres quarttas de altto con su marco negro propia de la nominada D.ª Geronima, tasada en veintte y dos rs 22

[p.11]

[24] Dos Rettrattos de media vara de alto y poco mas de tercia de ancho, sin marcos que de Conformidad de los Ynteresados y por hallarse sin tasar se regula en cinquentta reales 50

[25] Un florero de Gabriel de la Cortte con marco negro de vara escasa de ancho que se adjudico a la nominada D.ª Geronima de Miranda en quarenta y cinco rs 45

[26] Dos paises de una tercia poco mas con marcos negros que se incluieron en la partticion de vienes de D.ª Cath.ª del Mazo en cientto y ochenta Rs 180

[27] Una Magdalena con marco negro de pino de vara de largo y dos tercias de ancho, que tambien se taso para la parttizion de D.ª Catthalina del Mazo en Cinquentta reales 50

[28] Un florero de media vara de ancho y tres quarttas de altto con marco de pino negro regulado en doze reales 12

[29] Ottro florero sin marco de la misma medida que el de la partida anttecedentte, que de conformidad de los Ynttersados se regula en doze Rs 12

[p.12]

[30] Doce laminas de la vida de la virgen, las nueve de ellas Yguales, todas doce de mas de vara de largo y dos tercias de altto con marcos de evano y peral con filette tallado y dorado que llevo en doce la nominada D.ª Geronima de Mir.da en seis mill reales 6000

[31] Una Pinttura de mano de Jordan de un s.n francisco tallado y dorado de dos varas y media de altto, y cerca de dos de ancho que se incluie en la hijuela de la misma D.ª Geronima de Miranda regulada en mill y doscientos rs 1200

[32] Dos prespecttivas de unas Yglesias de mas de terzia de altto y media vara de largo con marcos dorados que se adjudicaron a la nominada D.ª Ger.ma en mill y doscienttos reales de vn 1200

[33] ottras dos Pinturas ochavadas de unos Navios con marcos dorados que se incluien en la hijuela de D.ª Geronima reguladas en ochentta y ocho rs 88

[34] Dos laminas ochavadas del mismo tamaño que las de la parttida anttecedentte, la una de nro s.or s.n Joseph y la Virgen, y la ottra de s.n Joseph Nra s.ra y un Angel y en los marcos unos

Angelittos de bronze y unas ojittas de platta que se incluieron en la partticion de D.ª Catthalina del Mazo en dos mill reales de V.n 2000

[p.13]

[35] Una Pinttura de s.n Joseph de dos varas escasas de Caida, y quasi vara y quartta de ancho con marco tallado y dorado, tasado para la partiz.n de D.ª Catthalina del Mazo en setezienttos R.s 700

[36] ottra de s.n Geronimo con marco tallado y dorado de vara y media de altto y mas de vara de ancho, a la que no se da valor alguno por haverse expresado por los Yntteresados existia en poder de D.ª Geronima de Mir.da en empeño por lo que se saca millar en blanco 0

[37] Ottra Pinttura de Christto con la virgen, s.n Juan y la Mag.na al pie de la Cruz de dos varas y media de altto y cerca de dos de ancho con marco tallado y dorado, que se halla sin tasar, y de conform.d de los Yntteresados se considera en noventa R.s 90

[p.14]

[38] Ottra Pinttura de nra s.ra de la asumpcion de dos varas de largo con marco negro tallado y dorado, a la q.e no se da valor alguno, por haver expuestto los Yntteresados existia con ottras alhajas en empeño en poder de D.ª Geronima de Miranda por lo que se saca millar en blanco 0

[39] Ottra Pinttura de la muger adulttera de dos varas y media de largo y mas de dos de altto con marco tallado y dorado que en la hijuela de D.ª Geronima de Miranda se adjudico en quattrocientos y ochenta r.s 480

[40] Ottra Pinttura quadrada de dos varas de ancho, de la familia de los Velazquez y Mazos, que en la partiz.n de la nominada D.ª Catha se valuo en quatro mill R.s 4000[2]

[p.15]

[41] Ottra Pinttura de un sudario de una vara y tres quartas de largo apaisada con marco tallado, y dorado que la llevo en dotte la referida D.ª Ger.ma en quattrocientos Reales 400

[42] Ottra Pintura de la Gloria de s.n Agusttin de dos terzias de altto y quasi lo mismo de ancho con marco tallado y dorado que la llevò en dote D.ª Geronima de Miranda en Ziento y ochenta R.s 180

[43] Ottra Pinttura de s.n Franz.co Xavier predicando de una vara de altto con marco negro tallado Y dor.do que se adjudico a la expresada D.ª Geronima en su hijuela en Ciento y cinquentta Reales 150

[44] Quattro floreros de mas de vara de altto y unos Jarrones con marcos negros y dorados que se adujidcaron a la nom.da D.ª Geronima en la partticion de sus Padres en Cientto noventta y cinco reales 195

[p.16]

[45] Dos Pintturitas de poco mas de terzia, la una de s.n Joseph serrando, y la ottra de la huida de ejiptto con sus marcos negros y filettes dor.dos que en la partticion de D.ª Catthalina del Mazo se valuaron en Cientto y ochentta R.s 180

[46] Ottros dos paises quasi del mismo tamaño que las de las parttidas anttecedentes con marcos negros, tallados y dorados que en la misma partticion se regularon en ciento y ochentta R.s 180

[47] Dos Pintturas de mas de terzia en quadro de dos santtos vordados sobre seda con sus marcos tallados y filettes dorados que las llevò en dotte la nominada D.ª Geronima de Miranda, tasadas en cientto y Veintte R.s 120

[48] Ottras dos Pintturas historia sagrada de vara y quartta de largo y cerca de vara de altto con sus marcos negros y filettes dorados que se incluieron en la dotte de D.ª Geronima en quatrocienttos r.s 400

[p.17]

[49] Un rettratto de d.n Joseph Spino con su marco negro de mas de dos varas de altto que para la partticion de D.ª Catthalina del Mazo se tasò en mill reales 1000

[50] Ottra Pinttura de un florero de una vara de altto con su marco negro que se adjudico à D.ª Geron.ma en quarenta reales 40

[51] ottra del Angel de la Guarda de cerca de dos varas de altto con su marco negro y filette dorado propio de la nom.da D.ª Geronima y se la regulo en ciento y veinte r.s 120

[52] Ottra Pinttura de s.n Lorenzo en las Parrillas de tres varas de altto y mas de dos de ancho con su marco negro adjudicado à la nom.da D.ª Geronima de Miranda en tresz.tos r.s 300

[p.18]

[53] Ottra Pinttura de Nra señora del Populo de tres varas de altto y mas de dos de ancho con su marco negro y filette dorado que se adjudico à la nom.da D.a Geronima, en quatroz.tos y ochenta rs 480

[54] Ottra Pinttura de d.n Juan de Austtria de una vara de altto y dos terzias de ancho con marco tallado y dorado, y como prop.a de D.a Geronima se regulò en treintta y tres reales 33

[55] Tres laminas Yguales de vara y quartta de largo y mas de vara de altto con marcos de evano, o peral con molduras asttreadas de diferenttes histtorias, que en la parttiz.n de D.a Catthalina del Mazo se tasaron en mill y quinienttos reales 1500

[56] Ottra Pinttura de Nra s.ra con su hijo en los brazos de mas de dos tercias de ancho y tres quarttas de alto con su marco negro de pino que para la partticion de la referida D.a Cath.a del Mazo se regulò en cientto y veintte reales de v.n 120

[p.19]

[57] Ottra Imagen de la Virgen de medio Cuerpo del mismo tamaño que la de la parttida antez.te que se halla sin tasar y enpoder de d.n Fran.co Spino y de la Conform.d de los Yntteresados se regulan en sesenta rs 60

[58] Ottra Pinttura del Conde Duq.e à Cavallo de dos varas de altto y poco mas de vara de ancho con su marco negro que en la Partizion de D.a Catthalina del Mazo se adjudicò en Cientto y veinte Rs 120

[59] Ottra Pinttura de Nro s.or y santo Thomas Apostol apaisada de dos varas escasas de largo con su marco dorado y en la partticion de la nominada D.a Catth.a del Mazo se regulo en quatroz.tos y ochenta rs 480

[60] Ottra Pinttura de la Caida de s.n Pablo de tres varas de largo, y dos de altto con marco negro y filette dor.do que en la hijuela de D.a Geronima de Miranda se regulò en quatroz.tos quarta rs 440

[p.20]

[61] Ottra Pinttura de s.n Anttonio de mas de una vara de altto, y tres quarttas de ancho con su marco negro de pino que en la partticion de D.a Catthalina del Mazo se tasò en noventta Reales 90

[62] Ottra Pinttura de Nra s.ra de la Contemplacion del mismo tamaño que la de la parttida antez.te y en la misma partticion se regulò en trescientos reales de vellon 300

[63] Ottras dos Pintturas de nro s.r y la virgen de media vara de alto y una terzia de ancho con sus marcos negros tallados y dorados que pareze dejo legadas à la referida d.a Geronima, D.a Josepha de Miranda por lo qual no se les dio valor, y del consenttimientto de los Yntteres.dos se saca millar en blanco 0

[64] Ottra de s.n Anttonio con una orla de flores en lamina de vara de altto y tres quarttas de ancho con marco de evano que tamb.n pareze dejo legada la nom.da D.a Josepha, à D.a Anttonia Spino y de conform.d de los Yntteresados se saca millar en blanco para hazer el enttrego à la nominada D.a Anttonia 0

[p.21]

[65] Ottra Pinttura de s.n Pedro en la prision de mas de dos varas de alto y vara y terzia de ancho con su marco negro de pino la que se halla sin tasar y mediantte no consttar en ning.a hixuela de conform.d de los Yntterssados se regula en settentta y cinco Rs 75

[66] Una Ymagen de Nra s.ra de la contemplación de tres quarttas de altto y dos terzias de ancho con un Christtal enttero delante con su marco de evano, y una corttina de tela blanca que en la partticion de D.a Catthalina del Mazo, estta tasada en settecientos rs 700

[67] Ottra Pinttura de Ynocenzio undezimo con su marco negro tallado y dorado de tres quarttas de altto, y media vara de ancho que como prop.a de D.a Geronima de Miranda esttà tasada en treintta Reales 30

[p.22]

[68] Una Pintura de Carlos quinto casi del mismo tamaño que la de la parttida anttecedentte con su marco dorado que en la hijuela de D.a Ger.ma està tasada en quinze reales 15

[69] Ottra Pinttura de una fabula de vara y tres quarttas de largo y mas de vara de altto con marco dorado que se halla sin tasar y de Conform.d de los Ynteresados se regula en cien reales de vellon 100

[70] Ottra Pinttura de s.n Pedro de medio cuerpo de tres quartas de alto y dos terzias de ancho con marco negro que en la parttiz.on de D.a Catthalina del Mazo esta tasada en sesenta rs 60

[71] Ottra Pinttura de un pais de Marina con dos Columnas de mas de dos tercias de altto y poco menos de ancho con marco negro y filette dorado que en la partticion de la referida D.ª Catthalina del Mazo esttà tasada en quatrocienttos y ochentta reales de vellon 480

[p.23]

[72] Ottra Pinttura de un Cesto de flores de mas de vara de largo, y tres quarttas de altto con marco negro y filette dorado la qual se halla sin tasar y de conform.d de los Yntteresados se regula en ochenta rs 80

[73] Ottra del toro de europa de mas de dos varas y media de largo y dos de altto, con marco negro que en la hijuela de D.ª Geronima de Miranda se regulo en quar.ta y cinco rs 45

[74] Ottra Pinttura de la Assumpciacion de vara y quarta de ancho y cerca de dos de altto sin marco que para la hixuela de la nominada D.ª Geronima se tasò en dosz.tos y quar.ta Rs 240

[75] Ottra Pinttura de s.to Domingo de Guzman de vara y quarta de ancho y cerca de dos de altto con su marco negro y dorado y en la misma hix.la esttà valuado en Ciento y veinte rs 120

[p.24]

[76] Ottra Pinttura de los artes liberales de vara y quartta de altto y vara y media de ancho sin marco y en la propia hijuela de D.ª Geronima estta regulada en Cien Rs 100

[77] Ottra Pinttura de un pais de la Magdalena de mas de dos varas de largo con su marco negro la que se enunzia perttenezer à D.ª Geronima, y tenerla d.n fran.co spino y por hallarse sin tasar de conformidad de los Yntteresados se regulò en Zien rs 100

[78] Ottra Pinttura de la Asump.on de cerca de tres varas de altto y casi dos de anchos sin marco, la que se enunzia esttar en empeño, y tenerla d.n Bernardino y por hallarse sin tasar de conform.d de los Yntteresados se regula en doce Reales 12

[79] Ottra de los santtos Reyes con su marco negro de dos terzias en quadro que esttà pinttada en piedra y endida, y en la partticion de D.ª Cath.ª del Mazo se regulò en Ziento cinq.ta Rs 150

[80] Un pais de tres quartas de ancho y mas de dos terzias de altto con marco negro y dorado, la qual por no hallarse tasada se regulò de conform.d de los Yntteresados en Ziento v.te Rs 120

[p.25]

[81] Ottra Pinttura de un Niño de Pasion en forma de Peregrino de una vara de alto y mas de dos tercias de ancho con su marco negro que por no esttar tasado de conform.d de los Yntteresados de regulà en veintte y quattro Rs 24

[82] Ottra de s.n Pedro y s.n Ygnaz.o de mas de dos terzias de largo con su marco negro y dorado que en la partticion de D.ª Catthalina del Mazo se tasò en Zien rs 100

[83] Tres floreros de tres quarttas de largo que los dos esttan en bosquejo y todos con marcos negros que se adjudicaro a la referida D.ª Geronima en Cinquenta y cinco rs 55

[84] Ottro florero de un Tiestto de mano de Gabriel de la Cortte de dos tterzias con marco negro y dorado q.e tambien es propio de la nominada D.ª Geronima regulado en Cinquentta y Cinco reales 55

[p.26]

[85] Ottra Pinttura de s.n Franz.co Xavier de dos terzias en quadro con marco negro que por hallarse sin tasar de conform.d se regula en quarentta y cinco rs 45

[86] Ottro florero mui obscuro de vara de altto y mas de tres quarttas de ancho con marco negro que se halla sin tasar y se regulò p.r los Ynteresados en quinze Rs 15

[87] Un pais de vara y quartta en quadro con su marco negro que Tampoco se le diò valor, y aora se considera en ocho Rs 8

[p.27]

[88] Una Pinttura de s.n Ygnazio de poco mas de dos terzias de largo mui maltrat.do que se halla regulado en la hix.la de d.n Joseph Spino en cien Rs 100

[89] Ottra Pintura de Nra s.ra de la Conzep.on que se dize ser de mano de Alonso del Arco de dos varas de altto que en la hixuela de D.ª Geronima de Miranda esta tasada en Cientto Cinquenta rs 150

[90] Ottra de Nra s.ra de Atocha de poco mas de media vara de altto con su marco dorado tallado y Calado que en la misma hijuela esttà regulado en dosz.tos quar.ta Rs 240

[91] Tres paises mui viejos de mas de dos varas de largo con sus marcos negros que se hallan sin tasar y de conform.d de los Ynteresados se regula en seis Reales 6

[92] ottra Pinttura de s.n Juan Baup.ta de dos varas y quarta de altto y cerca de dos de ancho con marco negro que se regul o en la hijuela de D.ª Geronima en Zinq.ta Rs 50

[p.28]

[93] Dos paises de dos varas de largo con sus marcos negros que en la Partticion de D.ª Catthalina del Mazo se regularon en Zient r^{s} 100

[94] Treintta y ocho Pintturas pequeñas de diferenttes animales y Tamaños, que la maiores tienen menos de media vara pintadas en tabla, en doscienttos diez y seis r^{s} 216

[95] Una Pinttura de un ss.^{mo} Christo de Burgos con marco tallado y dorado de tres varas y media de altto y dos de ancho que se adjudicó à la referida D.ª Geronima de Miranda en la parttizion de vienes de sus Padres en settecienttos cinquenta R.^{s} de v.^{n} y en la misma Canttidad se la dio la referida D.ª Geronima consttantte el mattrimonio con d.^{n} Joseph Spino à D.ª Ana orejon quando Celebrò el suio con d.^{n} Juan Ramon de Arriaza en setez.^{tos} Cinq.^{ta} R^{s} 750

[p.29]

[96] Dos Pinturas Yguales de dos varas de ancho y tres de altto con marcos negros y perfiles dorados la una de la huida de egiptto, y la otra de s.^{n} Geronimo de mano de Simon Leal tambien propia de D.ª Ger.^{ma} en seiscienttos quarentta R^{s} 640

[97] Ottra Pinttura de Nra s.^{ra} con su hijo en el regazo de vara y quartta de altto y mas de una de ancho con marco tallado y dorado en Settecienttos y Veinte r^{s} 720

[98] Dos pintturas iguales con marcos dorados de tres quarttas de altto y dos Terzias de ancho de las Ymagenes del sagrario y Almudena, ambas en doscienttos R^{s} 200

[99] Dos floreros Yguales de dos terzias de altto y media vara de largo con marco negro y perfil dor.^{do} ambos en settentta y dos R^{s} 72

[p.30]

[100] Ottros dos floreros iguales del mismo tamaño de dos terzias en quadro cada uno con marco negro y perfil dorado a treintta Reales cada uno hacen sesentta de V^{n} 60

[101] Ottros dos de media vara de largo y dos terzias de altto con marco negro y perfil dorado, en Sesenta r^{s} 60

[102] Ottra Pinttura de s.^{n} sev.^{an} sacandole las flechas dos mugeres con marco dorado liso de mas de dos varas y m.ª de largo y dos escasas de altto en quatroz.^{tos} ochenta r^{s} 480

[103] Una Pinttura en Tabla de un ecce homo con la caña y varios sayones con marco negro y tarjettas doradas de mas de quattro pies en quadro en Trescienttos ses.^{ta} r^{s} 360

[104] Una Pinttura de s.^{n} Juan evangelistta de mas de dos varas y quarta de largo y dos de alto en Cientto y Cinquentta Reales 150

[p.31]

[105] Tres Rettratos de Rey, Reina, y Principe con marcos dorados en quinienttos quarentta r^{s} 540

[106] Ottra Pinttura de un Nacimientto de dos varas de ancho y dos y media de altto en Cientto y veintte Reales 120

[107] Tres paises iguales con varias figuras de vara y media de largo y vara y quartta de altto a v.^{te} y dos reales cada uno haz.^{n} Sesenta y seis 66

[108] Ottra Pinttura de nra s.^{ra} y s.^{to} Domingo de dos varas escasas de ancho p.^{r} dos y media de altto, en Cientto y Cinquentta R^{s} 150

[109] Ottra grande de fr. fran.^{co} ximenez de Cisneros en el sittio de oran con marco dorado y negro que llevò en dotte D.ª Ger.^{ma} en ochocienttos Reales 800

[110] Una Pinttura histtoriada sin marco de la Reina Dido atravesada una espada con muchas figuras de quattro Varas en quadro que se adjudicò à D.ª Geronima de Miranda en la Parttiz.^{on} de sus Padres en mill reales 1000

[p.32]

[111] Dos pintturas Yguales de media vara de altto y una terzia de ancho la una de figuras, y la ottra de un Pais, con marcos tallados y dorados que en la referida parttiz^{n} se valuaron en Ziento quar^{ta} r^{s} 140

1. See the testament of Catalina del Mazo y Velázquez of 13 April, 1707 at AHPM, Prot. 12.201, fols.478–479.
2. Many of the paintings in Spino y Navarro's collection came from the partition of the estate of his first wife, Catalina del Mazo Velázquez, a descendant of the artist Juan Bautista del Mazo. Mazo's *The Artist's Family* (Fig. 99) is now in the Kunsthistoriches Museum (320), Vienna.

133 Francisco del Olmo

1746

The postmortem estate inventory of Francisco del Olmo (d. 28 October 1746), Knight of Santiago, a royal secretary and *Gobernador del campo*, was opened in Madrid on 31 October 1746, with the paintings valued by the painter Hipolito Obivan a month later, on 30 November 1746, for the partition of the estate. A pair of portraits of King Charles II and his queen in Olmo's collection (nos. 18) were attributed to Juan Carreño de Miranda and suggest that Olmo may have first entered royal service during his reign. However, he may also have inherited these paintings, as he did a picture of the *Entombment of Christ* by Alonso del Arco (no. 35) and a large and valuable painting of the *Mystic Marriage of St. Catherine* by Mateo Cerezo (no. 10). The most important group of paintings were eight works by Luca Giordano (nos. 1, 12, 26, 30, 31, 32, 34), one of which was damaged (no. 1).

AHPM, Prot. 15.238, ff.189–191v Digo Yo Hipoliito Hiban Profesor del Arte de Pintor en esta Corte, Que estando en la Casa y morada donde vivio y murio el s^{r} fran.^{co} del olmo Vecino que fue de ella por los testamentarios y herederos del susodho se me pusieron de manifiesto diferentes quadros y Pinturas para que comforme a mi saver y entender, las tasase, lo que executo asi en la forma siguiente

f.189

[1] Un Quadro muy grande del nacimiento, marco negro dorado y en la Ceja dra de nra s^{a} esta descascarado, es de Jordan y Vale 1000

[2] Otro quadro pequeño de nra s.^{a} de la Contemplacion con marco dorado y labrado, napolitano, Vale 200

[3] Un quadro de Christo con la Cruz a cuestas marco negro y dorado Ytaliano Vale 300

[4] Otro quadro marco dorado de nra s.^{a} de la Concepcion de Mexico 200

[5] Otro quadro pequeño dorado y moldeado de San Nicolas de Vary 60

[6] Otro quadro pequeño marco dorado pintura en Cristal de s^{n} francisco de Paula, vale 120

[7] Otro quadrito pequeño con una nra señora, y un niño en los brazos al parecer de piedra con su Vidrio 60

f.189v

[8] Un quadro pequeño de papel Cortado y Christal con un s^{n} fran^{co} 20

[9] Dos Quadros chicos, marcos dorados y cristales, de papel cortado, uno con un San Joseph y otro s^{n} estanislao 15

[10] Un quadro grande con marco todo dorado del Desposorio de s.^{ta} Catalina, original de Matheo Cerezo 2500

[11] Otro quadro marco dorado y picado de una nra s.^{a} con un niño en los brazos sobre el lado Yzquierdo 360

[12] Otro quadro marco dorado ttodo calado, la Pintura de nra s.^{a} del traspaso original de Lucas Jordan 600

[13] Otro quadro marco negro Rivetes dorados de unos pastores 150

[14] Un quadro pequeño marco de Palo santo, Rivetes de ebano, ondeados la oracion de los reyes lamina 80

[15] Otro quadro medianito marco, negro, Pintura de s^{n} Juan de Piedra roto por dos partes 24

[16] Otro quadro mediano marco de palo santo de color con un s^{n} fran^{co} de Paula en tabla 15

f.190

[17] otro quadro grande marco dorado de oxas y Cogollos con un s.^{n} Juan con el Cordero en los bracos Copia de Joseph Rivera 300

[18] Dos retratos de Carlos Segundo y su muger, marcos negros y Rivetes dorados antiguos de Juan Carreño 240

[19] Un quadrito pequeño marco todo negro y ancho del Salvador del mundo 12

[20] Dos laminas marco de palo santo de color, la una contiene la anunciacion, y la otra el transito de s^{n} fran^{co} 75

[21] Dos quadritos marco dorado, no yguales pero parecidos, con Cristales tiene el uno una Virgen de la Concepcion de Mexico, y otro la Cara de Dios de Jaen 90

[22] Una pintura pequeña Marco negro con tres Cantoneras doradas la lamina es al parecer de s^{n} Pedro de Alcantara 180

[23] Otro quadro marco dorado con Cristal la pintura de la Cara de Dios 240

f.190v [24] Dos floreros marcos negros y hacia dentro un perfil dorado 400

[25] Otro quadro marco quadrado dorado muy descascarada la pintura y es una nuestra señora con su niño, Jugando con otro, Copia Ytaliana 150

[26] Un quadro mediano marco acul y dorado con un s^{n} Pasqual Vaylon en Conteplacion del Sacramento de Jordan 360

[27] Otro quadro mediano marco acul y dorado tiene un s^{n} fran^{co} ymprimiendole las llagas 120

[28] Otro quadro marco dorado maltratado la Caveza del Baptista 300

[29] Otro quadro alto y angosto su Pintura en tabla Christo a la Columna 600

[30] Otro quadro el dorado muy obscuro talla muy antigua es su pintura santa Ana con la Virgen en brazos de Jordan 480

[31] Otro quadro marco negro la huyda de Egipto de Jordan 360

[32] Dos quadros Yguales marco negro de los triumphos de Europa de Jordan 1000

[33] Otra Pintura marco negro un Ecepomo maltratado 20

f.191 [34] Un quadro grande marco negro antiguo ancho de la Asumpcion de nra s^{a} de Jordan 600

[35] Otro mas grande tambien marco negro antiguo de Christo en el sepulcro, de Alonso del Arco, el Sordillo por otro nombre 800

[36] Otro mas mediano, marco negro y un perfil dorado, maltratado de la oracion de los reyes, Aleman 180

[37] Otro quadro marco negro de un Christo Crucificado 100

[38] Otro quadro grande marco tallado con un s^{n} Pedro 400

[39] Dos quadros Viejos muy maltratados tiene el uno el Martirio de s^{n} Lorenzo, y el otro un nacimiento 90

[40] Un quadro mediano marco negro de la Adoracion de los Reyes, Copia de Rubenes 120

[41] Otro quadro marco negro con media Cana ancha de s.^{n} Geronimo, Copia de Copias de Rivera 60

[42] Otro quadro mayor y maltratado su pintura, es una estacion del año Copia de Bazan 15

[43] Otro con marco negro maltratado de s.^{n} Bartholome 40

f.191v [44] Un quadro mediano, marco tallado sin dorar ni pintar de s^{n} Joseph 60

[45] Un quadro de nra s.^{a} alparecer de la Contemplacion marco dorado y tallado que esta puesta en el Dosel 180

[46] Un quadro marco azul con ocho Cantoneras de la Virgen de los enebrales 90

[47] Otro quadro marco negro antiguo y maltratado de s^{n} Antonio Reciviendo al niño de mano de la Virgen 60

[48] Otro quadro mediano y maltratado de un pastor con sus obejas 60

[49] Otro quadro Viejo de un Tigre a q.^{n} sigue un perro y a este un hombre 15

[50] Un quadro muy maltratado y viejo de s^{n} Rafael y Tobias 12

[51] Un lienzo largo que contiene todo el Misterio del Calbario 300

134 Isabel María de la Cruz Ahedo, Marquesa de Ugena

1747

The combined inventory and valuation of the estate of Ysabel María de la Cruz Ahedo, Marquesa de Ugena, was drawn up by D. Francisco Miguel de Goyeneche, Knight of Santiago, Conde de Saceda, *Gentilhombre de Camara de Su Magestad y Tesorero de la Reina* and other executors, beginning Madrid 15 June 1747. The extensive collection of paintings was valued for sale between 16 and 19 June 1747, by Joseph Romero, a painter. Among the attributed pictures were works by eight Spanish painters; Luis de Morales (no. 4) and El Greco (no. 2), Alonso Cano (no. 89), Claudio Coello (no. 43), and an unknown artist Ignacio Blasco (no. 20). A Murillo genre painting of a poor person delousing himself (no. 16) is reminiscent of a painting of this subject by the artist in the Louvre; however, it is unclear what is meant by a "Pinttura de dibuxos" by Zurbarán (no. 82). Jusepe Ribera, the Spanish painter of greatest international renown, was represented by five paintings in the collection (nos. 5, 46, 48, 86, 87), including two copies after his compositions (nos. 49, 76). Paintings attributed to Spanish hands were outnumbered by those given to foreign artists, a number of which were copies. The more valuable of these included a *Pietà* by Titian (no. 3), a mythological subject by Guercino (no. 31), works by Giordano (nos. 29, 60) and highly valued paintings by Rubens (nos. 1, 10, also no. 99 with Jan Fyt). Copies after Rubens (no. 81), Pietro da Cortona (no. 45), and Poussin (no. 75), were also given relatively high valuations.

AHPM, Prot. 15.798, unfoliated

En la villa de M^{d} a diez y seis dias del mes de Junio de mil setecientos quarenta y siete en cumplimento de lo Mandado p^{r} el Auto de [p.2] doce de este mes por el s^{r} D^{n} francisco Antonio Yzquierdo then^{te} Correg^{or} estando en las Cassas donde vivio la senora D^{a} Ysav^{l} Maria de la Cruz Ahedo Marquessa Viuda de Ugena sitas en la calle del Principe en presencia y con asistencia de d^{n} Greg^{o} frnz de Perlines testam^{o} de la misma s^{ra} y poder aviente del s^{r} d^{n} francisco Miguel de Goyeneche conde de saceda Adminstrador Gral y Judicial de todos sus vienes que quedaron p^{a} su fallez^{to} por Ante mi el escrivano del numero en Virtud de la Comision que se me Comfiere se principio el Ynventario y tassaz^{on} de las Pinturas que quedaron de la referida señora por d^{n} Joseph Romero del Arte de la Pintura y de SM pers^{a} nombrada p^{a} ello de quien Yo el s^{no} recivi Jur^{to} p^{r} d^{s} nro s^{r} y haviendole hecho Por no se reg^{rc} vajo de el Practica la ref^{da} tas^{on} y se pone p^{r} y no^{rio} en la forma sig^{te}

[p.3]

Pintturas

[1] 1 Primeramentte una pinttura de la visittacion con nuestra s^{a} y Santta Ysavel de dos varas de Altto y mas de una y media de Ancho marco dorado y Tallado orig.^{l} de Rubenes en nueve mil R^{s} V^{n} 9000

[2] 2 otra pinttura original de el Greco de dos varas de Alto y Cinco quarttas de Ancho Marco dorado con ttargettas Cinceladas de s^{n} Fran^{co} en mil y quinienttos Reales Vellon 1500

[3] 3 Ottra Pinttura de Nuestra señora de el Traspasso con su hixo difunto en el regazo San Juan la Mag^{na} y diferenttes s^{tos} y Angeles de dos varas de Alto y cinco quartas de Ancho marco dorado y targettas cinceladas original del Ticiano en dos mil y quinienttos Reales 2500

[p.4]

[4] 4 Ottra Pinttura en ttabla de la caveza de nuestro redemptor hechura del divino Morales de mas de media vara de largo y tercia de Ancho marco dorado en sciscientos Reales vellon 600

[5] 5 Ottra Pinttura de s^{n} sebastian apaisada de dos varas y quartta de ancho y dos y tercia de Altto

Marco dorado targettas Picadas su Autor de el espanoletto en tres mil Reales de vellon 3000

[6] 6 Ottra Pinttura de s^{n} Geronimo Apaisada de vara de ttendido y vara excassa de Alto Marco dorado y tallado copia hordinaria en cientto y cinquentta Rea^{s} de vellon 150

[p.5] [7] 7 Ottra Pinttura de s^{n} Geronimo en ttabla de media vara de Altto y tercia de Ancho Marco dorado y targettas picadas original de Alverto dureño en doscienttos R^{s} V^{n} 200

[8] 8 Dos Paisses de Zinco quarttas de largo y cerca de tres quarttas de Altto originales Marcos dorados y targettas Picadas tassados a ciento y cinquentta R^{s} Cada uno ymportan ambas trescienttos de V^{n} 300

[9] 9 Ottra Pinttura de nuestra señora con el niño en los Brazos Marco dorado y cincelado de mas de media vara de Ancho y ttercia de Altto Tassada en doscientos R^{s} 200

[10] 10 Ottra en ttabla de un exttasis de s^{n} fran^{co} de vara y media de Altto y Cinco quarttas de Ancho marco dorado Targettas Cinceladas hechura original de Rubenes tassada en dos mil y quinientos Reales de vellon 2500

[p.6] [11] 11 Ottra igual a la anttezedente de la Circumzision con el mismo marco y medida en lienzo original de la scuela de Pablo Barones en seiscienttos R^{s} V^{n} 600

[12] 12 Quattro floreros y Frutteros de mas de media vara de Ancho y vara excassa de Altto marcos dorados, Moldeados llanos en quatrocienttos R.^{s} ambos 800

[13] 13 Dos Pintturas Yguales de un Ezceomo y Dolorossa de dos tercias de Alto y media vara de Ancho Marcos Dorados copias del Ticiano en doscienttos y quarentta R.^{s} ambas 240

[p.7] [14] 14 Ottra pinttura original cuio autor se ignora de la Concepcion de nuestra señora de tres varas y quartta de Altto y dos y media de Ancho marco dorado targettas Cinceladas tassada en dos mil y quinientos Reales v^{n} 2500

[15] 15 Una Pinttura de nuestra s^{a} contemplativa de poco mas de ttercia en quadro pinttada de minatura con vittela Cristal delante marco de moda dorado targettas picadas tassada en cien R^{s} V^{n} 100

Antesala

[16] 16 Una pinttura de un Pobre Espulgandose de vara y quartta de Alto y Vara de Ancho Marco dorado de moda con perfiles picados que es de Murillo remendado en quattrocienttos R^{s} vellon 400

[p.8] [17] 17 Quattro Paises Yguales de varios animales de dos varas de ttendido y vara y media de Altto marcos dorados que son de Monsu rosa tassados a setteccientos Reales Cada uno y todos Ymportan Dos mil y ochocienttos de v^{n} 2800

[18] 18 Ottros dos Paisses mas Pequeños de varios animales de cinco quarttas de tendido y tres quarttas de Alto con marcos de moda dorados de Juan Reco en quinienttos R^{s} ambos 500

[19] 19 Dos Paises de Vattallas de vara poco mas de ttendido y dos tercias de Altto marcos dorados del Borgoñon tassados ambos en doscienttos y Cinquentta rl^{s} v^{n} 250

[20] 20 Ottros dos Paises tambien de Vattalla de vara poco mas de tendido y vara excasa de Altto m^{cos} dorados y ttallados su Auttor Ygnacio Blasco tassados a cientto Y cinquentta R^{s} Cada Uno y ambos en trescienttos de v^{n} 300

[p.9] [21] 21 Dos Paisses Compañeros de vara de Ancho y tres quarttas de Altto de Christo y los Apostoles en trage de pescadores marcos dorados copias ttodas en cientto y cinq^{ta} R^{s} v^{n} 150

[22] 22 Quattro Paises iguales de vara dettendido y dos tercias de Alto marcos dorados que son copias comunes todos en quattrocienttos reales vellon 400

[23] 23 Doce pintturas de Doce Viexos de vara de Ancho y mas de vara de Alto marcos dorados Con alg^{a} talla tasadas a settenta y cinco Reales Cada uno y todos en nobecienttos R^{s} 900

[24] 24 Una pinttura Apaisada de un recreo de varias Genttes dos de varas y media de Ancho y dos de Altto marco dorado y tarxettas Cinceladas Copia de Teniers tasada en mil Reales vellon 1000

[p.10] [25] 25 Una Pinttura del Nacimiento de nuestro redemptor apaissada de vara y media de ttendido y cinco quarttas de Altto Marco tallado encarn^{do} y ttodo dorado copia del Jordan tassado en ciento y cinquentta R^{s} de v^{n} 150

[26] 26 Dos Pintturas de diferentes abes y animales de vara y quartta de Ancho y vara de Alto m^co tallado y dorado originales flamencos tasados a quattrocientos Reales V^n cada una y ambas en 800

[27] 27 Dos floreros iguales de mas de vara de Alto y una de escasa de Ancho marcos llanos tassados ambos en cientto y Cinq^ta R^s V^n 150

[p.11]

[28] 28 Quattro floreros iguales de mas de vara de Altto y poco mas de ttercia de Ancho llanos dorados tassados todos en Cientto y ochenta Reales V^n 180

[29] 29 Una Pinttura Apaissada de vara y media de ttendido y Cinco quarttas de Alto de nuestros Primeros Padres quando los hecharon del paraisso marcos dorados y cincelados, original de el Jordan tasada en ochocienttos R^s V^n 800

[30] 30 Ottra Pinttura del mismo tamaño y marco que el anttezedentte de una fabula de el dios vaco orig^l de autor no Conocido tassada en quinienttos Reales Vellon 500

[p.12]

[31] 31 Una Pinttura de dos varas y dos tterz^s de ttendido y dos varas y quartta de Altto marco dorado Cincelado de venus Martte Cupido y el tpo orig^l del Huerchino tassada en mil y quinientos Reales V^n 1500

[32] 32 Ottra Pinttura de nuestra señora de Mexico de dos varas de Alto y vara y quarta de Ancho Marcos negros en ttargetas talladas y doradas hecha en Mejico en quatroz^os R^s 400

[33] 33 Ottra Pinttura de nuestra señora con el niño en los Brazos de dos terz^s de Altto y poco menos de Ancho marco dorado y targettas cinceladas copia de Carlos Maratti tasada en doscienttos R^s 200

[34] 34 Una Pinttura de nuestra s^ra del sagrario de cerca de una vara de Altto y dos tercias de Ancho Marco dorado y tallado de Autor no conocido tassada en doscienttos R^s 200

[p.13]

[35] 35 Dos Pintturas en christal la una de el nacimiento y la ottra de la Adoracion de los reyes con marcos de Concha a lo antiguo de ttres quarttas de ttendido y dos tercias de Alto tassadas ambas en mil y cien re^s 1100

[36] 36 Una Pinttura de vara escasa de Altto y dos ttercias de Ancho Marco tallado de una Caveza de nuestro redempttor pinttada en lienzo tassada en cien R^s V^n 100

[37] 37 Un s^n Juan Bapttistta de Miñattura de quartta de Altto y poco menos de Ancho con cristal delantte marco con su copette y caidas tallado y dorado hechura de Magadan tass^do en seiscienttos R^s 600

[38] 38 Veintte quadros Apaissados de dos ttercias escasas de Ancho y tercia de Altto cristales delantte yguales marcos dorados pinttados en vittelas diferenttes Ystorias y fabulas de miñattura tassados a doscienttos R^s cada uno que ttodos importtan 4000

[p.14]

[39] 39 Quince pintturas de los quince misterios de el Rossario Pinttados en cristales de media vara de Ancho y quartta y media de Ancho marcos ttallados y dorados ttassados a cientto y cinquentta Reales cada una y ttodas ymporttan dos mill doscienttos y cinquentta Reales 2250

[40] 40 Siette Banvoches de papel corttado de Alemania Yluminados de varias telas cristal delantte y marcos dorados a treintta Reales cada uno Ymporttan Doscienttos y diez R^s V^n 210

[41] 41 Dos Paisittos Yguales de a mas de ttercia de Ancho y quartta escassa de Altto de Alemania vidrios delantte marcos dorados tassados en nobentta R^s amvos 90

[p.15]

[42] 42 Dos Pintturas de miñattura de media quartta de Altto con su cristal delantte la una familia Sacra y la ottra nuestra s^ra de el sagrario tasadas a doscienttos Reales cada una q Ymportan quatroz^os de V^n 400

[43] 43 Una pinttura de San Juan Bap^ta de mas de media vara de Altto y m^a escassa de Ancho original de Claudio Cuello Marco dorado y tallado tassado en seiscienttos R^s v^n 600

[44] 44 Nueve Relieves tallados de dibersas figuras flores y ttamanos con seis Marcos dorados de moda y cristales delantte, tassado en mill y quattroz^os R^s v^n ttodos 1400

[p.16]

[45] 45 Un quadro de la adoracion de los reyes de ttres varas escassas de Alto y dos de Ancho Marco dorado y tarjettas cinceladas copia de Pedro de Corttona tassado en ocho z.^os Reales V.^n 800

[46] 46 Ottro de s^n Pedro en la Pris^n orig^l de rivera de tres varas de ttendido y dos y media de Altto marco dorado mui malttratado tassado en seiscienttos re^s V^n 600

[47] 47 Trece Pintturas Yguales del Aposttolado dc nuestro señor de tres quarttas escassas de Altto y mas de media vara de Ancho marcos dorados, y lissos a settentta y cinco re^{s} cada Uno Ymporttan todas nobez^{os} settenta y cinco 975

[p.17] [48] 48 Ottra Pinttura del Nacim^{to} de nuestro señor de vara escassa dc Ancho y dos tercias de Altto Marco lisso dor^{do} copia de Rivera ttassado en ochenta Reales Vellon 80

[49] 49 Ottra Pinttura de s^{ta} Agueda y s^{n} Pedro de la misma marca y medida copia dc rivera en los mismos ochenta R^{s} 80

[50] 50 Dos Paisses Yguales Arboleda de ttres quarttas de tendido y mas de media vara dc Altto marcos dorados y tallados tassado en cientto y veintte R^{s} 120

[51] 51 Una Pinttura en lienzo de las Bodas de Cana de ttres quarttas escassas de ttendido y media vara de Altto marco negro y perfil dorado de auttor no conocido tassada en dosz^{os} 200

[52] 52 Ottra Pinttura de un santo Cristto de Burgos de vara de Altto y mas de media de Ancho dorado de marco lisso tassada en cien R^{s} v^{n} 100

[p.18] [53] 53 Ottra del mismo tamaño y marco de la Concepcion de Mejico ttas^{da} en cientto y Cinquentta R^{s} 150

[54] 54 Un Quadritto de s^{n} Fran^{co} Yluminado marco mattizado dc difer^{tes} Colores tassado en treintta r^{s} 30

[55] 55 Dos Quadros Yguales de un s^{n} Juan y un s^{n} Antt^{o} Yluminado m^{cos} ttallados con sus Cristales tassados amvos en sesentta re^{s} 60

[56] 56 Dos floreros iguales dc mas de media vara de ttendido y m^{a} de largo marco ttallado y dorado tassado en quatroz^{os} R^{s} V^{n} 400

[57] 57 Una pinttura de s^{ta} Casilda con Cristal delantte de ttercia de Altto y menos de Ancho marco dorado ttargettas cinceladas en cien reales 100

[p.19] [58] 58 Quattro obalittos de miñatura de un y temc dc Altto marcos ttallados y dorados con copettes de lo mismo compuestos dc s^{n} Ziro s^{n} Raphael la visittacion y una dolorossa con cristales delantte a doscienttos y cinquentta R^{s} cada uno Ymporttan mil de v^{n} 1000

[p.20] *Y en este estado y por oy dho dia se cesso en este Ymventari y tassaz^{on} p^{a} proseguirle spre que Comvenga y las refer^{das} Pint^{s} se quedar^{n} en las mismas Cassas, y dho d^{n} Hph Romeo declaro averla execu^{do} bien y fielmente sin Agravio vajo del Jur^{to} hecho, y lo firma con dho d^{n} Gregorio de todo lo q^{l} doy fee =*
Gregorio fer^{z} de Perlines
Joseph Romeo
Antte mi
Juan Anttonio Sapuentte

[p.21] *En la v^{a} de M^{d} a diez y siete dias del mes de junio de mil setecientos quarenta y siete estando en las mismas Cassas, y en cump^{to} de lo mando con la propia Asistencia de D^{n} Gregorio Fernz de Perlines Uno de Sus testamentarios, y poder Absente del s.^{r} d^{n} fran^{co} Miguel de Goyeneche Conde de saceda Adm^{al} Gral y Judicial de todos los vienes Caudales y efectos que quedaron por el fallez^{to} de la dha s^{ra} D^{a} Ysavel Maria de la Cruz Ahedo Marquessa Viuda que fue de Ugena p^{r} Ante mi el escrivan del numero en virtud de la com^{on} Conferida se Continuo el Ymbentario y tassacion de las Referidas Pinturas p^{r} dho D^{n} Joseph Romeo vajo el Jur^{to} hecho, lo que egecuta con distincion y claridad en la forma sig^{te}*
Prosigue las pintturas

[59] 61 Una pinttura en ttabla dc el nacim^{to} y adoracion de los reyes de media vara dc Ancho y mas de ttercia de Altto marco dorado y ttarjettas Cinccladas original de Pedro Perusino tassada en quinienttos R^{s} V^{n} 500

[p.22] [60] 62 Ottra de un ezceomo de vara de altto y tres quarttas de Ancho original de el Jordan marco dorado y targettas Cinccladas tasada en quinienttos R^{s} V^{n} 500

[61] 64 Un quadro dc la Adoracion de los reics y la venerable Madre Anttonia dc la Purificaz^{on} de vara y quartta de largo y una de Altto marco dorado targettas Cinceladas tassado en tresz^{os} R^{s} V^{n} 300

[62] 65 Ottro quadritto de s^{n} Miguel en vittela y miñattura con un adornamientto de flores de media vara de Altto y tercia de Ancho marco ttallado y dorado tassado en doscienttos R^{s} V^{n} 200

[p.23]

[63] 66 Una pinttura del santto xpto de Burgos de dos varas de Altto y Una y media de Ancho marco negro y ttargettas doradas tassada en doscienttos R^{s} V^{n} 200

[64] 67 Ottra de nuestra señora de Monsserratte de dos varas y media de tendido y dos y quartta de Alto marco negro y perfil dorado tassada en tresz^{os} R^{s} V^{n} 300

[65] 68 Quattro frutteros de vara de Ancho y ottra escassa de Alto marcos negros y perfiles dorados tassados todos en dosz^{os} R^{s} V^{n} 200

[66] 69 Una Pintura de una muger que esta mirando al espejo de dos ttercias de Altto y poco menos de Ancho marco negro de pino tassada en cien R^{s} V^{n} 100

[p.24]

[67] 70 Una Asumpcion pinttada en cristtal de media vara escassa de Alto y mas de ttercia de Ancho marco antiguo de evano ttassada en doscienttos quar^{ta} R^{s} 240

[68] 71 Ottro quadro de media vara de altto con una esttampa de s^{ta} Maria de Jesus Yluminada y adornada de piedras y perlas falssas cristal delantte marco verde y perfil dorado tassado en treinta Reales V^{n} 30

[69] 72 Una Pinttura de santta Maria Magdalena de cinco quarttas de altto y poco menos de Ancho m^{co} negro tassada en sesentta R^{s} V^{n} 60

[70] 73 Quattro quadros yguales de dos varas y quartta de Alto y dos y media dettendido marcos negros ttargettas doradas marco Coriolan y Bettulia con ottras Ystorias rromanas a ttrescienttos re^{s} cada uno Ymporttan todos mil y doscienttos Reales v^{n} 1200

[p.25]

[71] 74 Ottro de Romolo y Remo de la misma medida que los anttez^{tes} tassado en trez^{os} R^{s} V^{n} 300

[72] 75 Seis Pintturas Yguales de varias Aves y Animales de vara y media escassa de Altto y dos de ancho marcos negros targettas y perfiles Pinttados ttassadas a cien re^{s} cada una Ymportan seiscientos de v.^{n} 600

[73] 76 Ottras dos Pintturas la una de europa y la ottra de Piramo, y Tisme de dos varas escassas de tendido y vara y quartta de Altto muy viex^{s} tassadas en nobentta R^{s} ambas 90

[p.26]

[74] 77 Una pinttura de un santto Cristo en la Cruz con nuestra s^{a} s^{n} Juan y la Magdalena y diferenttes angeles de dos varas y media de Altto y dos de Ancho marco negro y ttargettas doradas de autor no conocido tassada en settez^{os} re^{s} v^{n} 700

[75] 78 Ottra pinttura de un sacrificio con marco negro y perfiles dorados de dos varas de Ancho y vara y quartta de Altto copia del tusino tassaada en quattroz^{os} R^{s} 400

[76] 79 ottras dos de dos santtos Hermittaños de vara y quartta de Alto y una vara de Ancho marco negro y perfiles dorados y ttallados copias de Rivera tassadas en doscienttos Reales ambos 200

[p.27]

[77] 80 Ottra Apaissada de s^{n} Juan cbangelista de menos de dos varas de Ancho y menos de vara de Altto marco tallado y dorado con unas faxas negras ttassada en doscienttos R^{s} vellon 200

[78] 81 Dos Piedras Yguales de media v^{a} de Ancho y una ttercia de Altto pinttadas unas prespecttivas con Marcos negros tassadas en sesentta R^{s} de vellon ambas 60

[79] 82 Dos obalos de ttalla con unos Cristales dorados y en ellos pinttadas dos ymagenes de nuestra señora de media vara de Altto en cien R^{s} V^{n} cada una q todas ymp^{n} 200

[p.28]

[80] 83 Una pintura en Lienzo y forma de Mapa que demuestra el Pueblo de lustan[?] y su Conquista de ttres varas y quartta de Ancho y tres y quartta de largo m^{co} verde perfiles dorados tassada en mil Reales vellon 1000

[81] 84 Una Pinttura Apaisada de la pris^{n} de sanson copia de Rubenes de ttres varas escasas de ttendido y dos y quartta de Altto marco dorado con targettas Cinceladas tassada en mil R^{s} 1000

[82] 85 Ottra Pinttura de dibuxos de mas de vara de Altto y Vara escassa de Ancho original de zurbaran marco dorado de moda con targettas Zinceladas ttassada en seiscienttos R^{s} 600

[83] 86 Ottra Pinttura en ttabla del descendimientto de el Calvario de una Vara de Altto y dos tterz^{s} de Ancho orig^{l} de Lucas Cangrio tassada en quatroz^{os} r^{s} 400

[p.29]

[84] 87 Ottra de nuestra s^{a} de la Asumcion de dos varas y media de Altto y dos de Ancho con marco dorado de Moda ttargettas cinceladas en ochocienttos R^{s} V^{n} 800

[85] 88 Ottro quadro en ttabla de s^{n} Jazinto de cerca de a vara de Altto y m^{a} de Ancho marco dorado ttassado en settentta y Cinco R^{s} V^{n} 75

[86] 89 Ottra original del Españoletto ttobias y s^{n} Raphael de vara y m^{a} de Altto y vara y quartta de Ancho Marco dorado ttargettas cinceladas tassada en quinienttos R^{s} 500

[87] 90 Una pinttura de el Nacim^{to} de siette quarttas de ttendido y vara y quartta de Altto poco mas o menos marco dorado targettas Cinceladas copia de el spañoletto tassada en tresz^{os} r.^{s} v^{n} 300

[88] 91 Una Pinttura del nacimientto, digo quattro floreros con diferenttes Abes de dos tercias de alto y cerca de tres quarttas de largo tassados a doscienttos Reales cada uno 800

[p.30] [89] 92 Una Pinttura de nuestra s^{a} y el niño en la cuna de mas de media vara de Altto y tercia y media de ancho del Racionero Cano tassada en trescienttos y Cinq^{ta} R^{s} V^{n} 350

[90] 93 Dos Pintturas Yguales de poco mas de media vara de Altto y una de ancho marcos dorados y Tallados la una el ttransitto de la Magdalena y la ottra de s^{n} Agustin en estasis tassadas ambas en dosz^{os} R^{s} V^{n} 200

[91] 94 Un Quadro de Nuestra s^{ra} con el niño sre unas Pajas dos Angeles y un religiosso fran^{co} descalzo de cinco quarttas de Altto y una vara de Ancho marco dorado ttassado en cientto y Cinquentta R^{s} 150

[p.31] [92] 95 Un Quadro Grande florero y fruttero con diferenttes prespecttibas de mas de dos varas de ttendido y vara y m^{a} de Altto marco dorado ttargettas Cinceladas tassado en quinienttos Reales v^{n} 500

[93] 96 Una Piedra de media vara de ttendido y una ttercia de Altto y en ella pinttado una prespecttiva ttassada en nobentta Reales 90

[94] 97 Ottra Pinttura en lienzo pegado a la ttabla de nuestro señor difuntto en el regazo de Su Madre original de Marcos de Sena tassada en seiscientos Reales vellon 600

[p.32] [95] 98 Ottra de Cupido triunfantte de dos varas de Altto y tres de Ancho con diferentes despoxos de esmaltte y Varios dibujos marcos dorados de autor no conocido tassado en tres mil R^{s} V^{n} 3000

[96] 99 Ottra de la Magdalena en el desiertto de una vara de Altto y dos tercias de ancho marco negro y perfil dorado y ttallado tassada en Cientto y treintta R^{s} V^{n} 130

[97] 100 Ottra de nuestra señora de velen en ovalo de ttres quarttas de alto y dos tercias de Ancho marco dorado y quattro targettas talladas ttas^{da} en doscienttos y Quarentta R^{s} 240

[98] 101 Ottra de nuestra s^{ra} el niño y s.n Joseph con una culebra y una manzana en la boca de vara de altto y tres quarttas de Ancho marco negro perfil tallado y dorado copia de Auttor no Conocido tassada en ttresz^{os} R^{s} 300

[p.33] [99] 102 Un pais de caceria de dos Varas y media de largo y siette quarttas de Altto orig^{l} de fit y las figuras de Rubenes marco dorado perfiles Cincelados tassado en dos mil R^{s} 2000

Y en este estado y p^{r} oi dho dia sse cesso en este Ymventario y tassaz^{on} de Pintur^{s} p^{a} proseguirse spre que Combenga, las quales quedar^{n} en las mismas cassas, y dho d^{n} Jph Romeo declaro averla ejecutado a su saver y entender bien y fielm^{te} sin Agravio vajo del Juram^{to} hecho, y lo firmo con dho d^{n} Greg^{o} de tolo do q^{l} doy fee
Joseph Romeo
Gregorio frnz de Perlines
Antte mi
Juan Anttonio Sapuentte

135 Manuela Petronila de Quevedo y Azcona

1748

Manuela Petronila Quevedo y Azcona was the widow of Luis de Salazar y Castro, a Knight of Calatrava and member of the *Consejo de Su Majestad en el Real de las Ordenes, Comendador de Zurita, Coronista Mayor de Castilla y de las Indias*. She died in 1748, and her inventory was begun 15 January 1748 and resumed 18 January 1748. Antonio González, *Director de la Real Academia de la Pintura*, appraised the pictures, hence some knowledgeable attributions. Margherita Caffi has her only mention in this publication with two flowerpieces (no.43), and there is a Lucas van Leyden *Madonna and Child* (no. 13). Gonzalez also identified a copy of a *Holy Family* by Rubens (no.2) and three copies after Guido Reni (nos. 1, 6, 9), two of which were depictions of *St. Cecilia* and *Susana at her Bath*. A painting of *St. Bartholomew*, perhaps depicting his martyrdom, was said to be an original by Ribera (no.27) and there were original paintings by Charles II's royal painters Antonio Palomino (no.20) and Luca Giordano (no.25). The most valuable works in the collection were an *Adoration of the Kings* by Dürer at 6.000 *reales* (no.5) and a flowerpiece by D.Seghers (called "el Teatino" in the document) at 3.000 *reales* (no.7).

AHPM, Prot. 15.420, ff.576–583v

tasazion de Pinturas

En la Villa de madrid a veinte y nuebe dias del mes de Henero año de mill setezientos y quarenta y ocho estando en la Casa donde vibio y murio la señora D[a] Manuela de Quebedo sitas en la Calle del Pez de esta villa Yo el ss[no] hize Notorio el nonbram[to] de tasador de es otra parte a D[n] Antonio Gonzalez Director de la real Academia de la Pintura quien aviendolo entendido y vajo de Juram[to] que tiene hecho ante el señor Juez de esta testam[ria] en Caso nezesario ofrecio azerle de nuebo a hazer la tasa de Pinturas vien y fielm[te] a su saver y entender segun su Arte sin hazer agravio a ninguno de los Yntteresados quien dijo vibir en Casas de s[n] Millan y estando presentes los referidos D[n] Juan de Castro y d[n] Estevan van Montero apoderados de los Herederos y (f.576v) por el ss[no] del numero la ejecuta en la manera sig[te]
Pinturas

f.576v *Pinturas*

[1] Primeram[te] una Pintura en Lienzo de santa Zicilia de dos varas y media de Alto y una y media de Ancho con su marco Negro y Perfiles Dorados Copia de Haido reno en quatroz[tos] reales V[n] 400

[2] Mas otra pintura en Lienzo de Nra s[ra] Con el Niño en los Brazos s[n] Joseph y s[n] Joaq[n] de vara y media de Alto y una de Ancho con su Marco Negro y perfiles Dorados Con sus tarjetas Copia de Pablo Rubes en treszt[os] reales v[n] 300

[3] Mas otra Pintura de Nra señora y el Niño apaisada de vara y media de largo y poco mas de una de Alto Con su Marco tallado y dorado en doscientos reales V[n] 200

[4] Mas otra Pintura Lamina en tabla del Deszernim[to] del Señor de vara y media de Alto y una de Ancho con su Marco tallado dado a Negro y dorado Copia de Alberto Duredo en Ciento y Cinq[ta] reales V[n] 150

f.577 [5] Mas otra Pintura en tabla de la Adorazion de los Reyes de Cinco quartas de Alto y una vara de Ancho Con su Marco tallado y dorado orijinal de Alberto Duredo en seis mill rr[s] V[n] 6000

[6] Mas otra Pintura en Lienzo de Susana en el Vaño de dos varas y media de Alto y una y media de

Ancho Con su Marco Negro y Perfiles Dorados Copia de Huido reno en Ducientos reales de V^{n} 200

[7] Mas un Florero en Lienzo de cinco quartas de Alto y una vara de Ancho con su Marco Negro y Perfiles Dorados con el Nazim^{to} original del Teatino en tres mill reales V^{n} 3000

[8] Mas otro frutero en Lienzo de vara y media de Alto y una de Ancho Con su Marco Negro y perfiles Dorados en Doszientos reales de V^{n} 200

f.577v [9] Mas otra pintura en Lienzo de s^{ta} Zecilia Virgen y Martir de una vara en quadro con su Marco Negro y perfiles Dorados Copia de Huido Reyno en sesenta reales V^{n} 60

[10] Mas otra pintura en Lienzo de dos tercias en quadro de san Pedro con su Marco Dorado en Cinquenta reales Vellon 50

[11] Mas otra Pintura en Lienzo de Nra senora y el Nino Dios de mas de Vara y media de Alto y una de Ancho con su Marco Negro y perfiles Dorados en Zien reales Vellon 100

[12] Mas una Lamina en Cobre de nra señora el populo de quasy una quarta en quadro con su Marco de Peral en Quince reales Vellon 15

[13] Mas otra Pintura de Nra señora Con el Niño en los Brazos en tabla orijinal de Lucas de Olanda de una tercia de Alto y una quarta de Ancho Con su Marco Negro en trez^{tos} reales v^{n} 300

f.578 [14] Mas otra Lamina en Cobre de Santa Rosa y el Niño Dios de una tercia de Alto con su Christal y Marco de lo mismo con sus Bronzes Dorados en doszientos reales V^{n} 200

[15] Mas otra Lamina en Cobre de S^{ta} Theresa con su Christal y Marco de los mismo como el antezedente en Ducientos Reales V^{n} 200

[16] Mas una Pintura de Nra senora del Pilar con su Christal de tres quartas de Alto y media de Ancho con su Marco tallado y Dorado en Doszientos y Cinquenta rr^{s} V^{n} 250

[17] Mas otra Pintura en Lienzo de s^{n} Geronimo de dos tercias de Alto y media vara de Ancho con su Marco Negro y perfiles Dorados en Ducientos reales de Vellon 200

[18] Mas otras dos Pinturas iguales en Lienzo la una de Nra señora y el Niño Dios; y la otra de la Mag^{na} de mas de vara y media de Alto y una de Ancho con su Marco Negro y perfiles Dorados en doszientos y Cinq^{ta} la mag^{na} y la otra en doszientos y Cinq^{ta} que ambas Componen Quinientos reales de V^{n} 500

f.578v [19] Mas otra pintura en Lienzo de s^{n} Benito de vara y media de Alto y una de Ancho con su Marco Dorado a Media Caña en treszientos reales V^{n} 300

[20] Mas otras dos pinturas iguales en Lienzo de siete quartas de Alto y Cinco de Ancho la una de s^{ta} Theresa y la otra de S^{n} Norberto con sus Marcos Negros y perfiles Dorados el santo en Zien reales y la santa Theresa en mill y doszientos reales original de D^{n} Antonio Palomino que ambas hazen mill y trez^{tos} reales V^{n} 1300

f.579 [21] Mas otra Pintura en Lienzo de san fran^{co} de media vara en quadro con su marco Negro y Perfiles Dorados en Ciento y Cinq.^{ta} reales V^{n} 150

[22] Mas otra Pintura en Lienzo de vara y media de Alto y una de Ancho de nra señora y el Niño Dios s^{n} Juan Con su Marco Negro Perfiles y tarjetas Doradas en Zien reales vellon 100

[23] Mas una lamina en piedra ochavada del Martirio de s^{n} Lorenzo Con su Marco de hevano enbutido en piedra en ducientos Reales V^{n} 200

[24] Mas Dos Pinturas iguales en Lienzo apaisadas de dos varas y media De Largo y dos de Alto la una de Andromeda y la otra la esclava de Jacob Agar Con sus Marcos tallados y Dorados ambas en setezientos reales de Vellon 700

f.579v [25] Mas otra Pintura en Lienzo de la Adorazion de los Reyes de Jordan Apaisada de tres varas de largo y dos de Alto con su Marco tallado y Dorado en quatro mill reales V^{n} 4000

[26] Mas otra pintura en Lienzo Apaisada de mas de tres varas de largo y dos y media de Alto de Nra señora el Niño Dios y S^{n} Joseph Con su Marco Negro y perfiles Dorados en Seiszientos reales V^{n} 600

[27] Mas otras Dos pinturas iguales en Lienzo de mas de vara y media de largo y Cinco quartas de Ancho la una de Nra señora y el Niño y la otra de s^{n} Bartholome Con sus Marcos Dorados la Nra

Señora en tresz^{tos} rr.^{s} y el s^{n} Bartholome original de Joseph de ribera en mill y quinientos que todo hazen mill y ochoz^{tos} rr^{s} V^{n} 1800

f.580

[28] Mas dos Floreros en Lienzo iguales apaisados de a cinco quartas de largo y una bara de Alto Con sus Marcos Negros y perfiles Dorados ambos en treiz^{tos} reales V^{n} 300

[29] Mas otra Pintura en Lienzo de la Negazion de s^{n} Pedro Apaisada de vara y media de largo y una de Alto con marco Negro y perfiles Dorados en tresz^{tos} y Cinq^{ta} reales Vellon 350

[30] Mas una Pintura en tabla con nra señor y los dos Ladrones de tres quartas en quadro con su Marco de Peral en Doszientos y Cinquenta Reales V^{n} 250

[31] Mas una Lamina en Cobre de s^{ta} Cathalina de mas de dos tercias de Alto y una de Ancho Con su Marco de Hevano en Ciento y Cinq^{ta} r^{s} 150

[32] Mas otra Lamina en Cobre de Nra Senora de la Conzep^{on} del mismo tamaño que la antezedente en tresz^{tos} rr^{s} V^{n} 300

f.580v

[33] Mas otra Lamina en Cobre de nra señora de la Conzep^{on} y el Padre yterno quasy del mismo tamaño que las Antezedentes en Zien reales V^{n} 100

[34] Mas otra Pintura en Lienzo de Nra el Niño y S^{n} Juan de dos varas y media de Alto y Cinco quartas de Ancho con su Marco tallado y Dorado en sesenta reales V^{n} 60

[35] Mas otra Pintura en tabla de nra señora el Niño y San Joseph de mas de media vara de Alto y una tercia de Ancho con su Marco xaspiado y el perfil Dorado en quarenta reales V^{n} 40

[36] Mas una Pintura de un Jilguero de una quanta en quadro con su Marco Negro en veinte reales de Vellon 20

f.581

[37] Mas otra Pintura en Lienzo de nra señora de mas de tres varas y media de Alto y dos de Ancho con su marco negro en doszientos reales V^{n} 200

[38] Mas otras dos Pinturas Yguales en Lienzo de mas de tres quartas en quadro la una de nra señora de la Conzep^{on} y la otra de la Asumpcion con sus Marcos Negros y Perfiles Dorados ambas en ducientos reales Vellon 200

[39] Mas otra Pintura en Lienzo obalada de s^{n} Nicolas con su Marco Dorado en veinte reales V^{n} 20

[40] Mas Una Pintura Chiquita en tafetan del nro señor del sudario de Zerca a una tercia de largo y media quarta De Ancho Con su marco de Concha en veinte reales V^{n} 20

f.581v

[41] Mas otra Pintura en tabla Pequeña de nra señora del Traspaso y otros santos Con sus Puertezuelas a modo de una Capillita en Zien Reales de Vellon 100

[42] Mas una Pintura en Lienzo de Moyses Mostando la Culebra de dos varas y media de Ancho y dos de Alto con su Marco Negro y Perfiles Dorados en quinientos reales Vellon 500

[43] Mas Dos Floreros en Lienzo iguales de una vara escasa de Ancho y una escasa de Alto con sus Marcos Negros y Perfiles Dorados ambas de mano de Margarita Cafi en quatrozientos reales V^{n} 400

[44] Mas otra Pintura en Lienzo apaisada con Marco Negro y Perfiles Dorados de tres varas de Ancho y dos de Alto de la Adultera en quatrozientos Reales V^{n} 400

[45] Mas otra Pintura en Tabla de la Hija de Herodias de vara y media de Ancho y una de Alto con su Marco Negro en Ciento y veinte reales V^{n} 120

f.582

[46] Mas otra Pintura en tabla del sepulcro del señor de vara y media de Alto y una escasa de Ancho con su Marco Negro y Perfiles Dorados en ducientos y quarenta reales V^{n} 240

[47] Mas otras dos Pinturas en Lienzo iguales de una vara de Ancho y una escasa de Alto trofeos de Campaña con su Marco Negro y Perfiles Dorados en Dcientos Reales de V^{n} ambos 200

[48] Mas otras dos pinturas en Lienzo iguales del tamaño de las Antezedentes con marcos Negros y perfiles Dorados la una la Ystoria de Benus y Adonis y la otra de Moyses quando desprecio la Corona del Faraon ambas en treszientos reales V^{n} 300

[49] Mas otra Pintura en Lienzo de santa Cathalina de sena con el Niño Dios de vara y media de largo y mas de media de Ancho con su Marco tallado y Dorado en tresz^{tos} reales V^{n} 300

f.582v

[50] Mas otras Dos Pinturas de Piedra con sus Marcos Negros la una del Angel anumpciando a los Pastores la venida del mesias y la otra de Nra señora pasando un Rio en un Barco maltratadas obaladas y quebradas ambas en Cien reales Vellon 100

[51] Mas un Retrato de un Niño en Lienzo del s^{or} D^{n} Joseph Antonio de Zarate con su marco Negro de dos varas y media de largo y una de Ancho en veinte reales V^{n} 20

f.583 [52] Mas dos Paises de dos varas y media de largo en Lienzo y una de Ancho con sus Marcos Negros ambos en Ducientos reales V^{n} 200

[53] Mas Cinco retratos en Lienzo de diferentes reyes de tres varas de largo y una de Ancho todos en Ziento y Cinquenta reales V^{n} 150

[54] Mas tres floreros iguales viejos en Lienzo todos en treinta reales V^{n} 30

En la forma referida el dicho d^{n} Antonio Gonzalez Yzo la tazazion de los vienes que van expresados y declaro los avia Baluado segun su estimazion vajo del Juramento que tiene hecho en que se afirmo ratifico y lo firmo Juntam^{te} con dichos Yntere(f.583v)sados de que Yo el ss^{no} doy fee y que es de la edad que tiene de [illeg.] = Y lo rubirico dho s^{or} que es Por su Assitencia = D.^{n}
Ju^{o} Ger^{o} de Castro
D^{n} estevan Dom^{o} Montero
Antonio Gonzalez
Ante mi
Pedro Mar^{z} Colmenar

136 Miguel Antonio de Zuaznabar

1750

Miguel de Zuaznabar (d. 15 April 1750) was a member of the royal council of Finance, the *Consejo de Hacienda*, and *Ayuda de Cámara y Jefe de la Guardaropa del Princípe.* The postmortem inventory and valuation of his estate was opened on 30 April 1750, when, in order to avoid costs, it was decided to follow the earlier inventory/valuation of his deceased wife Ana María de Soroa (d. 11 June 1743) drawn up nearly seven years earlier. Thus, the valuation of paintings from Zuaznabar's estate, dated 6 July 1750, follows exactly the original valuation of the paintings by the royal painter Andrés de la Calleja of 25 June 1743. On 7 July 1750, Zuaznabar's widow, Francisca Antonia de Zuaznabar, ordered a new inventory and valuation of remaining goods from her husband's estate, which included some paintings valued by Andrés de la Calleja but not included in the original document.

Andrés de la Calleja was *Pintor de Cámara* to Philip and responsible for restoring paintings from the royal collection damaged by the Alcázar fire of 1734. Zuaznabar's collection included two of his portraits of unidentified *Infantes* (no. 6), as well as a pair of religious subjects by another royal painter of the Bourbon dynasty, Miguel Jacinto Menéndez (no. 27). One of the most interesting aspects of the collection, however, was the presence of paintings by major artists of the Madrid school of the previous century, including Antonio de Pereda (no. 22), Carreño de Miranda (no. 29), Sebastian de Herrera Barnuevo (nos. 8, 9), and a valuable picture by Juan Martín Cabezalero (no. 5). A painting of the *Holy Family* by Claudio Coello was paired with a representation of *Charity* by Luca Giordano (no. 7). The high value of a painting by Murillo of *San Francisco de Paula* (no. 3) is testimony to the esteem in which works by this Andalusian master were held by collectors in the eighteenth century. The highest value, however, was reserved for a large painting of the *Rest on the Flight into Egypt* by Jusepe Ribera (no. 1), which was placed at the head of the inventory.

AHPM, Prot. 17.247, ff.166–171, ff.180–181v

En la Villa de Madrid à Seis dias del mes de Jullio año de mill settecienttos y Zinquentta La señora D.ª francisca Anttonia de Zuaznabar Viuda del señor (f.166v) dⁿ Miguel Anttonio de Zuaznabar En presencia y Con asisttenzia de los señores d.ⁿ Anttonio de Portta y d.ⁿ Manuel de Ypenza dos de los testtamenttarios del nominado s.ᵒʳ d.ⁿ Miguel y la de Maxsimo fernando y Anttonio Rama Palomino Procuradores del numero de estta Villa como Curadores Ad littem de los cinco hijos y herederos de el referido s.ᵒʳ d.ⁿ Miguel Anttonio de Zuaznabar por àntte mi el Ynfrascriptto s.ʳⁱᵒ y s.ⁿᵒ del numero de estta Villa teniendose presente el Ymbenttario y Thasazion de Vienes que se hizo antte mi por dicho s.ᵒʳ d.ⁿ Miguel Anttonio de Zuaznabar por muertte de la señora D.ª Ana Maria de Soroa su segunda muger se cottejaron y hallaron existtenttes de los muebles y Pintturas que se Comprehendieron en el dia Veintte y cinco de Junio de mill settezienttos quarentta y tres Las que aqui se Conttendràn y ponen por Ymbenttario vajo de los mismos prezios que en aquel fueron dados por los Perittos que para ello se nombraron por Evittar Costtas y nuebos Gasttos en la forma siguientte

f.167 *Pintturas*

[1] Una Pinttura Orijinal del españoletto del Descanso de Egiptto, de tres varas de altto, y dos y media de ancho Con marco tallado y dorado, en tres mill y treszienttos reales de Vellon en que d.^{n} Andres de la Calleja, Pinttor de Camara de su Mag^{d} la thaso para el enumpziado Ymbentario, (Y tambien en los prezios que se referiran las siguienttes) 3300

[2] Ottra Pinttura orijinal que pareze del mismo Autthor, de san Geronimo en el Desiertto de dos varas de altto y vara y media de ancho con Marco dorado, en Un mill reales 1000

[3] Ottra Pinttura Ygual a la anttezedentte, Orijinal de Murillo, de San francisco de Paula, con marco dorado en Un mill y quinienttos Reales 1500

[4] Ottras dos Pintturas de Paises con algunas figuras de a vara de largo, y tres quarttas de ancho con marcos dorados, ambas en quinienttos Reales 500

[5] Ottra Pinttura de San Pedro Alcanttara, Original de Cabezalero, Comulgando a santta theresa con san francisco y san Anttonio que sirben de Diacono y subdiacono, de tres varas de altto, y mas de dos varas y media de ancho con marco liso dorado, en mill y ochocienttos reales 1800

[6] Ottras dos Pintturas iguales con retrattos del Prinzipe y Princesa de Asturias nuesttros señores, de vara y quartta de altto, y vara de ancho, de mano de d.^{n} Andres Calleja, con marcos dorados y alquittrave tallado, ambas en mill y doscientos Reales 1200

[7] Otras dos Pintturas Yguales; la una de nuesttra Señora con el Niño Jesus, y San Joseph, de mano de Claudio Cuello, y la otra de la Caridad, original de Jordan, ambas Con marcos dorados, cada una en quattrocienttos reales, ochocienttos 800

[8] Ottra Pintura de la Anunziazion Original de Sevastian de Herrera, de Vara y media de largo, y mas de tres quarttas de ancho, en seiscienttos reales 600

[9] Ottras dos Pintturas iguales de mano de dicho Herrera, la una de San Yldephonso, Reziviendo de nuestra Señora la Casulla; Y la ottra de San Antonio de Padua, de tres quarttas de altto, y ottras tres de ancho, ambas en seiscienttos Reales 600

f.167v [10] Ottra Pinttura Correspondiente a las anttezedenttes, del Padre Eterno que serbia de Cielo al Orattorio porttatil, que se Componia con las tres anttezedenttes y estta, que ttiene siette quartas de largo, y tres de ancho Con marco tallado y dorado, como las precedenttes en Zientto y ochentta reales 180

f.168 [11] Ottra Pinttura del Descanso de Egiptto de tres quarttas de largo, y media bara de ancho Con marco dorado, y Cantoneras talladas devajo de Relieve, en seiscientos Reales 600

[12] Ottras dos Pintturas iguales, la una de Santta Ynes, y la otra de Santta Ursola, ambas originales de Andres Bacaro de media vara de altto, y mas de tercia de ancho, Con marcos tallados y dorados, las dos en doscienttos reales 200

[13] Ottras dos Pintturas Laminas en Cobre, la una del Nazimientto de Christo y la ottra de la Adorazion de los Santtos Reyes, de media vara de largo, y tercia de ancho, Con marcos dorados, ambos en doscienttos reales 200

[14] Ottra Pinttura de la huida a Egipto de terzia de altto, y quartta de ancho, Con marco dorado, en Cien reales 100

[15] Ottra Lamina igual a la anttezedentte del descendimiento de Christo Con marco dorado, en Cien Reales 100

[16] Ottras dos Pintturas pequeñas, la una de Santa Maria Magdalena en Piedra, y la otra de una vieja sentada en el Campo, con marcos dorados, y Vidrios Christtalinos, ambas en Cientto y Veintte Reales 120

[17] Ottra Pinttura pequeña de San Luis Gonzaga en Lamina de Una quartta de altto, y poco menos de ancho Con marco de ebano, y sobrepuesttos de bronze con su Christal, en Cientto y Zinquenta Reales 150

f.168v [18] Ottra pequeña Pinttura de Miniatura en obalo, de santta Ana dando Leccion a nuesttra señora, con marco dorado, en Cientto y Zinquenta reales 150

[19] Dos Pintturas iguales en obalo y la una de San Andres, y la otra de san Pedro Aposttoles Originales de Joseph de Ribera, de vara y quarta de altto, y menos de vara de ancho, Con marcos dorados y tallados, ambas en novezienttos Reales 900

[20] Otra Pinttura del enttierro de Christto, de mano de Guax de vara y dos tercias de largo, y vara y quartta de ancho, con marco dorado, en mill y Cien reales 1100

[21] Ottra Pinttura de san Miguel de dos Varas de altto, y Vara y quarta de ancho, con marco en trescientos reales 300

[22] Ottra Pinttura de San Anttonio de Padua Original de Pereda, de dos varas y quartta de altto, y Vara y media de ancho, Con marco dorado en seiscienttos Reales 600

[23] Ottras dos Pintturas de Boscage iguales en tabla Originales, de tres quarttas de largo, y media Vara de ancho, Con marcos dorados, ambas en cientto y ochentta reales 180

f.169 [24] Ottra Pinttura de Nuesttra Señora con el Niño y San Juan, Original de vara y dos tercias de altto, y vara y quartta de ancho con marco dorado en settecienttos y cinquentta reales 750

[25] Otras Quattro Pintturas Orijinales y iguales de vara y tercia de altto, y cinco quarttas de ancho Con marcos tallados y dorados: La una de San Geronimo en el Desiertto: La otra de San Juan Bapttistta: La otra de san francisco de Asis; Y la ottra de Santta Catthalina; todas quattro de medio Cuerpo, en quinienttos Reales cada una; dos mill reales 2000

[26] Ottra Pinttura Rettratto de Alexandro Sextto Papa, Original de Carlo Maratti de dos varas y media de altto y vara y media de ancho Con marco dorado y tallado a lo anttiguo, en Setecienttos Reales de Vellon 700

[27] Dos Pintturas iguales, la una de San Anttonio de Padua, y la otra de Santta Ana, enseñando a Leer a nuesttra señora de vara de altto, y tres quarttas de ancho, de mano de Miguel Melendez con sus marcos dorados, ambas en quattroz.^{tos} y ochenta rr.^{s} 480

f.169v [28] Ottra Pinttura del Christo muertto en los Brazos del Padre Etterno de vara y quartta de altto, y menos de vara de ancho, Con su marco dorado, en quinientos reales 500

[29] Ottra Pinttura del mismo tamaño que la Anttecedentte de Un eccehomo, Original de Carreño, tambien con su marco dorado, en quattrocienttos reales 400

[30] Ottra Pinttura del Nazimientto de Christto orijinal de Jordan de vara y quartta de largo, y menos de vara de ancho, en quinienttos Reales 500

[31] Quattro floreros iguales de vara y dos tercias de largo, y vara y mas de quartta de ancho, con marcos dorados, en Cien Reales cada uno, quattrozientos reales 400

[32] Ottros quattro floreros mas chicos de vara y tercia de largo, y una vara de ancho con sus marcos dorados en ochentta reales cada uno, trescientos y Veintte reales 320

[33] Dos Pintturas iguales de Cazerias que parezen de Pedro Box, la una de un Oso apresado de perros y la otra de un Venado sequido de dos Leones, de tres varas menos quartta de largo, y dos varas y quartta de ancho con marcos dados de Color obscuro ambas, en mill y Cien Reales 1100

[34] Quattro Pintturas iguales que representtan quattro Philosophos, de vara y media de altto, y vara y quarta de ancho sin marcos, todas en quatrocienttos reales 400

[35] Otra Pinttura de Susana con los viejos, de dos Varas de altto, y vara y media de ancho, sin marco, en Cientto y Veintte Reales 120

f.170 [36] Ottra Pinttura con Ymagen de Nuesttra Señora en Conttemplazion de medio Cuerpo, de mano de Sasoferratto de dos tercias de altto, y media vara de ancho Con su marco dorado, en doscienttos Reales 200

[37] Ottra Pinttura con Ymagen del Hermanitto Sevasttian Religioso Franciscano Lego, Con su marco dorado, de dos tercias de altto, y media vara de ancho, en noventta reales 90

[38] Ocho Pintturas pequeñas de fruttas, Pajaros, y Bodegonzillos de mas de tercia de largo, y quartta de ancho con sus marcos dorados, en veintte y cinco Reales cada una, doscienttos reales 200

[39] Onze Pintturas iguales de Paises de mas de tercia de largo, y quartta de ancho, en quinze reales cada una Cientto y Sesentta y cinco reales 165

[40] Ottra Pinttura de un Javali muertto y abiertto con un Perro al lado, de vara y media de altto, y mas de vara de ancho con su marco dorado, en cientto y ochentta reales 180

[41] Ottra Pinttura en tabla del Calvario de Christto con muchas figuras original a manera de las de Raphael, de dos varas de largo, y una y tercia de ancho, con marco negro y Canttoneras doradas, en dos mill Reales 2000

[42] Ottra Pinttura de Santta Barvara de Siette quarttas de altto, y vara y quartta de ancho, Con marco negro, y alquitrabe dorado, en Cien Reales 100

f.170v

[43] Ottra Pinttura de Nuesttra Señora con el Niño y diferenttes Angeles, de dos varas de altto, y vara y quartta de ancho, con marco negro y Canttoneras doradas, en Cien reales 100

[44] Ottra Pinttura en tabla de Christo pasivo de medio Cuerpo agarrado a una Cruz, que sirve en el primer Cuerpo del rettablo del orattorio de maderas de Yndias, de vara y quarta de altto, y menos de vara de ancho, que tambien se yncluie en el primer dia de Ymventtario, en trescienttos y Sesentta Reales 360

[45] Ottra Pinttura en obalo, colocada en el segundo Cuerpo de dicho retablo con nuesttra Señora de la Conzepcion, la Santtissima trinidad, San Miguel, y el Angel de la Guarda con algunos Angeles de mas de tres quarttas de altto, y lo Correspondiente de ancho, en quattrozienttos y ochentta reales 480

f.171

Y en este esttado se dejo por oy dicho dia en este Cotejo e Ymbentario, con prottextta de su proseguzion, y los muebles y Pinturas aqui Comprehendidos, de conformidad de todas las partes yntteresadas quedaron en poder de dha s.ra Dª fran.ca antonia de Zuaznavar quien de ellos Ottorgo que Consttittuye Deposittо real Judizial en forma Y se obliga a tenerlos en su poder a Ley de Depositto sin enttregarlos à Persona alguna sin horden y mandado del s.or Juez que de esttos auttos Conoze v de otro que lo sea Competentte pena de bolverlos a pagar de sus propios Vienes y Hazienda Con poderio y su mision à Justticias Competenttes Renunciazion de leies y fuero y la General en forma Y asi mismo Renunzia las del Veleyano senatus Consulaus y Emperador Justtiniano toro Madrid y Partida y demàs del favor de las mugeres Decuios efecttos y remedio ha sido havisada por mi el Ynfrascriptto y Enttendida de ellas se apartta de su auxilio para que no la valgan de que Zertifico y hago feè Y tambien de que lo firmo y dhos s.res Testamenttarios y Curadores Adlittem
Dª Franca Anto.a de Zuaznr
Antt.o de Porta
D.n Manuel de Ypenza
Maxmo Fernᵈᵒ Rama Palomino
Anttonio Rama Palomino
Antte mi
dn Juan Man.l Miñon de Reynosso

f.180

Ymbentt.rio Thasazion de Vienes de àumento de estte
En la Villa de Madrid a Ocho dias de Jullio año de mill settezienttos y Zinquentta La señora Dª Francisca Anttonia de Zuaznavar Viuda del señor d.n Miguel Anttonio de Zuaznavar en presencia y Con asisttenzia de los señores d.n Antonio de Portta y d.n Manuel de Ypenza Dos de los testtamenttarios del nominado señor d.n Miguel Anttonio y Curadores adbonas de los quatro hijos menores del segundo Matrimonio de estte y la de Maxsimo fernando y Anttonio Rama Palomino Procuradores del numero de estta Villa como Curadores Adlittem de los Zinco hijos y herederos del referido señor d.n Miguel Anttonio de Zuaznavar Por àntiemi el Ynfrascriptto s.rio y s.no del numero Conttinuò el Ymbenttario de los Vienes Hazienda y efecttos que quedaron por fallezimientto del expresado señor d.n Miguel Anttonio de Zuaznavar con los que àqui se diràn y para que àl mismo tiempo se haga la Valuazion de ellos Yo el Ynfrascriptto hize nottorio el nombramientto de Thasadores ànttezedentte à d.n Andres de la Calleja Pinttor de su Magesttad : à Diego Venttura Arcabuzero assi mismo de su Magesttad y à Joseph de Urretta Maesttro Sasare, quienes haviendo azepttado el nombramientto en ellos hecho y Jurado por Dios nuesttro señor y a una señal de Cruz en forma de derecho Promettieron hazer bien y fielmentte la Thasazion de los Vienes tocanttes à la profesion de cada uno la que executtan en estta forma

[46] Primeramentte se pone por Ymventario Una Pinttura orixinal de Jacobo Tinttoretto que representta el Triumpho de Judit de tres varas de ancho y mas de dos y media de alto con su marco dorado la que el dicho d.^{n} Andres de la Calleja thasso en Zinco mill reales de Vellon 5000

f.180v [47] Ottra Histtoria de Moyses quando hiriò la Peña Orixinal de Andrea de Leoni de dos varas y media de largo y Una y media de ancho con marco dorado en Un mill y quinienttos reales de Vellon 1500

[48] Ottra de San Ygnazio de Loyola bordada de una terzia de altto y quarta de ànchо Con marco de Christtal en doszienttos reales 200

[49] Ottras dos Yguales en Lamina la una de nuesttra señora con el niño y la òtra del Desposorio de Santta Catthalina de quartto de altto y poco menos de ancho con marcos de concha y Christtales ambas en trescienttos reales 300

[50] Ottra de Nuesttra señora de la Conttemplazion de medio Cuerpo original de salsoferratto de dos tercias de altto y media de ancho con marco dorado en trescienttos reales 300

[51] Ottra de san francisco de Asis y su Compañero de dos varas de altto y una y media de ancho original con marco dorado en seiscienttos reales 600

[52] Ottra de Una Battalla de Alexandro Y dario Orixinal de dos varas y media de largo, y una de Cahida con marco dorado en quinienttos y zinquenta 550

f.181 [53] Ottra de Nuesttra señora de la Conzepzion con el Padre etterno de tres varas de altto y dos y quarta de ancho Con marco malttrattado como la Pinttura en trescienttos reales 300

[54] Dos Pintturas en tabla Paises nebados de dos terzias de largo y media vara de cahida con marcos dorados lisos en zientto y veintte reales cada una que hazen doscienttos y quarentta 240

[55] Ottra del Nazimientto de Christo de vara y media de altto y poco mas de vara de ancho con marco imittado à Concha malttrattada en Zientto y Zinquentta reales 150

[56] Ottra Apaisada histtoria de D.^{n} Quijotte de vara de largo y tres quarttas de cahida con marco dorado en Zientto y zinquentta reales 150

[57] Ottras dos de Vodegonzillos de quasi media vara de ancho y Una tercia de altto con marcos lisos dorados en Zientto y ochentta reales ambas a noventta cada una 180

[58] Ocho Quadrittos redondos de Pajaros y flores bordados de Seda pequeñittos a seis reales cada uno hazen quarentta y ocho de Vellon 48

f.181v [59] Una Pinttura del Angel de la Guarda de dos Varas y quartta de altto y una y media de ancho con marco de media Caña dorado en quattrocientos y ochentta Reales 480

[60] Tres Pintturas de Arrollar la una de nuesttra señora de Nieva la òttra de Santta Barvara y la õtra de Santta Ritta de dos tercias escasas de altto y media de ancho con sus Juncos y Cañas malttrattadas a Zien Reales cada una importtan trescienttos de vellon 300

137 Julián Moreno de Villodas
1751

The inventory/valuation of Julian Moreno de Villodas (d. 5 April 1751), *Secretario Mayor y Más Antiguo del Ayuntamiento de Madrid*, was drawn up by his widow María Manuela Gutierrez Carriazo and his son Antonio Moreno y Negrette, Knight of Santiago and *Regidor Perpetuo de Madrid*, beginning 6 April 1751.[1] His paintings were valued on 7 April 1751, by the royal painter Andrés de la Calleja. While it is to be imagined that Calleja was able to distinguish the hands of different artists, some of the attributions in the inventory seem overly optimistic. A number of genre paintings were given to Velázquez (nos. 23, 24, 35, 38) and a miniature by Michelangelo (no. 10), depicting the *Rape of Ganymede* was probably a painting based on a copy of a drawing, such as the one Pacheco mentioned in the collection of Don Francisco de Tejada.[2] However, there is no reason to question the attributions to Spanish artists.

One of the most interesting works was a framed drawing of a crucified Christ by Alonso Cano (no. 72), an artist renowned for his skill as a draughtsman. Moreno de Villodas also owned a set of six flowerpieces on the theme of the *Life of the Virgin*, which were probably garlands surrounding figurative scenes (no. 83). The flowers were painted by the flower specialist Gabriel de la Corte, and the figures by "Antolinez", most probably referring to Corte's contemporary, Don Francisco Ochoa y Antolínez. It is worth noting that these works were less highly valued than a pair of flowerpieces on copper by the Flemish artist Jan Philip van Thielen (no. 12). Francisco Antolínez was surely also the author of four landscapes in the collection (no. 34), and Palomino noted his expertise in this field. These landscapes were listed directly after another group of four landscapes by Andrés Smidt (no. 33), a German artist at the court of Charles II, which is further evidence of the widespread activity of landscape painting among Madrid painters. Other Spanish painters mentioned in the document were Luis de Morales (nos. 5, 15), El Greco (no. 6) and Juan de Roelas (no. 9), as well as painters of the next century, Carreño de Miranda (no. 37) and Escalante (no. 42). The works of Murillo were highly sought after by this date, and Moreno de Villodas owned a copy of a painting of the *Virgin and Child with St. Anne* copied by Jerónimo Antonio Ezquerra (no. 46).

Some of the foreign artists named in the document are difficult to identify today (nos. 28, 29, 39). It is not surprising, however, that works attributed to Venetian old masters were among the most valuable in the collection; thus a damaged painting of the *Last Supper* from the school of Titian was valued at 2,800 *reales* (no. 3). Two paintings by the Bassano family were also highly valued (nos. 4, 36), especially the *Forge of Vulcan* by Leandro Bassano, worth 5,000 *reales* (no. 4). One of the most intriguing paintings in the collection, from a documentary point of view, was a self-portrait of Tintoretto (no. 8).

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Ymbentario tasacion

En dicha villa de Madrid el mesmo dia siete del referido mes de Abril y año de mill setecientos Zinquenta y uno estando en la casas mortuorias en que vivio y fallecio el s.^{or} d^{n} Julian Moreno de villodas srio que fue del Aiuntam^{to} de esta referida villa sitas en la Calle de Atocha de ella para efecto de practicar el imbentario y tasacion de los vienes que han quedado por su fallecimiento por ante mi el escrivan en presencia y con asistencia de los señores D.^{a} Maria Manuela Gutierrez de Carriazu, viuda del enunciado señor d.^{n} Julian, y don Antonio Moreno Negrete, Cavallero del orden de santiago, y regidor perpetuo de esta dicha villa, su hijo, y unico heredero se dio principio a dho [p.2] Ymbentario, y para ello comparecio D.^{n} Andres de la Calleja, Profe-

sor del Arte de la Pintura, que vive junto a la Yglesia de san Justo y Pastor, en la Casa Arzoviespal, el qual Juro por Dios nro s^{or} y a una señal de cruz en forma de dro, hacer vien y fielmente la tasacion de las Pinturas que es en la forma siguiente.

[p.2] *Pinturas*

[1] Primeram,^{te} una Pinttura de nuestra s.^{ra} de la concepzion de dos varas y media de alto, y siette quartas de ancho, orixinal con marco dorado en seiscientos r.^{s} v.^{n} 600

[2] Dos laminitas de nra s.^{ra} y la Mag.^{na} ochavadas de una quarta con marcos dorados broncеados en ciento y ochenta r.^{s} vellon 180

[3] Una Pintura escuela del ticiano mui maltratada, de la Cena, de cerca de quatro varas de largo, y una y media de alto con marco dorado en dos mill y ochocientos r.^{s} v.^{n} 2800

[4] Otra de dos varas y media de largo y cerca de vara y media de alto, de un taller de caldereros que parece la fragua de Bulcano, orixinal de Leandro Bazan con marco dorado en cinco mill r.^{s} v^{n} 5000

[5] Otra en tabla de vara de alto con marco tallado y dorado de nuestra s.^{ra} con el niño orijinal del divino morales, con su cristtal delante en dos mill r^{s} v^{n} 2000

[6] Otra de s.^{n} Geronimo quasi quadrada con marco dorado original del dominico en mill r^{s} v^{n} 1000

[p.3] [7] Otra de un Enano original de velazquez de vara y quarta de alto con marco dorado en mill y doscientos r.^{s} v.^{n} 1200

[8] Otra pintura de mas de tres quartas en quadro con marco dorado y retrato del tintoretto original suio en setecientos y cinquenta reales vellon 750

[9] Otra Pintura de tres quartas de alto y media vara de ancho con marco dorado de un filosofo, original de roelas en setecientos y cinquenta reales 750

[10] Otra en miniatura de una tercia de alto con christtal y marco dorado de Jupiter y Ganimedes, original de Michaelo Angelo en doscientos y quarenta r.^{s} v.^{n} 240

[11] Otra pintura del propio tamaño de un exccomo con cristtal delante, y marco tallado original en ciento y veintte r.^{s} v.^{n} 120

[12] Dos floreros en lamina de Juan Van tielen de vara de caida, y dos tercias de ancho con marco de evano a seiscientos y sesenta r.^{s} cada uno hacen mil trescientos y veinte 1320

[13] Una lamina de a poco mas de a tercia de alto y tercia de ancho con marco en blanco orixinal de la Cena del rey Balthasar en trescientos y sesenta r^{s} v.^{n} 360

[14] Otra pinttura de s.^{n} Ph.^{e} Neri en tabla de media quarta con marco dorado original en sesenta reales v.^{n} 60

[15] Otra Pintura de un sant^{mo} xpto de tercia de alto con marco dorado y christtal delante original del divino morales en quinientos reales v^{n} 500

[p.4] [16] Cinco marinas en tabla las quatro iguales de vara escasa de largo y media de caida y la otra algo mas larga donde ay un fuertte originales con marcos dorados a trescientos reales cada una hacen mill y quinientos 1500

[17] Dos Pinturas en tabla de tres quarttas de largo de unos fruteros originales con marcos dorados a ciento y veintte reales cada uno hacen doscientos y quarenta 240

[18] Dos Cavezas de a tercia con marcos dorados en ciento y veintte r^{s} ambas 120

[19] Otras dos Cavezas en tabla de a tres quartas de alto y media vara de ancho con marcos dorados orijinales de Vandique a seiscientos reales cada una hacen mil y doscientos 1200

[20] Dos Pinturas en tabla de vara y cerca de quarta de largo y de una vara de alto con marcos dorados del Bosco, la una de la degollacion de la inocentes en mill y quinientos reales y la otra de un festexo o voda en el campo en seiscientos reales que acen ambas dos mill y ciento 2100

[21] Otras dos en tabla de a tres quartas de alto con marcos dorados orijinales de Leon frank Historia de Abraham y Sanson a quinientos r.^{s} cada una hacen mill 1000

[p.5] [22] Un frutero de vara de largo con un rosal, y una fuente en tabla de tres quartas de alto original en quatrocientos r^{s} v^{n} 400

[23] Un quadrito de a tercia y en el pintado un muchacho con marco dorado orixinal dc Velazquez en ciento y veintc reales 120

[24] Otro del mismo tamaño y mano, y en el la madre del muchacho que hace compañero en ochenta reales 80

[25] Dos pinturas de a tercia de alto en tabla y quatro dedos de ancho la una dc la anumpziacion de los Pastores, y la otra con nuestra s.ra y s.n Jph con marcos dorados, originales de la escuela de Alberto durero a doscientos rs cada una hacen quatrocientos 400

[26] Dos Cavezas de a tercia con christales delante y marcos dorados originales la una en ciento y cinquenta r.s y la otra en setenta y cinco que hacen doscientos y veinte y cinco 225

[27] Veinte y ocho laminitas de todos tamaños con marcos dorados de la Historia de Noe y sanson originales de Leon franc, reguladas una con otra a noventa rs que hacen todas mill seiscientos y veintte 1620

[p.6]

[28] un Bamboche dc a tercia en tabla orijinal de la escuela del Arbitaniens en trescientos y sesenta reales vn 360

[29] una Pintura que sirbe de compañera al Bamboche en tabla de un Pais original dc estefano con marco dorado en trescientos rs vellon 300

[30] Quatro Vatallas dc vara de largo con marcos dorados originales de C.R. a ciento y cinquenta r.s cada una hacen trescientos 300

[31] Quatro Bamboches iguales de media vara de caida flamencos con marco dorado a ciento y Veintte r.s cada uno hacen quatrocientos y ochentta 480

[32] Dos Paises el uno en tabla, y el otro en lienzo de tercia y media de largo con marcos dorados el de tabla en doscientos reales y el de lienzo en noventa, que hacen ambos doscientos y noventa rs vn 290

[33] Quatro paises de dos tercias de largo, y media de caida con marcos dorados con varias figuras, y en el uno un umilladero, o cruz, elevada sobre una columna, originales de esmit a ciento y ochenta reales cada uno hacen setecientos y veintte 720

[p.7]

[34] Otros quatro paises de media vara de largo, y mas de quarta de alto con marcos dorados originales de Andolinez y entre ellos uno nevado, y otro una vorrasca dc ayre a sesenta rs cada uno hacen doscientos y quarenta 240

[35] Dos Pinturas dc a quarta de caida y lo correspondiente de ancho de unas muchachas, originales de Velazq.z a ciento y cinquentta rs cada una hacen trecientos 300

[36] Una Pintura original de Jacobo Bazan en lienzo dc mas de tres quartas de alto, y media vara de ancho de la anunciacion del nacimiento a los Pastores con marco dorado en mil y ochocientos reales 1800

[37] Otra del mismo alto algo mas angostta con marco dorado que sirbe de compañera dc la Adoracion de los reyes original de Carceño en Ziento y cinqta rs 150

[38] Dos Pinturas dc a tercia de unas mugcres y un ciego, originales de Velazquez a doscientos reales cada una hacen quatrocientos 400

[p.8]

[39] Seis Bamboches los quatro de a quarta, y los dos de media quarta en tabla de unos vorrachos con marcos dorados de la escuela de Azcutonieni al sesenta rs cada uno hacen trescientos y sesenta 360

[40] Otra de la negacion de s.n Pedro en tabla de tres quartas de caida, y dos tercias de ancho, con marco dorado en ciento y veinte reales 120

[41] Una lamina de tres quarttas de alto y media vara de ancho de quando xpto saco almas de los stos Padres con marco dorado que parece el Bosco en mill y quinientos reales 1500

[42] Una Santa Ynes dc media vara de alto, y mas de tercia de ancho con marco dorado dc escalantte en ciento y Veintte reales 120

[43] Un retrato de una madama dos tercias de alto, y media vara de ancho original en quinientos reales 500

[44] Una Caveza de dos tercias y media vara de ancho con marco dorado original dc Andrea Bacano en ciento y veinte reales 120

[p.9]

[45] Una Ymagen de vara de alto y tres quartas de ancho con el niño sentado sobre una Almoada, original antigua maltrattada con marco dorado en mill reales 1000

[46] Otra pintura del mismo tamaño, que sirbe de compañera con el niño, la virgen y santa Ana con marco dorado, de ezquerra copiada por murillo en quinientos reales 500

[47] Un Pais con unos anades de tres quartas de largo, y media vara de caida sin marco en quatro reales 4

[48] Una Pintura de los desposorios de s.^{ta} Cat.^{na} de vara y tercia de largo, y vara de caida en tabla con marco dorado en novecientos reales vellon 900

[49] Un Niño Jesus tendido sobre una Almoada con san Juan de vara y quartta de largo, y vara de caida, con marco antiguo dorado y tallado en sesenta reales 60

[p.10]

[50] Un san fran.^{co} xavier pequeño con marco negro y perfiles dorados en treinta reales 30

[51] Un san fran^{co} de Asis en el transito de dos varas y media de largo, y vara y media de caida con marco negro y perfiles dorados en trescientos y sesenta R^{s} 360

[52] Otra Pintura de san fran^{co} de Asis de vara y quarta de caida, y vara de ancho con marco negro y perfiles dorados en ciento y cinquenta r^{s} 150

[53] Otra de un sant^{mo} cristo crucificado, con nuesttra s.^{ra} y san Juan de dos varas de caida, y vara y media de ancho con marco negro tallado y dorado en quatrocientos reales vellon 400

[54] Dos paises iguales de tres quartas de largo y mas de media vara de caida con marcos dorados a cien reales cada uno hacen docientos 200

[55] Una Pintura de un ciego con una Gaita y unos muchacos en tabla de media vara de largo y tercia de caida con marco blanco en cien reales 100

[p.11]

[56] Otra del mismo tamaño que sirbe de compañero de un Pais con marco dorado en quinientos reales 500

[57] Otro de una Pintura de un Pastor y algunos ganadillos de tercia en quadro con marco dorado en cinquenta reales 50

[58] Otro Paisito pequeño, con una muger a cavallo, y un hombre con una escopetta de una quarta de largo, y media tercia de caida con marco dorado en sesenta r^{s} 60

[59] Otra Pintura de un niño Jesus con s.^{n} Juan de tres quartas de caida con marco tallado y dorado en ciento y veinte r^{s} 120

[60] Otra de un perro de quartta en quadro con marco negro en tabla en quince reales 15

[61] Otra en obalo sobre piedra de los Apostoles orixinal de tercia de largo y quarta de caida en ciento y cinquentta r^{s} 150

[62] una Caveza de s.^{n} Pablo de media vara de ancho, y tres quartas escasas de alto con marco dorado en sesenta r^{s} 60

[63] Una Pintura de nuestra s^{ra} con el niño durmiendo de vara y tercia de caida y vara de ancho con marco de cristal, tasada con el marco en seisz^{tos} r^{s} 600

[p.12]

[64] un florero Pintado sobre Bitela al temple de mas de media vara de caida y media escasa de ancho con marco dorado y vidrio delante en doscientos y quarenta r^{s} 240

[65] Quatro pinturas en lamina de la vida de nuestra s.^{ra} que son assumpciacion, nacimiento presentacion, y Adoracion de los santos reyes, de mas de tercia de largo, y quarta de caida con marcos dorados en doscientos reales cada una hacen ochocientos 800

[66] Dos Paises en lamina iguales de una q^{ta} de largo y media tercia de caida, con marcos dorados en sesenta reales cada uno hacen ciento y veinte 120

[67] tres floreros iguales en circulo con marcos torneados y dorados de una tercia de diametro en veinte y cinco r^{s} cada uno hacen settenta y cinco 75

[68] Otros tres mas pequeños de la misma figura de paises a quince reales cada uno hacen quarenta y cinco 45

[69] Una pintura de Batalla de vara y quartta de largo, y algo mas de tres quartas de caida con marco en blanco en ciento y cinquenta reales vellon 150

[p.13]

[70] Una Ymagen de nra s^{ra} de la soledad de vara y media de largo y vara de ancho con marco antiguo en sesenta reales 60

[71] Una Caveza de san Erasmo de tres q^tas de largo, y media vara de caida con marco negro, y alguitraves dorados en sesenta reales 60

[72] Un dibujo sobre papel de media vara de caida con un sant^mo xpto crucificado, de Alonso cano, con vidrio y marco negro y alquitraves dorados en quarenta r^s 40

[73] Una nuestra s.^ra de la Porteria en vidrio de media vara de caida y tercia de ancho con marco dorado en cien r^s 100

[p.14]

[74] un quadrito de tres niños sre una cuba de quarta de caida, y media de ancho con marco negro y dorado en doce r.^s v^n 12

[75] Otro de Hercules y Adianora con otras ninfas, original de dos varas y quarta de ancho, y dos escasas de caida en mil y doscientos reales 1200

[76] Otra dos iguales de dos varas y media de largo, y siette quartas de caida el uno de una voda, o festtejo flamenco, y el otro con varias figuras a trescientos r.^s cada uno hacen seiscientos 600

[77] Quatro sivilas yguales de vara y media de caida, y vara de ancho con marcos en blanco a ciento y veinte r.^s cada una hacen quatrocientos y ochenta r^s v.^n 480

[p.15]

[78] Otras seis iguales pequeñas en circulos de una quarta del salbador, un ecceomo, nuestra s.^ra con el niño, otra del carmen con san simon estoc, nra señora contemplativa y santa Ana, enseñando a nra s.^ra todas pintadas sobre estampas de [illeg.], con sus cristales y marcos dorados a doce reales cada una q.^e hacen setenta y dos 72

[p.16]

[79] Otro Pintado de frutas y flores que tiene nueve varas y media de largo, y mas de vara de ancho en tres pedazos con su m^a cantu de adorno en doscientos r^s 200

[80] Otro de nuebe varas y media de largo, apaisado con varias figuras Arboles y ganados entero en trescientos y sesenta reales Vellon 360

[81] Un biombo de ocho ojas de flores ordinario an dado en ochentta r^s v^n 80

[82] Una Pintura de s.^n Antonio de Padua con el niño en los brazos de vara de largo y tres quartas de ancho en sesenta reales 60

[p.17]

[83] seis floreros iguales de la vida de nuestra s.^ra que son encarnacion, nacim.^to Adoracion, Presentacion del niño al templo, huida a egipto y disputa de los doctores, de vara y quarta de alto, y vara escasa de ancho las figuras de Antolinez y las flores de Gabriel de la corte, con marcos tallados y dorados en mil quinientos y sesenta r^s 1560

[84] Otra Pintura del nacimiento de chrìsto, maltratada, de vara y media de alto y mas de vara de ancho en cien R.^s 100

[85] Un Pais con una figura a cavallo, y otro a pie con una escopeta que van de caza de vara y media de largo, y vara y quarta de alto con marco negro en veinte r.^s vellon 20

[86] Otro quadro maltratado de un Bodegon con dos medias figuras de siete quartas de largo, y vara y media de caida en treintta reales 30

[87] Un Pais con dos figuras sentadas la una con una escopeta, y la otra con una calavaza en la mano de vara y media de alto, y vara de ancho con marco negro en treinta reales 30

[p.18]

[88] Otro Pais sobre vent^a maltratado, con san fran.^co de Asis de dos varas de largo y tres quartas de caida en veinte r^s 20

[89] Otra Pintura de s^n Blas obispo de vara y media de alto y mas de vara de ancho de medio cuerpo maltratada con marco negro en cien reales 100

[90] Una Pintura de la Asumpziacion de nuestra s.^ra de vara y quarta de alto y vara de ancho en treinta r.^s 30

[91] Otra Pintura de un ecceomo de tres q^tas de alto, y media vara de ancho, en veintte reales 20

[92] Otra Pintura de s.^to thomas de Aquino de tres quartas escasas, y media vara de caida en veinte reales 20

[93] Una Caveza con un turbantte de tres quarttas de alto y media vara de ancho en veintte r^s 20

Y en la forma referida el espresado d^n Andres de la Calleja, espreso haver hecho vien y [p.19] fielmente esta tasacion sin agrabio, segun su saver y entender socargo del Juramento fho en que se afirmo ratifico y lo firmo que es de hedad de [blank] a^s poca mas o menos, y los vienes estte

dia imbentariados y tasados quedaron en las referidas casas y en poder de los dhos s^res^ d^a^ Maria Manuela Guttierrez de Carriazo y d.^n^ Antonio Moreno Negrete vajo de deposito que de ellos constituien de tenerlos a ley de tal y de no enoregarlos a ninguna persona sin orden del s.^or^ Juez de esta testam^ria^ o otro q^e^ lo sea competente pena de volberlos a satisfacer de los suios y de incurrir en las de mas que incurren los depositarios que nodan queria de los depositos que se les encarga a lo que se obligan en vastante forma de dro y lo firmaron igualm^te^ siendo testigos d^n^ Pedro Romero d.^n^ Caietano sanchez Montero y Claudio Avella, residentes en esta corte, de todo lo qual yo el infraescripto s.^no^ del numero doy fee
D^a^ Maria Manuela Carriaro
d^n^ Antonio Moreno de Negrete
Andres de la Calleja
Ante mi Bernardo Ruiz del Burgo

1. Barrio Moya 1989 published the extensive library of Moreno de Villodas and mentioned the artist attributions in his picture collection.
2. Pacheco, ed.1990, pp.455–456.

138 Bernarda Sarmiento de Valladares y Guzmán, Marquesa de Valladares and Duquesa de Atrisco

1752

Bernarda Sarmiento de Valladares y Guzmán, Duquesa de Atrisco, Marquesa de Valladares, and *Dama de la Reina*, died on 26 August 1752. She had been married first to Felix López de Ayala Velasco y Cárdenas, Conde de Fuensalida, and was the widow by second marriage to Melchor de Solís y Gantte Osorio y Sarmiento. The postmortem inventory and valuation of her goods took place in Madrid between 11 September and 23 October, 1752, with her paintings valued on 12 September 1752 by Pedro Rodríguez Miranda, painter.

This was evidently a fine and extensive picture collection, but only a small number of paintings were attributed. The most valuable of the paintings by a Spanish hand was the portrait of the Inquisitor General Diego Sarmiento de Valladares painted by Juan Carreño de Miranda (no. 74), a painting which is perhaps identifiable with the portrait of a seated cleric in Toledo, Hospital Tavera, Fundación Medinaceli.[1] However, the most highly valued works by far were a *St. Jerome* by Albrecht Dürer (no. 49), worth a staggering 22.000 *reales*, and four large paintings by Luca Giordano (nos. 1, 3, 12), worth a total of 34.000 *reales*.

AHPM, Prot. 15.427, unfoliated

Prosigue el Ymben.rio y tasacion

En la Villa de Madrid a doze dias del mes de Sep.re año de mil setecientos cinq.ta y dos estando en las casas mortorias de la ex.ma s.ra D.a Bernarda sarm.to de Valladares Duq.sa y s.ra que fue de Atrisco Marqsa de valladares viuda de segundo Matrim.o del ex.mo s.or D.n Melchor de Solis y Gantte sitas en la calle del Arenal de esta Villa el s.or d.n Juan Gayon Th.te correx.dor de ella en presencia y con asistencia de los s.res D.n d.n Jph de Rada y Aguierre capan de Honor de S.M. y cura de su R.l Palacio y d.n Vicentte Juez sarmientto oficial segundo de la Conttad.a Gral de Salinas p.r S.M. y D.n Pedro Miranda del Artte de la Pintura y pr antte mi el ess.no del Numero se prosiguio en el Ymbentt.o y tasacion de los bienes libres q han quedado por fallecimto de dha ex.ma s.ra lo que se efecuta [p.2] P.r lo correspond.te a Pintturas en la forma sige

[p.2]

Pinturas

[1] 1 Prim.te se Ymbentarìa y tasa una pintura de Persèo y la cabeza de la Medusa apaisada en lienzo de vara y media de altto y tres y media de largo de Jordàn con su media caña dorada y blanca en seis mil rr.s de v.on 6000

[2] 2 Otra pintura de un Job, como de vara y media de altto en lienzo y una de ancho con su marco de talla dorado, y blanco en quatrocientos sesentta rr.s de v.n 460

[3] 3 Otra pintura apaisada de tres varas y media de ancho y poco mas de dos de altto en lienzo del Paso del Rio del exercito de Gideòn de mano de Jordàn con marco dorado y blanco en seis mil rr.s de v.n 6000

[4] 4 Otra pintura de una Gallega con un niño en los brazos de vara y tercia de altto poco mas de ancho con su marco dorado y blanco en seiscienttos rrs de v.n 600

[p.3]

[5] 5 otra pintura en lienzo de una prespectiva de alg.n Palacio apaisado de vara y tercia de ancho, y poco mas de vara de altto con su marco dorado y blanco en quinientos rr.s de v.n 500

[6] 6 Otra pintura apaisada en lienzo de un bodegòn y frutas de tres varas y media de ancho, y dos y quarta de altto con su marco dorado y blanco, en once mil rrs de vellon 11000

[7] 7 otra pintura en lienzo apais.da del robo de elena de tres varas de ancho y dos y qu.ta de altto con su marco dorado y blanco en mil rr.s de v.n 1000

[8] 8 Otras quatro pinturas floreros para enttre puertas en lienzo figuradas en ellas unas estatuas de dos varas y qu.ta de altto y tres qu.tas de ancho con sus marcos dorados y blancos, todas iguales en tres mill y seiscientos rr.s todas ellas 3600

[p.4] [9] 9 Otras cinco pintturas floreros para enttre puertas q parecen compañaras de la antteztes de las mismas dos varas y media de altto y tres quarttas de ancho con sus figuras de estatuas en ellas y sus marcos dorados y blancos y en cada una su remate de talla todas en quatro mil y quinientos rr.s de v.on 4500

[10] 10 Otra pintura de un s.n Antonio y el Niño Dios, de siette qu.tas de altto y vara y tercia de ancho con su marco dorado y blanco en novecientos rr.s 900

[11] 11 Otra pintura apaisada de la espulsion de los negocianttes en el templo de siette quarttas de alto y dos varas de ancho con su marco dorado y blanco en tres mil rr.s de v.on 3000

[12] 12 Otras dos pintturas de Jordàn apaisadas de tres varas de altto, y quatro de ancho cada una q repres.ta la una las Bodas de Canaà y la otra la resureccion de Lazaro con sus marcos dorados y blancos ambas en Veintte y dos mil rr.s de v.on 22000

[p.5] [13] 13 Otra pintura tambien apaysada de mas de quatro varas de ancho y como tres de altto, q repres.ta la degollacion de los Ynocenttes, con marco dorado y bl.co en once mil rr.s de v.n 11000

[14] 14 Otras dos pinturas de dos florer.s para sobrepuerttas de à dos varas de ancho y como tres quarttas de altto, con sus marcos dorados, y blancos y dos remates de talla cada uno, ambos en mil y ochocientos rr.s de v.on 1800

[15] 15 Otra pintura de nra s.ra e Niño y sn Jph de tres quarttas de altto y media vara de ancho con su marco, tallado, dorado, y bl.co en mil y doscientos rr.s de v.n 1200

[16] 16 Dos Retratos de muger iguales de tres quarttas de altto y media vara de ançho, con sus marcos dorados y blancos, ambas en mil rr.s de v.n 1000

[p.6] *Gavinette 1º*

[17] 17 Quatro pinturas apaisadas de vara y tercia de ancho y dos tercias de altto, con sus marcos de media caña doradas que repres.tan una caceria, de leones, ossos dho sitio de plaza, Marcha, de exercito, ò batalla, y una prespectiba à vista de un exercito que vàn a presentar tres Niños, todas en dos mil y doscientos rr.s de v.on 2200

[18] 18 Otra pintura tambien apaisada de vara y quartta de ancho y poco mas de media de altto, con su marco dorado que repres.ta el asalto de una plaza por Exercito esp.l en settecienttos y veinte rr.s 720

[19] 19 Otras dos pintturas tambien apaisadas de una vara de ancho y poco mas de dos tercias de altto q repres.tan la una un desafio de tres a caballo, la otra una batalla a vista de una plaza de Armas ambas en mil rr.s 1000

[p.7] [20] 20 Otras dos pinturas de poco mas de vara de ancho, y mas de medio de altto que repres.tas ambas, accion.s de Guerra en bosque o arboleda con sus medias cañas doradas ambas en trescienttos sesenta rr.s de v.n 360

[21] 21 Otras dos pinturas de vara de ancho, y tres quartas de altto con su media caña dorada q repres.tan la una una ciu.d en una Arboleda, y la otra un Navio con dos Varcos y algunos Pescadores con sus medias cañas doradas ambas en seiscientos rr.s de v.on 600

[22] 22 Otras dos laminas compañaras en cobre de tres quartas de altto y quasi lo mismo de ancho con medias cañas doradas q repres.tan, un convite de Ninfas en accion de tocar y baylar y otra la de los panes de la proposicion ambas en mil rs 1000

[p.8] [23] 23 Veintte cabezas à lo nral de quarta de ancho y tercia de altto con sus medias cañas doradas, tasadas todas en quatrocienttos rr.s de v.on 400

[24] 25 Dos Retratos de dos Ynfantes de media vara de altto y poco mas de tercia de ancho con su caña dorada en doszientos rr.s de v.n 200

[25] 26 Otros dos Retratos de dos s.ras Ynfanttas de medio cuerpo, de media vara de alto, y mas de quarta de ancho, con su media caña dor.da en doscienttos y quar.ta rr.s de vn 240

[26] 27 Doze pinturas en lamina de Arboleda de quarta de ancho y media de altto, con sus marcos dorados todas en setecienttos y veinte r.s v.n 720

[27] 28 Tres paises en tabla de Arboleda y marina, los dos y el uno de cinco quarttas de ancho, y poco mas de dos tercias de altto, ttodos en seiscientos rr.s de v.n 600

[28] 29 Dos laminas en cobre de poco mas de media tercia de altto y seis de dos de ancho con su marcos tallados y dorados q repres.tan la una la anunz.on de nra s.ra y la otra, el Archangel s.n Gabriel ambas en doscientos quarenta rr.s de v.n 240

[p.9]

[29] 30 Diez y ocho paises en tabla de una quartta de altto y mas de tercia de ancho con su caña dorada, de cristal que repres.tan varias arboledas, prespectivas y fantasias, todas en mil y doscientos rr.s de v.n 1200

[30] 31 Diez y ocho paises de papel y cabritilla de poco mas de tercia de ancho y quarta de alto con varias arboled.s y fantasias con su caña dorada todos en mil rr.s de v.on 1000

[31] 32 Diez paises en tabla de media qu.ta de altto y media tercia de ancho con su caña dorada todas en doscientos y diez rr.s 210

[32] 33 Doze tarjettas redondas de media tercia de circumferencia de varias flores y arboledas con su marco dorado à sisa todas en ciento y veinte rr.s 120

[33] 34 Diez y seis obalos de media tercia escasa de circunferencia de papel recortado con su media caña dorda todos en cientto y sesentta rr.s 160

[p.10]

[34] 35 Seis obalos mui pequeños pintados sobre papel unas flores con su caña dorada y cristal, todos en sesenta rs 60

Alcova

[35] 37 Una pintura de nra s.ra con el niño en los brazos de una bara de alto y tres quartas de ancho con marco dorado y tallado en cientto y veintte rr.s de v.on 120

[36] 38 Otra pintura de nra s.ra con el Niño en los brazos de dos tercias de altto y media vara de ancho con marco dorado y tallado en ciento y veintte rr.s de v.on 120

[37] 39 Otra pintura de s.ta Theresa de una vara de altto y tres quartas de ancho con marco negro y el perfil dorado en doscientos quar.ta rrs 240

[38] 40 otra pintura de media vara de ancho y dos tercias de altto de una divina Pasttora, con su media caña dorada en cien rr.s de v.n 100

[39] 42 Dos paises de Arboleda de alguna caceria de una vara de ancho y media de altto con media Caña dorada en setentta y cinco rr.s de v.n 75

[p.11]

[40] 43 Otra pintura en cobre de nra s.ra de Guadalupe de Mexico de media vara escasa de altto y una tercia de ancho, con su media caña dorada en doscienttos rr.s 200

[41] 45 Una pintura de s.n Bernardo en tabla de una tercia de altto y una quartta de ancho con marco negro viejo en quince rr.s 15

[42] 46 Otra pintura en bidrio de nra s.ra de la soledad del tamaño de la anttez.te con marco negro en seis r.s 6

[43] 44 Una estampa de papel de s.n Ysidro de mas de media vara de altto con su marco con targetas de talla dorada y cristtal en cien rr.s 100

[44] 47 Un s.n Ygnacio de Loyola en papel de una tercia de altto y quartta de ancho con cristal, y media caña dorada en veintte rr.s 20

[45] 49 Nueve vitelas en un devocionario de dos tercias de altto y media vara de ancho con su adorno y maro de cristal y perfil dorado en cientto y veintte rr.s 120

[46] 50 Dos estampas de papel, una de nuestra s.ra y ottra de s.n fran.co xavier de qu.ta en quadro, con media caña dor.da y cristtal en treintta rr.s de v.on 30

[47] 51 Un Niño en papel de media tercia de altto y quatro dedos de ancho con media caña dorada y cristtal en ocho rr.s de v.n 8

[48] 52 Una estampa de nra s.ra de la Porteria pintada de colores con med.a caña dorada y cristal de una qu.ta de altto y poco menos de ancho en tres rr.s 3

[p.12] *2º Gavinetta*

[49] 53 Una pintura en tabla original de Albertto que repres.ta un s.n Ger.mo de vara y quartta de ancho y tres quarttas de altto con su marco de ebano, y un grande adorno de talla dorada y calada en Veintte y dos mil rr.s de v.n 22000

[p.13] [50] 54 dos Retratos de los Reyes Reynantes aobados de vara de altto y tres quartas de ancho con medias cañas doradas, ambos en quinienttos rr.s de v.on 500

[51] 55 Dos pinturas orig.l de Camilo, una de s.n Joaq.n y otra de s.n Jph de dos tercias de altto y media vara de ancho con medias cañas doradas ambas en trescientos rr.s de v.on 300

[52] 57 Una pintura q repres.ta el Martiro de s.n Lorenzo de una tercia poco mas de ancho, y quasi lo mismo de altto con media caña dorada en ochocientos rr.s de v.n 800

[53] 56 Otra pintura q repres.ta unos Juguetes de Caza originàl de Juan Fit de vara de ancho, y tres quartas de altto, con media caña dorada en quatrocientos rr.s de v.n 400

[54] 58 Dos pinturas en tabla de una quarta en quadro una repres.ta un Gaytero, y la otra dos flamencos borrachos, con medias cañas doradas, ambas en doscientos quar.ta rrs 240

[55] 59 Dos retratos de muger de media vara de ancho y dos tercias de alto con su media caña dorada, ambas en noventta rr.s de v.on 90

[p.14] [56] 60 Una lamina de tres quartas de ancho y dos tercias de altto, q repres.ta la tentacion de s.n Antonio Abad, con su medio caña dorada en quattroz.s r.s 400

[57] 61 Otras dos laminas en cobre de tercia de ancho y quarta de alto con medias cañas, q repres.tan unas embarcaciones naufragando ambas en ciento y veintte rr.s de v.n 120

[58] 62 Una pintura en tabla de vara de largo y dos tercias de altto, con media caña dorada q repres.ta una entrada de un templo, con varias figuras, y una serpientte en ciento y ochenta rr.s de v.n 180

[59] 63 otra pintura en cobre de tres quartas de ancho y dos tercias de alto con media caña dorada q repr.ta tres Angeles comiendo y un Anciano de Rodillas Abraan en quinientos rr.s de v.n 500

[60] 64 otra pintura en tabla de vara de ancho y dos tercias de altto con media caña dorada, q repres.ta un rencuentro de vatalla en dosz.tos quar.ta r.s 240

[p.15] [61] 65 Otras dos laminas en cobre, la una repres.ta el Juicio de Salomon, y la otra la enttrega de un tributo de vara de ancho, y dos tercias de altto ambas en novecientos rr.s de v.n 900

[62] 66 Otras quatro pinturas de vara y quartta de ancho y tres quarttas de altto q repres.ta varias vatallas con medias cañas doradas todas en ochocientos rrs de vn 800

[63] 67 Una pintura en tabla de vara de ancho y media de altto con media caña dorada, q repres.ta una embarcacion de varias naves en doscientos rr.s de v.n 200

[64] 68 Otra pintura de vara y quartta de ancho y tres quarttas de altto q repres.ta una Vatalla de moros y christianos con media caña dorada en quatrocientos rr.s de v.n 400

[65] 69 Otra pintura de una vara de ancho poco mas y media de alto con media caña dorada q repres ta una Vatalla en quinienttos rr.s de v.n 500

[p.16] [66] 70 seis paises con varias figuras pint.das al temple de quartta de altto con marcos dorados y seis targeticas los cinco con cristales delante, todos en cientto y ochenta rr.s de v.n 180

[67] 71 Otras dos pinturas de miniatura de quarto de alto, y el ancho corespondiente, una de s.n Buenaventtura, y la otra de s.n Bernardino, con marcos dorados y cristales delante ambas en ciento y veinte rr.s de v.n 120

[68] 72 Otras dos pinturas en lamina de Jesus y Maria de quarta de altto y media tercia de ancho con marcos dorados y cristales delantte ambas en ciento y veinte rr.s 120

[69] 73 Otras dos pinturas en Agata de media vara de ancho y tercia de altto con sus medias cañas dor.das en seiscientos rr.s de v.n 600

Pieza de la Rexa

[70] 74 Otra pintura de debocionario de dos tercias de alto y media vara de ancho con marco de concha y nacar en trescientos rrs de v.n 300 *Annot: [missing]a de la Rexa*

[p.17] [71] 75 Otra pintura en lamina q repres.ta la cortta celestial de tres quartas de altto y media vara de ancho con marco negro en trescienttos y cinq.ta rr.s de vn 350

[72] 76 otra pintura de nra s.ra de los siette dolores para arrollar dc dos tercias de altto en quince rr.s de v.n 15

[73] 77 otra pintura de nra s.ra dc las Hermitas para arrollar de tres quartas de altto en setenta y cinco rr.s 75

Pieza larga

[74] 78 Un Retrato del ex.mo s.or Ynqq.dor Gr.l d.n Diego sarm.to de Valladares original dc Carreño de dos varas y media de altto y vara y tercia de ancho con marco dorado a la francesa en novecientos rr.s de v.on 900

[75] 79 Una pintura de nra s.ra de los dolor.s en papel con cristal delantte de media vara dc alto y tercia de ancho con marco acharolado en ochentta rr.s de v.n 80

Pieza de la cam.ra

[76] 80 Una pintura de mas de vara de altto y tres quartas de ancho, repres.ta un ecce Homo, con marco negro en cientto y cinq.ta rr.s de v.n 150

[77] 81 Otra del mismo tamaño, represta Nra sra de la Leche con marco antig.o negro con targetas doradas en nov.ta rr.s 90

[p.18] [78] 82 Otra pintura de s.n Bernardo de media vara de altto y tercia de ancho con marco negro, en quince rr.s de v.n 15

[79] 83 Una lamina de s.n Miguel en cobre con marco negro y filete dorado de mas dc tercia de altto en veinte y qu.tro rr.s de v.n 24

Quarto de May.mia

[80] 84 Otra Pintura de nra sra de Guadalupe de Mexico de vara de altto y media de ancho original de Yndias con media caña dorada en ciento y ochenta rrs de vn 180

[81] 85 tres pinturas de dos varas y media de altto y dos y quartta de ancho con marcos negros y perfil dorado que repres.ta la una la oraz.on del Huerto, la otra el juicio de Carlos Quinto y la otra el Martirio de s.n Lorenzo, todas en novecienttos rr.s vn 900

[82] 86 otra pintura de nra s.ra de vara de altto y tres quarttas de ancho con marco antiguo, dorado, y tallado en cientto y ochenta rr.s de v.n 180

[p.19] *Sacristia*

[83] 87 otra pintura de nra s.ra de los siete dolores de vara y quartta en quadro, con marco de color de nogal en treintta rr.s 30

[84] 88 Otra pintura de s.ta Bibiana sin marco de tres quartta de alto y media vara de ancho en sesenta rrs 60

[85] 89 Otra pintura dc un Retrato de la M.e Beatriz Maria de Jhs, sin marco, de una vara de altto y tres quartas de ancho en quarenta rr.s 40

[86] 90 Otra pintura de un Retrato de la M.e Maria Antonia del ss.mo sacramento del mismo tamano qe la anttecedentte con marco negro en cinq.ta rr.s de v.n 50

[87] 91 Una pintura de arrollar de dos tercias en quadro de s.ta Theresa con su caja dorada en setenta y cinco r.s 75

[88] 92 Una cabeza del B.P. fran.co Ger.mo de tercia en quadro con marco negro en veintte rr.s de v.on 20

[p.20] [89] 93 Otra pintura apaisada con nra s.ra s.n Andres y s.n antonio a dos tercias de ancho y media vraa de alto con marco negro en treinta rrs 30

[90] 94 Otra pintura de media vara dc alto y poco menos de ancho q repres.ta el B.e fran.co de Ger.mo de medio cuerpo con media caña dorada en quar.ta rrs 40

[91] 95 Una cabeza Retrato de Gregorio Lopez de tercia en quadro, con marco dorado a la francesa en quar.ta rrs 40

[92] 96 Otra pintura en lamina de nra s.ra de la leche de tercia de alto, y qu.ta de ancho, con marco negro en sesenta rr.s de v.n 60

Orattorio

[93] 98 Una lamina en cobre de quartta en quadro que representa nra s.ra de Nuria con media caña dorada en cien rr.s de v.n 100

[94] 99 Otra lamina de a tercia de altto y quarta de ancho con marco negro q repres.ta una Ymagen de la Virgen en veintte rr.s 20

[95] 100 Otra lamina de mas de tercia de alto y quarta de ancho, repres.ta a Jhs durmiendo en treintta rr.s 30

[p.21] [96] 101 Otra lamina de la Anunciacion de tercia de altto, y quartta de ancho con marco negro en veinte y qu.tro rr.s 24

[97] 102 Otra lamina en cobre sin marco de nra s.ra de Guadalupe de Mexico de mas de tercia de altto y quartta de ancho, en cien rr.s de v.n 100

[98] 103 Una pintura en tabla de una cabeza de nra s.ra de mas de tercia de altto y quartta de ancho con marco dorado en sesentta rr.s de v.n 60

[99] 104 Una laminita de s.n Antonio de una quartta de altto, con marco negro y bronces dorados en treinta rr.s 30

[100] 105 Una pintura en vitela mas de tercia de altto, con marco de concha y ebano, con cantonoras de plata, y piedra azules de una nra s.ra de la concepcion en ciento y cinq.ta rr.s vn 150

[101] 106 Una nra s.ra de los remedios estamp.da en tafetan verde con marco de concha, quarta de alto, y poco mas de media de ancho, con bronces dorado en el marco, en doze rr.s vn 12

[102] 107 Una Vitela de nra s.ra de la carbonera con marco imitado à piedra y perfiles dorados de una tercia de altto y quarta de ancho con su cristal en ocho r.s 8

[p.22] [103] 108 Una estampa en papel del P.e fran.co de Ger.mo de mas de tercia de altto, y qu.ta de ancho, con marco dorado y cristal en ocho rr.s de v.n 8

[104] 109 Otra estampa Retrato del P.e soto, de media vara de alto, y una tercia de ancho, con marco de madera nral, y cristal delante en veinte rr.s de v.n 20

[105] 110 Una pintura de nra s.ra con el Niño sentado delante de mas de tercia de altto con marco de madera nral y perfiles negros en diez rr.s 10

[106] 111 Una pintura de nra s.ra de la Concepcion con los ropajes de bordadura de mas de media vara de altto, y poco menos de ancho marco negro, y perfiles dorados maltratada en ocho rr.s de v.on 8

[107] 112 Una Vitelita de sn fran.co de Borja de media quarta en quadro con su marco de ebano y colgadero de bronce dorado y cristal delante en seis r.s 6

[p.23] [108] 113 Una pintura en bidrio repres.ta el Angel Custodio, de mas de tercia de altto, y poco menos de ancho con marco negro en doze rr.s 12

[p.24] *Ante camara del quarto vajo*

[109] 118 Tres pintturas iguales de dos varas y media de largo y dos de altto, con marcos negros y perfiles dorados una repres.ta la huida à exiptto, otra sn Ger.mo en el desierto, y la otra de s.n Juan Predicando en el desiertto a quinienttos rr.s cada una qe hacen mil y quinientos rr.s v.n 1500

[110] 119 Quatro pinturas algo maltratadas de dos varas y media de largo y dos de altto, con marcos negr.os una del Nazim.to de Nro Redemtor, otra la Adoraz.on de los Reyes otra la Anunciaz.on de Nra s.ra y la otra del triunfo de judih quando degollò à Holofernes a ciento y cinq.ta rr.s cada uno qc hacen seiscientos rr.s de v.n 600

[111] 120 Quatro pinturas de vara y media de altto, y una de ancho con marcos negros maltratados que repres.tan las sibilas todas en ciento y veintte rr.s 120

[p.25] [112] 121 Otra pintura de vara y quarta de altto y una de ancho con marco negro, que repres.ta a s.ta cathalina de Sena en quar.ta rr.s de v.n 40

[113] 122 Otra pintura de dos varas, y media de ancho, y dos de altto con marco mui antiguo dorado, repres.ta un Heremita en quar.ta rr.s de v.n 40

Alcova

[114] 123 Otra pintura aobada de vara de altto, con marco dorado, tallado, y calado y ojas pintadas, que repr.ta una Nra s.ra con el Niño en la Rodilla y varios acompañando en seiscienttos rr.s de v.n 600

[115] 124 Otra pintura de Nra s.ra de la Porteria, con su marco antiguo dorado, tallado y calado con su copette arriba de vara de altto y poco menos de ancho en cientto y veinte rr.s de v.n 120

[116] 125 otra pintura de nra s.ra de Guadalupe de Mexico de vara y media de altto y una de ancho, con marco azul y perfil dorado y targettas en cientto y cinquenta rr.s 150

[p.26] [117] 126 otra pintura de tres quartas de altto y media vara de ancho de un s.n Juan, con marco negro, perfiles, y targettas doradas, en cientto y cinquenta rr.s de v.n 150

[118] 127 otra pintura de dos varas y media en quadro de un s.n Pedro tomando las llaves de Nro s.r con dos muchachos que vajan la tiara marco pintado con perfiles dorados en novecientos rrs 900

[119] 128 otra pintura, represta un s.n Antt.o Abad leiendo en un libro de mas de dos varas, y media de alto, y dos de ancho marco pintado y perfiles dorados en quinientos rrs 500

Gavinette

[120] 129 Seis floreros de mas de vara de ancho, y tres quarttas de altto, de Gabriel de la cortte, con medias cañas doradas en seiscientos rrs 600

[p.27] [121] 130 Una Pintura de mas de vara de altto y poco menos de ancho, repr.ta una Gallega asomada à una bentana con media caña dorada en doscienttos rr.s 200

[122] 131 Dos Rettrattos, uno del ex.mo s.n D.n Melchor de Solis y el otro de la ex.ma s.ra D.a Bernarda sarm.to de Valladares Duques y s.res que fuero de Atrisco, ambas en tres Mill rrs de vn 3000

[123] 132 Una cabeza de un anciano de mas de media vara de altto, y el correspondientte de ancho con su media caña esquela de Murillo en cientto y veintte rr.s de v.n 120

[124] 133 Una pinttura de mas de media bara de altto y el ancho corresp.te con media caña dorada, repres.ta un enano sentado de Hezquerra en trescienttos rr.s 300

[p.28] [125] 134 Una pintura en tabla de la Degollacion del Bap.ta de dos tercias de altto y tres quarttas de ancho con media caña dorada en doscientos quarentta rr.s 240

[126] 135 Otra pintura en tabla del mismo tamaño q la anttez.te que repres.ta un pais flamenco, con varias figuras de bamboche, con media caña dor.da en dosz.tos y quarentta rr.s de v.n 240

[127] 136 Veintte y dos paises de papel en tabla nuebos con media caña dorada de media vara de ancho y una tercia de altto á sesenta r.s cada una q.e hacen un mil trescienttos y veintte 1320

[128] 137 Otros once paises en tabla con medias cañas doradas de mas de tercia de ancho y quartta de altto de Bonarq veintte y quatro r.s q hacen doscientos sesenta y quatro de v.n 264

[129] 138 Seis paises en tabla obalados de una quartta de circunferencia con su media caña dorada a quarentta rr.s cada una q.e hacen doscienttos y quarenta de v.n 240

[p.29] [130] 139 Una nra s.ra de Guadalupe pintt.da en cobre de mas de tercia de alto y una quartta de ancho con media caña dorada en sesenta rr.s 60

[131] 140 Un s.n Bernardo en cobre de media quartta en quadro con media caña y cristal en sesenta rr.s de v.n 60

[132] 141 Una cabeza de s.ta Theresa en cobre de media quartta en quadro con marquito de cristal, y su bidrio de lo mismo delante en cinquentta rr.s 50

Y por ahora se cessò en estte Ymbentario y tasacion de pinturas, las q quedaron en la casa mortoria de Su ex.a y dho sor Th.te correxidor hizo en cargo y deposito de ellas al referido s.or d.n Vicentte Juez sarmientto, quien se constituio por depositario de ellos, y se obligò a no entregarlos à persona alguna, sin orn y mandatto de dho s.r Juez, u otro q compett.te lo sea, pena de pagarlos de los suios, con renunzio [p.30] de las leyes es tablecidas p.r dro su mision de Justticias q.e hablan sobre depositos y asi lo otorgo y firmo con dho s.or Juez Apderado y

testamenttario y el referido D.^{n} Pedro Miranda p^{r} razon de la tasa q tiene echa y corresponde a su artte, y Yo el ess.^{no} doy fee que desde aver q se contaron doce hasta oy trece de pres.^{te} mes de Septtiembre, se ha ocupado con asisttencia de dhos s.^{res} Juez, y testamentarios en la tasa y regulacion de las pinturras y fueron testtigos d.^{n} Andres de vidaña D.^{n} Valentin Fuerras y Juan frz y es^{tes} en estta cortte =
D.^{r} D.^{n} Joseph de Rada y Aguirre
Vicente Juez Sarm^{to}
Pedro Rodriguez Miranda
Ante mi
Pedro Mir^{da} Colmenares

1. See A.E. Pérez Sánchez, *Carreño, Rizi, Herrera y la pintura madrileña de su tiempo*, Madrid, Museo del Prado, 1986, no. 52.

139 Joaquín Ignacio de Barnachea, Vizconde de Enzinar and Marqués del Puerto

1753

Joaquín Ignacio de Barrenechea, a knight of the Order of Alcántara, served in the household of Queen Isabel de Farnese and was a *Gentilhombre de cámara* of the king and a member of his Council of Finance. He was Vizconde de Encinar and was made Marqués del Puerto in 1741, when Philip V sent him as extraordinary ambasssador to Sweden. Fernando VI made him ambassador to Holland and he died at The Hague on 10 March 1753. His postmortem estate inventory was drawn up by Juan Bautista de Ayerta on the authority of the son, Fernando Barrenechea, Marqués de Salana, and begun in Madrid on 26 March 1753. The paintings were valued by the royal painter Andrés de la Calleja on 26 March 1753 and were sold in the estate sale which began a year later, on 26 March 1754.

This collection was noteworthy for the presence of paintings from the Neapolitan school. Some of the paintings were listed anonymously (nos. 27, 28, 37), but there was a group of nine still life paintings by the Recco family (nos. 9, 13, 23, 24), five pictures by Giacomo Farelli (nos. 8, 10), and a *Mary Magdalene* from the school of Massimo Stanzione (no. 4). Some of the other unidentified authors in this collection were evidently Italian painters, perhaps also working in Naples (nos. 25, 32, 35). Unusually, only one painting was attributed to a Spanish artist, a landscape by the Mallorcan specialist Pedro Cotto (no. 40). This was associated with a pair of landscapes by Andrés Smidt, the German artist active at the court of Charles II (no. 49), by whom works were also listed in the contemporary collection of Julián Moreno de Villodas (Doc. 137). A painting by Luca Giordano (no. 30), was also present and presumably had been painted by the artist while living in Spain.

AHPM, Prot. 17.811, unfoliated

Dase principio al Ynventtario y Tasacion
En la villa de Madrid a Veinte y seis [p.2] dias del mes de Marzo año de mil settecienttos cinquentta y tres esttando en las Casas principales propias del señor Marques de la solana en la Calle de santta Ysavel de estta cortte y haviendo con curnido Don Juan Bauptistta de Ayertta su Apoderado y Don fran.^{co} xavier Muñoz que lo es del señor Marques de Puente fuertte por anttemi el Ynfransscripto secrettario de su Magesttad el ss.^{no} del numero se dio principio al Ymbenttario y tasacion de los vienes perttenecienttes en estta Cortte a la testtamenttaria y herencia del ex.^{mo} s.^{or} Marques del Puerto difuntto : Para lo qual Comparecio Don Andres de la Callexa Profesor del Artte de la Pinttura uno de los tasadores monbrados quien vajo de Juramentto que hizo a Dios y a una Cruz en forma tasò las Pintturas siguienttes

[p.3]

[1] Primeramentte se ponen por Ynventario cinco Prespecttivas yguales de dos varas y quartta de largo y seis quarttas de ancho histtoriadas con diferenttes figuras con marcos dorados originales, tasada cada una a quattrocienttos Reales que hacen dos mill 2000

[2] Otra pinttura de cinco quartas de largo y quattro de ancho con marco tallado y dorado tasada en trescienttos Reales vellon 300

[3] Una marina de una bara de largo y dos tercias de ancho con marco dorado liso original flamenco tasado en treintta Reales vellon 30

[4] Otra pinttura de la Magdalena de seis quarttas de altto, y cinco de ancho con marco liso dorado, original de la escuela de Cavallero Maximo tasada en settecienttos y Cinquentta Reales vellon 750

[p.4]

[5] ottra del sacrificio de Abrahan de seis quarttas en quadro con marco anttiguo dorado, es copia tasada en doscientos y quarentta Reales vellon 240

[6] Otra Pinttura de musica con dos figuras de medio cuerpo, de cinco quarttas de altto y quattro de ancho, flamenco tasada en trescienttos R.^{s} V^{n} 300

[7] Ottra de Juditt del mismo tamaño de medio Cuerpo con marco dorado es copia tasada en doscienttos R.^{s} v^{n} 200

[8] Tres pintturas yguales de dos baras y media escasas de largo y dos de ancho originales del Cavallero farelli, histtorias la una de Lott, y sus hijas, la ottra de Adan Eba; y el Angel, y la otra de Cayn y Abel con sus marcos dorados tasadas cada una en mill y quinienttos R^{s} que hacen quattro mill y quinienttos 4500

[p.5]

[9] Dos Bodegones del mismo tamaño con poca diferencia y marcos ygualmentte dorado originales de Reco tasados en tres mil y seiscienttos R.^{s} vellon a mil y ochocienttos cada una 3600

[10] Dos pintturas yguales de cinco quarttas de altto y quatro de ancho doradas las molduras la una de Cleopattra, y la ottra de Lucrecia, original del Cavallero farelli tasadas cada una en trescienttos y sesentta R.^{s} vellon que hacen settecienttos y veintte 720

[11] Dos Cabezas originales de media vara en quadro con marcos dorados y tallados, la una es del tinttorctto tasada en trescienttos y sesentta Reales y la otra en cientto y cinquentta q. hazen quinienttos y diez R^{s} de v^{n} 510

[12] otra Pinttura de un Bodegon de poco mas de ttres quarttas de largo y dos y media de ancho con su marco de Peral y molduras doradas original de Roma tasada en quattrocienttos r^{s} v^{n} 400

[p.6]

[13] un fruttero de una tercia en quadro con su marco dorado, original de Reco tasado en ciento y cinquentta R^{s} v^{n} 150

[14] otra pinttura del mismo tamaño y marco con una Caveza de un Pobre tasada en treinta y quattro Reales V^{n} 34

[15] Dos marcos Redondos dorados el Circulo con dos flores tasados en quarentta R^{s} V^{n} 40

[16] Dos Paisittos de media bara de largo y quattro de Cayda, marcos dorados originales de la escuela de Lorenis tasado cada uno en cientto y veintte r.^{s} v.^{on} que hacen doscienttos y quarentta 240

[17] Una Lamina de san miguel Copia de Guedo, con marco de Ebano y su filette dorado tasado en cientto y ochentta R.^{s} vellon 180

[p.7]

[18] Dos Cavezas en tabla de una tercia en quadro con marcos dorados tasadas en cien r.^{s} v^{n} 100

[19] Dos Barracas con una Pastorcilla, y dos Bacas cada una y diferttes trasttos de cozina con sus marcos de Peral, la una original tasadas en trescientos Reales Vellon 300

[20] Dos marinas en tabla de tercia en quadro con marcos dorados tasadas en quarentta r.^{s} de v.^{n} 40

[21] Otra Pinttura en tabla del Nacim.^{to} de media bara de largo y tercia de ancho en Pais con marco dorado tasada en setenta y cinco Reales v.^{n} 75

[22] otra Pinttura de la adoraz.^{on} de los Reyes de tercia en quadro en tablado con marco dorado, copia de Albertto, tasada en settentta y cinco R^{s} V^{n} 75

[p.8]

[23] Quattro pintturas de bara, y media quartta de largo, y tres quarttas de Cayda con marcos dorados lisos las dos de Pezes, y las otras dos de flores originales de Reco tasadas cada una en quattrocienttos y cinquentta R^{s} V^{n} que hacen mil y ochocienttos 1800

[24] Otras dos de bara escasa de largo y dos tercias de ancho con marcos tallados y dorados que contienen Pezes y fruttas originales del mismo auttor tasadas cada una en doscienttos y quarentta R^{s} que hacen quatrocientos y ochentta 480

[25] Otras dos de bara y media de alto y dos tercias de ancho con marcos y molduras doradas, la una de san Christtobal y la ottra de san Miguel orijinales de Rosco, tasadas cada una en settecienttos y veintte R.^{s} de V.^{n} que hacen mil quatroz.^{tos} y quarenta R^{s} 1440

[p.9]

[26] Otra pinttura en tabla de una bara escasa de altto y tres quarttas de ancho con marco y perfil dorado de montte calbario tasada en trescienttos y sesentta Reales V.^{n} 360

[27] Dos Bodegones de bara y media de largo, y bara de ancho con marcos dorados Copias hechas en Napoles tasadas cada una en cientto y veintte R.^{s} V.^{n} que hacen doscienttos y quarentta 240

[28] Dos medias figuras de bara de largo y tres quarttas de ancho hechas en Napoles con marcos lisos dorados tasados cada uno en nobentta R.^{s} V.^{n} que hacen cientto y ochentta 180

[29] Una media figura de una flora de medio cuerpo de cinco quarttas de altto, y bara escasa dc ancho con marco liso dorado, Copia de Pablo Baronis tasada en Cientto y veintte Reales V.^{n} 120

[30] Una pinttura del transitto de san Benitto de dos tercias de altto, y media bara escasa de ancho con marco de Peral, original de Jordan tasada en seiscienttos R.^{s} V^{n} 600

[p.10] [31] Una tabla de una quartta de altto con marco liso dorado de la presenttacion de nra. señora en el templo, Copia de Albertto tasada en cientto y cinquentta Reales V^{n} 150

[32] Otra Lamina del mismo tamaño, y marco de la encarnacion Copia de federico sacano, tasada en sesentta R.^{s} de vellon 60

[33] Dos tablas anttiguas de dos quarttas de altto mui angosta con marcos dorados de la Encarnacion y Nacimientto, Copias de Albertto tasadas en sesentta Reales de V^{n} 60

[p.11] [34] Una Lamina apaisada de una tercia de ancho, y quartta de altto con su marco de Peral y perfil dorado con un san Antonio Abad tasada en cientto y veintte Reales de V^{n} 120

[35] Dos Laminas iguales de una quartta con sus marcos dorados de Jesus, Maria, Joseph, y san Juan, la una y la ottra de Christto enttregando las llaves a s^{n} Pedro Copias de Gueldo tasadas cada una en ciento y cinquentta R.^{s} de V.^{n} que hacen trescienttos 300

[36] Otra del mismo tamaño y marco de Christto, con la Cruz a cuesttas, y san Ygnacio Copia de Sibaro tasada en doscienttos R^{s} dc V^{n} 200

[37] Dos Payses de una tercia de ancho con sus marcos de Peral dorados los perfiles, y Christales hechos en Napoles tasados cada uno en cien R.^{s} V.^{n} que hacen doscienttos 200

[p.12] [38] Dos Payses dc Ganado de una tercia de ancho, y quartta dc altto al temple con marcos dc Peral molduras doradas y Christtales de Roma tasados cada uno en doscienttos R.^{s} V.^{n} que hacen quattrocienttos 400

[39] Otros dos algo mas pequeños de abes de la misma Mano, marcos, molduras y Christales, tasados cada uno en cientto y cinquentta Reales V.^{n} que hacen trescienttos 300

[40] Un Bosque dc media bara escasa de altto y quartta escasa de ancho, pinttado sobre Christtal con marco liso dorado original de Cotto tasado en cientto y veintte R.^{s} V.^{n} 120

[41] seis christtales iguales al quartta Escasa de ancho, y tercia escasa de altto con marcos dorados copias tasado cada uno en cinquentta R^{s} V^{n} que hacen trescienttos 300

[p.13] [42] Quattro tablas de Bambocho o borrachera de a quartta escasa con marcos dorados lisos, Copias dc teniers tasadas cada una en sesentta R.^{s} dc V.^{n} que hacen doscienttos y quar^{ta} 240

[43] Una Lamina de una quarta con marco liso dorado de medio Cuerpo un Hermittaño tasada en cientto y veintte R^{s} V^{n} 120

[44] Dos Cavezas pequeñas pintadas sobre Christtal con sus marcos dorados tasadas cada una en quince Reales de V.^{n} que hazen treintta 30

[p.14] [45] Una tabla con un Conejo de una quartta de ancho y media de altto tasada en treintta r.^{s} v.^{n} 30

[46] Dos Cabalgattas flamencas con ottros a cavallo, de tres quartas de altto y quattro de ancho con marcos dorados tasadas cada una en doscienttos y quarentta R^{s} que hacen quattrocienttos y ochentta 480

[47] Otras dos lo mismo e iguales en ttamaño y marcos ygualm.^{te} dorados y fabulas de Diana Benus, y Adonis, tasadas cada una en doscienttos y quarentta R.^{s} V.^{n} que hacen quattroz^{tos} y ochentta 480

[p.15] [48] Otras dos de Payses con Pastores y ganados de cinco quartas y media de ancho, y bara de altto con marcos ygualm^{te} dorados tasadas cada una en cien R.^{s} V.^{n} que hacen 200

[49] Dos Payses de tres quarttas de altto y dos de ancho con marcos dorados con una figura a Cavallo, originales de Andres esmitt, tasados cada uno en doscienttos y quarentta R.^{s} V.^{n} que hacen quattrocienttos y ochentta 480

[p.16]

[50] Una Pintura de Bilbao maltrattado con su marco negro con dos combattes del mismo tamaño de dos baras y media de largo y una y media de ancho marco negro y pasillo de bara y media de largo y una de altto tasada la de Bilbao en cien R.^{s} y las otras en cientto y veintte R.^{s} V.^{n} que hacen doscienttos y veintte 220

[51] Dos sobrepuerttas de una quartta de ancho, y bara de largo con marco negro mui ordinarias tasadas en veinte R.^{s} de V.^{n} 20

140 Joseph Gómez de Terán, Marqués de Portago

1755

Joseph Gómez de Teran was a member of the royal Council of Finance, the *Consejo de Hacienda*, whose title of Marqués de Portago was conceded on 18 September 1743. On his death, his estate was partitioned between his children Juana García de la Madriz, Marquesa de Portago, and Andrés Saturnino Gómez de Teran. The lengthy document was finished and signed on 1 October 1755. The Marquesa de Portago inherited the entire collection of paintings listed in the *cuerpo de hacienda.*

The most notable aspect of this collection inventory is the presence of attributed paintings from the minor genres. It included, for instance, a pair of battles by Micco Spadaro (no. 34), and eighteen battle paintings by Jacques Courtois (nos. 7, 8, 33, 43, 44, 53, 54, 62). There were examples of seascapes attributed to Jan Brueghel (nos. 21, 63), a flowerpiece (no. 39) and a group of four landscapes attributed generically to "one of the Brueghels" (no. 45). There were also Italian still lifes (no. 55) and ten works specified as of the Roman school (nos. 5, 32, 49, 61), as well as eight flowerpieces by Mario Nuzzi (nos. 22, 23, 25) and two flowerpieces on slate by an artist listed only by her nickname, "La Milanesa" (no. 47). Spanish still life and flower painters were also represented; there were four flowerpieces by Bartolomé Pérez (nos. 13, 38) and still lifes by Antonio de Pereda (nos. 26, 30) and that most elusive and sought-after artist Juan Fernández "El Labrador" (nos. 20, 37). One of his paintings painted on panel depicted nuts and hazelnuts. However, the most highly valued Spanish paintings were two devotional images which appear at the head of the list, a *Christ Carrying the Cross* by Luis de Morales (no. 1) and a painting of the *Virgin* by Murillo (no. 2), which may have been hung as pendants.

AHPM, Prot. 16.741, ff.404v–409v

Hijuela para mi s.ra la Marquesa viuda de Portago Haver

Bienes Dotales Lo primero ha de haver dha señora 325.092 reales y 2 mrs de v.n importe de los bienes, y caudal, que por Dote, y Herencias entrò à este Matrimonio segun va supreesto 325.092
Arras Mas 30.000 R.s de v.n por la dotacion, que la hizo el sr Marques al tiempo de contratier el Matrim.o como tamb.n va su puesto 30.000
Gananciales Mas 6 d.res 140,608 r.s y 18 mrs de V.n que han correspondido de Gananciales. durante el Matrimonio a dha s.ra Marqsa segun la liguidacion y resumen que queda echo 6140,608
Lecho Mas 44,000 R.s de V.n por el Lecho quotidiano, que corresponde a dha s.ra Mraquesa y se han vajado del Caudal Comun 44,000
Ymporta todo el haver seis mill r.s quinientos treinta y nueve mil setecientos Reales, y veinte mrs. de vellon, y para su Pago se adjudic.n
(f.405) los Bienes, Alhajas, Caudal, y efectos siguientes

f.405

Pago
Pinturas

[1] Primeramente se adjudica a dha. s.ra Marquesa de Portago una Pintura en tabla de Christo con la Cruz a cuestas, orig.l del divino Morales de 3 quartas de caida, marco tallado y dorado, y cristal en 3000 Rs

[2] Otra de nra. s.a Contemplativa orig.l de Murillo del tamaño y marco, que la antez.te en 2500 rs

[3] Otra de un Niño Jesus de v.ª de alto con marco dorado, en 180 reales

[4] otra de la Concesion de Jubileo de Porciuncula orig.l de Antonio van de porc de dos b.s y m.ª de alto y marco dorado en 900 rs

[5] Dos fruteros iguales de a dos varas, y quarta de largos, romans originales, con marcos dorados, en 1200 rs

f.405v [6] Otra nra. s.ª de medio cuerpo, con su Corona orleada de flores de b.ª escasa de caida, en 180 r.s

[7] Otra de una Batalla origl del Borgoñon, de mas de b.ª de largo en 600

[8] Otras dos de Batallas de mas de bª de largo, y m.ª b.ª de Caida, originales del mismo Borgoñon con marcos dorados, en 1200 r.s

[9] Otras quatro Pinturas ig.s de mas de a tercia en quadro figuras Maritimas marcos dorados en 1200 r.s

[10] Quatro payses redondos iguales, los dos fruteros todos quatro orig.s flamencos, en 1000 R.s

[11] Otros quatro Payses iguales adornados de figuras, de tercia de largo, marcos dorados en 1000 r.s

f.406 [12] Otros dos de Campaña, y Marina de tercia en quadro, marcos dorados en 480 rs

[13] Dos floreros de dos tercias, origin.s de d.n Bartholome Perez, marcos dorados en 480 rs

[14] Otros dos algo mas pequeños q.e los antecedentes, flam.cos marcos dorados en 360 r.s

[15] Otras dos pinturas en tabla de m.ª b.ª de largo la una borrasca, y la otra puerto de Mar marcos dorados en 1000 R.s

[16] Otras dos en tabla, origin.s flam.cas de una Diosa cada una sentadas en peñascos de m.ª b.ª marco dorado en 480 rs

[17] Otras dos tambn en tabla de juegos de Monas de m.ª b.ª escasa en 720 R.s

[18] Una Pintura de una ventana, donde esta una hostelera, y un hombre tocando la guitarra en 400 r.s

f.406v [19] Un frutero de m.ª b.ª de largo con marco dorado en 180 r.s

[20] Una tabla pintada en ella unas Nueces y avellanas, origin.l del Labrador en 300 R.s

[21] Dos laminas iguales de Brugul orig.s Paises de Marina de quarta de largos, marcos dorados en 600 R.s

[22] Quatro floreros iguales ovalados de quarta con copetes, origin.cs del Mario en 1200 R.s

[23] Dos floreritos ovalados mas pequeños, que los antecedentes del mismo Autor en 200 rs

[24] Quatro Paises en tabla pequeñitos ovalados de 6 dedos en 240 rs

[25] Dos floreros ovalados de media quarta, originales del Mario, en 480 R.s

f.407 [26] Dos fruteros iguales de tres quartas de largo, orig.s de Pereda en 360 r.s

[27] Quatro Payses iguales en tabla de quarta de largo en 240 r.s

[28] Quatro cavezas de personag.s de m.ª b.ª en quadro, en 720 r.s

[29] Quatro paisitos iguales en tabla de a quarta, marcos dorados en 360 rs

[30] Dos bodegones iguales de a tres quartas de largo, marcos dorados orig.s de Pereda en 500 R.s

[31] Dos Marinas iguales de dos tercias de largo marcos dorados en 300 r.s

[32] Quatro fruteros iguales con algunas flores orig.s Romanos de ms de quarta, marcos dorados en 480 r.s

[33] tres batallas iguales de a tres quartas orig.s del Borgoñon, marc.s dorados, en 900 R.s

[34] Otras dos Batallas iguales de a tercia marcos dorados origins de espadaro en 360 R.s

f.407v [35] Dos Marinas iguales de a tercia en quadro marcos dorados en 180 R.s

[36] Dos Paises ovalados de a tercia, pintura orig.l de flamencos, marcos dorados en 240 Rs

[37] Dos fruteros iguales ovalados algo menores, que los anteced.tes orig.s del Labrador en 300 Rs

[38] Dos floreros iguales de à dos tercias orig.es de Bartholome Perez en 360 r.s

[39] Otro florero del tamaño, q.e los antecedentes, orig.l del drugul en 500 Rs

[40] Dos retratos de m.o cuerpo metidos en unas targetas de mas de quarta, con marcos dorados, en 240 R.s

[41] Dos Payses iguales de à quarta con unos Anachorettas, en 180 rs

f.408 [42] Dos ovalos iguales de a quarta payses, y figuras, en 300 Rs

[43] Un pais de una Batalla de mas de tercia orig.l del Borgoñon en 240 Rs

[44] Quatro Batallas iguales de mas de a m.ª b.ª origs del Borgoñon marcos dorados en 1500 r.s

[45] Quatro Payses iguales los dos en lamina y los otros dos en tablas su author, uno de los Brugules flam.cos de quarta de largos, en 600 rs

[46] Quatro paises pequeños de à quatro dedos en quadro los dos y los otros dos de à quarta marcos dorados en 240 Rs

[47] Dos floreros iguales en pizarra orig.s de la Milanesa, de m.ª b.ª escasa marcos dorados en 800 r.s

[48] Otro en tabla de un pajaro muerto y un racimo de ubas, en 360 rs

f.408v

[49] Dos floreros Romanos en tabla de à tercia, marcos dorados en 360 R.s

[50] Otros dos iguales de quarta escasa, marcos dorados en 180 rs

[51] Dos Payses en tablas, ovalados de media quarta con marcos dorados en 240 Rs

[52] Un Pays nevado en lamina de media v.ª escasa marco dorado, en 200 Rs

[53] Una Batalla orig.l del Borgonon de b.ª de largo marco dor.o en 240 Rs

[54] Quatro Batallas iguales, originales del Borgoñon de m.ª b.ª en quadro en 800 rs

[55] Dos fruteros iguales orig.es de Ytalianos de algo mas de tercia en 300 rs

[56] Seis paises iguales orig.s unos en tabla, y otros en lamina de à quarta en 900 Rs

f.409

[57] Dos laminitas, en cada una un Niño durmiendo de à quarta en 500 R.s

[58] Quatro cabezas iguales de diferentes personages de à m.ª bara en quadro en 720 rs

[59] Dos paises de à tres quartas de caida, marcos dorados, en 300 r.s

[60] Quatro Paises iguales unos en lamina, y otros en tabla flamencos de à quarta en 240 r.s

[61] Otros dos fruteros iguales de mas de à tercia Romanos, en 240 r.s

[62] Otros quatro Pinturas iguales las tres, Batallas del Borgoñon, y el otro Pais con algunas figuras de media bara escasa de largo, marcos dorados, en 1200 r.s

[63] Dos Marinas en lamina de a quarta, orig.s de Brugul, marcos dorados, en 500 rs

f.409v

[64] Otras dos de unas gitanas en unas Hosterias, originales de Grandi de tercia, en 500 rs

[65] Cinquenta ovalos de cabezas de à quatro dedos en 3000 R.s

[66] Quarenta y seis ovalos con diferentes retratos unos de Miñatura y otros en lamina algo mayores que los anteced.tes con marcos, y copetes tallados y dorados en 6000 rs

[67] Quarenta, y ocho piedras, con diferentes pajaros flores y targetas, todo embutido en piedras diferentes todo de à quarta en 1500 r.s

Quarenta, y ocho piedras, con diferentes pajaros flores y targetas, todo embutido en piedras diferentes todo de à quarta en 1500 r.s

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